

COOPERATING MUSIC TEACHERS' OPINIONS REGARDING THE
IMPORTANCE OF SELECTED TRAITS AS PREDICTORS OF
SUCCESSFUL STUDENT TEACHING EXPERIENCES

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by
PHILIP BENJAMIN EDELMAN

BME, The University of New Hampshire, 2004
MM, Kansas State University, 2006

Kansas City, Missouri
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Philip Benjamin Edelman, Candidate for the Doctor of Philosophy Degree

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ABSTRACT

The purpose of the study was to determine the perceptions of cooperating mentor teachers regarding the importance of certain teacher traits as predictors of a successful student teaching experience. The data collection tool used in this study was an online survey which participants could complete online in approximately 10-15 minutes. The entire survey included 91 total questions; however, participants were presented with 54 questions to answer based on their responses to previous questions. The 54 questions included a consent statement, 40 four-point Likert-type scale responses, three multiple-selection questions, three open-ended responses, and seven demographic questions.

The population targeted for this study was cooperating mentor teachers for preservice music education majors throughout the United States. Recruitment methods for this study included a combination of snowball sampling and an email soliciting participation that was sent nation-wide to music educators across the United States through the National Association for Music Education (NAfME). The snowball

sampling method resulted in approximately 100 participants and the rest were recruited through the solicitation sent email by NAFME.

Surveys from participants who either did not complete the survey fully, or who did not fit the inclusion criteria were discarded, resulting in a total of 519 surveys analyzed for this study. A combination of descriptive and inferential statistics was used to analyze participant data. Descriptive data were utilized to construct ranked lists of teacher traits based on the mean importance ratings of each respondent group. Inferential statistics used in this study included Analysis of Variance (ANOVA) tests and post-hoc protected t-tests.

Cooperating teachers assigned highest importance ratings to the following teacher traits: demonstrating appropriate social behavior, stress management, fostering appropriate student behavior, establishing a positive rapport with others, and enthusiasm. Comparisons among band, orchestra, choral and general music teachers yielded the most variability when examining teacher traits as ordered lists based on the mean ratings of cooperating teachers. All participant groups rated personal traits as most important, followed by teaching traits, then musical traits. Content analyses of open-ended questions revealed that no teacher traits had a universal meaning or description among participants in this study.

APPROVAL PAGE

The faculty listed below, appointed by the Dean of the School of Graduate Studies have examined a dissertation titled “Cooperating Music Teachers’ Opinions Regarding the Importance of Selected Traits as Predictors of Successful Student Teaching Experiences,” presented by Philip Benjamin Edelman, candidate for the Doctor of Philosophy degree, and certify that in their opinion it is worthy of acceptance.

Supervisory Committee

Charles Robinson, Ph.D., Committee Chair
Conservatory of Music and Dance

Joseph Parisi, Ph.D.
Conservatory of Music and Dance

Melita Belgrave, Ph.D.
Conservatory of Music and Dance

Rita Barger, Ph.D.
School of Education

Clare Bell, Ph.D.
School of Education

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CHAPTER 1

THE RESEARCH PROBLEM

Introduction and Need for the Study

For music education majors, there is no more consequential part of their training to become educators than their student teaching experience. Studies have shown that when music educators in the field reflect upon their undergraduate experiences, student teaching and other sorts of field experiences are often cited as the most valued aspects of their undergraduate training (Brophy, 2002; Conway, 2002; Groulx, 2015; Hourigan & Scheib, 2009; Legette, 2013; Taylor, 1970). In order for music teacher educators to best prepare their students for the student teaching experience, it is necessary to understand what traits are most important in predicting student teacher success. Further, it is important to ask the teachers in the field this question, as they will be the biggest influence upon the future music educator in their role as cooperating mentor teacher (Emans, 1983). Perhaps after gaining insight into the cooperating teachers perspectives on traits as predictors of student teaching success, music teacher educators may be able to alter their curricula to better address the needs of the eventual student teacher as they complete a music education degree program.

Research has established that before matriculation into a music education undergraduate program, most future music educators see themselves as performers and not as educators (Wolfgang, 1990). As performers, these future educators may not have been evaluating the traits that made their teachers successful. Further, if they were evaluating the specific traits, skills, or behaviors of their teachers, their opinions have

mostly been influenced by their high school ensemble instructor (Teachout, 1997). Therefore, it is incumbent upon the music teacher educator to expose their students to opportunities to develop behaviors, skills, and traits so that they may become successful teachers when they are in the field. This most often happens through field experiences in increasing amounts over time. Often, students will observe or teach in small amounts over time during their field experiences (Teachout, 1997).

McDowell (2007) conducted research on ten of her students as they progressed through their field experience programs towards student teaching. She found that although many of them expressed that while the early field experience blocks adequately prepared them for their next block of field experience, the students were more reticent when asked if they were prepared for student teaching. Additionally, all of the subjects in her study expressed that they would have welcomed more field experience to prepare them for student teaching. The participants in this study also noted the need to feel more comfortable with specific aspects of teaching, giving examples of classroom management and working with students with special needs.

As the importance of field experience and student teaching is recognized as being among the most consequential aspects of the future music educator's experience, it makes sense to research the perceptions of those individuals directly involved in the experience. The student teaching triad (McIntyre & Morris, 1980) consists of the student teacher, the university supervisor, and the cooperating mentor teacher. Research has established the heightened influence on the student teacher of the cooperating mentor teacher even to the point of negating previous knowledge (Emans, 1983). As the cooperating mentor teacher hosts the student teacher in his/her classroom for an

extended period of time, certain expectations and values will be in place vis-à-vis what traits and skills the student teacher must bring with them to the experience.

Statement of Purpose and Research Questions

This research examines the opinions of cooperating mentor teachers who have worked with student teachers recently (within the last five years). The purpose of the study was to determine the perceptions of these cooperating mentor teachers regarding the importance of certain specified teacher traits as predictors of a successful student teaching experience.

Research Question 1: Which traits did cooperating music teachers rate as most important in predicting the success of student teachers?

Research Question 2: Were there differences in importance ratings of traits based on the cooperating music teacher's music teaching specialty (band, orchestra, choir, general music), grade level (K-4, 5-8, 9-12), or teaching setting (urban, suburban, rural)?

Research Question 3: What trait categories did cooperating music teachers rate as most important in predicting the success of student teachers?

Research Question 4: Were there differences in the importance ratings of trait categories as a function of teacher's music teaching specialty (band, orchestra, choir, general music), grade level (K-4, 5-8, 9-12), or teaching setting (urban, suburban, rural)?

Research Question 5: Did music teachers interpret the meaning of these traits in the same way?

Teacher Traits Examined

The present study examined the opinions of cooperating teachers regarding 40 specific teacher traits as predictors of student teaching success. These 40 traits were adapted from those used by Teachout (1997) in his study comparing trait importance ratings between preservice music educators and experienced music educators. Teachout generated the original 40 skills and behaviors from three sources: (a) an open-ended questionnaire completed by undergraduate music education majors from three universities, (b) a review of related research up through 1997, and (c) a verification of the related literature list by five “expert” teachers. In order to add clarity and promote mutual-exclusivity of the traits, some were modified, separated, or deleted as part of the current research. The 40 modified traits examined in the present study were:

adaptability, demonstrating appropriate social behavior with students, proficiency in aural skills, managing program budgets, clarity of instruction, classroom management skills, conducting skills, confidence, the ability to work with diverse learners, the ability to employ diverse teaching strategies, energy, enthusiasm, error detection skills, maintaining appropriate eye contact with students during instructions, being goal oriented, using appropriate humor in instruction, involving all students in instruction, leadership skills, effective lesson planning skills, the ability to motivate, holding appropriate musical expectations, competency in music history, competency in music theory, nonverbal communication, optimism, organizational skills, lesson pacing, patience, piano skills, being a proficient musician, establishing positive rapport with others, knowing about appropriate musical and instructional resources, skills on secondary instruments, sight-reading skills, proficiency as a singer, the ability to

manage stress, the ability to foster appropriate student behavior, maximizing students' time on task, employing a variety of instructional approaches, and demonstration of professional verbal communication.

Definition of Terminology

College (or University) supervisor: A designee of an institution of higher learning who regularly evaluates a student teacher in conjunction with or independent of the cooperating mentor teacher. It should be assumed that the college supervisor does not interact with the student teacher as often as the cooperating mentor teacher.

Cooperating teacher (also cooperating mentor teacher): Any teacher who hosts a student teacher in their classroom as part of the degree requirements for the awarding of a degree in music education. The cooperating teacher is most often assigned by the college and works with the student teacher in the role of mentor. Most of the assessment of the student teacher is completed by the cooperating teacher.

Music teacher educator: A professor or instructor at an institution of higher learning who teaches course in the music education course sequence. This person prepares undergraduate music education majors to teach music.

Music teaching specialty: The music content area in which a cooperating mentor teacher spends the most amount of time. For the purposes of this study, music teaching specialties were coded as band, choir, general music, or orchestra.

1. *Band:* A performance-based music class consisting of wind and percussion instrumentalists.
2. *Choir:* A performance-based music class consisting of vocalists.

3. *General music*: An open-population class with the goal of teaching musical concepts and not performance.
4. *Orchestra*: A performance-based music class consisting mostly of string instrumentalists.

Grade level: A designation based on the ages of students within the school. For the purposes of this study, grade levels were coded as elementary school, high school, or middle school.

1. *Elementary school*: A school serving students mostly in grades k-4
2. *High school*: A school serving students mostly in grades 9-12.
3. *Middle school*: A school serving students mostly in grades 5-8.

Teaching setting: A designation based on the community in which a school is located. For the purposes of this study, school settings were coded as rural, suburban, or urban.

1. *Rural school setting*: An area outside of a metropolitan region. These areas are often sparsely populated and interspersed with agricultural or undeveloped land.
2. *Suburban school setting*: An area outside of the central city region, but still within the metropolitan area.
3. *Urban school setting*: The central city region of a metropolitan area.

These regions are generally densely populated.

Student teacher (also preservice teacher): Any undergraduate music education major who is completing the requirements of their music education degree by apprenticing in the classroom of an experienced teacher.

Student teaching: Usually the final course requirement in the process of the acquisition of a degree in education. This involves a future teacher's participation in an extended field experience under the supervision of a practicing educator. The student teaching experience most commonly lasts for an entire semester, although the student teacher may be placed with more than one cooperating mentor teacher during this time.

Successful student teaching experiences: This term was defined by the respondent as they considered the traits in this study. No operational definition was provided to the respondents.

Trait: A characteristic, disposition, or behavior.

Trait categories: The general group to which a trait belongs. For the purposes of this study, teacher traits were grouped into three broad categories: personal traits, musical traits, and teaching traits.

CHAPTER 2

LITERATURE REVIEW

This review of literature is presented in five sections. The first section discusses student teaching field experiences as common components of teacher preparation programs in the United States. The second section explores research relevant to the student teaching triad as it is comprised in many teacher preparation programs. Thirdly, this review discusses the role and impact of the cooperating teacher as part of the student teaching experience. The fourth section presents research related to teacher dispositions, traits, and behaviors. Finally, the review provides summary information for eight studies most relevant to the current study.

Student Teaching and Field Experience

The education of prospective music teachers in the United States has a long tradition of training using an apprenticeship-type model (Cole, 2014). In this type of training, a novice learns under the tutelage of an experienced practitioner. In the case of music education, the novice (student teacher) learns directly from the experienced practitioner, their cooperating teacher. The National Association for Schools of Music (NASM), the higher education accrediting agency for schools of music, specifies that students pursuing an undergraduate degree in music education must complete professional training including student-teaching (NASM Handbook, 2013). Additionally, state departments of education mandate student teaching placement procedures and specifics for licensure independently of the NASM standards. Student teaching and field experience courses offer students the opportunity to become active

apprentices in the pursuit of the skills they will need to become music educators by placing them with experienced practitioners in the field.

Field experiences and student teaching should not be regarded as the same events in a preservice music educator's course of study, as field experiences are generally semi-immersive with the music education major moving in and out of placements for a certain amount of time. Student teaching is designed to be completely immersive, with the music education major engaged in the act of teaching full-time. Cutietta (2000) employed a definition of field experience that separated student teaching into its own category, different from field experience. He defined the categories of field experience as an experience within a school instead of a college classroom, "hands-on" teaching tasks, and student teaching. From this perspective, it may be considered important to view student teaching as a distinct entity, subject to its own idiosyncrasies from preservice field experience. In his dissertation investigating the relationship between field experience and student teaching success with 40 music education majors, Fant (1996) found that there was not a significant relationship between the number of field experience placements and overall student teaching success. However, he did find a relationship between the number of early field experiences completed prior to student teaching that included feedback or other reflective activities and the success of the student teacher. It is important to note that he found that early field experiences without feedback had a negative relationship with overall student teacher success as measured on the Bergee Rehearsal Effectiveness Scale (Bergee, 1992), and the Survey of Teaching Effectiveness (Hamann & Baker,

1996). Student teaching is designed as an immersive activity, and in this way, feedback may be ongoing.

Research concerning preservice music teacher education indicates that the cooperating teacher may be the most influential member of the student teaching triad to the development of the eventual teacher (Anderson, 2007; Brand, 1982; Holemon, 1963; Krueger, 1997, 2006; McAulay, 1960; Price, 1961; Talvitie, Peltokallio, & Männistö, 2000). However, there are some studies that seem to refute these findings. In his 1982 study, Brand examined the effect of student teaching on the classroom management skills and beliefs of music student teachers and found that the student teaching experience did not have an effect upon the skills and beliefs of the student teachers. This result stands in sharp contrast with other research asserting the major influence of cooperating teachers on the beliefs and practices of student teachers (Anderson, 2007; Holemon, 1963; Krueger, 1997, 2007; McAulay, 1960; Price, 1961; Talvitie, Peltokallio, & Männistö, 2000). Other examples of the conflicting results of research in student teaching include research from Brown (1968) and Bae (1990). Brown researched teacher behaviors and found that there was not a significant relationship in teaching behavior between the student teacher and the cooperating teacher, a finding that could cast doubt upon the assertion that the cooperating teacher is the most influential member of the student teaching triad. Bae's doctoral dissertation investigated student teacher beliefs and found that student teacher participants cited the influence of their cooperating teachers as among the reasons for changes in their beliefs, a finding that concurs with the prevailing view in music education and education as a

whole (Anderson, 2007; Batcregard, 1954; Gallant, 1994; Tabachnick, 1980; Yee, 1969).

Novice teachers often identify their student teaching experience as the most influential and useful aspect of their undergraduate preparation (Clarke, 2001; Conway, 2002; Gray, 1999; Legette, 1997; Richards & Killen, 1994; Sudzina, Giebelhaus, & Coolican, 1997). It follows then that researchers should investigate the opinions of the cooperating teacher with regard to the undergraduate preparation of the student teacher, the experiences that the student teacher brings to the student teaching placement, and the structure of the student teaching experience. Researchers should also investigate which teacher traits cooperating teachers find most important for the success of the student teachers that they host in their schools. It also seems important to investigate the role and expectations of the cooperating teacher within the overall structure of the student teaching triad.

The Student Teaching Triad

The student teaching triad consists of the student teacher, the cooperating teacher, and the university supervisor (McIntyre & Morris, 1980). The importance of the triad to the success of the preservice music teacher has been documented in many studies. Research has been conducted on the perspectives of cooperating teachers (Cole, 2014; Conway, 2002; Draves, 2008; Fenton & Rudgers, 1988; Hoch, 2012; Kelly, 2010; Krueger, 2006; MacLeod & Walter, 2011; Millican, 2007; Pellegrino, 2013; Taebel, 1980; Veal & Rikard, 1998; Veneskey, 2014), student teachers (Bergee, 1992; Brand, 1982; Enz & Cook, 1992; Hourigan & Scheib, 2009; Krueger, 1997; MacLeod & Napoles, 2012; Osunde, 1996; Pellegrino, 2013; Schmidt, 1998, 2013; Sturgeon, 1949;

Talvitie, Peltokallio, & Männistö, 2000), and university supervisors/university professors (Pellegrino, 2013; Rohwer & Henry, 2004; Talvitie, Peltokallio, & Männistö, 2000).

Within the student teaching triad itself, the roles of each member have been investigated. Johnson and Napper-Owen's study (2011) examining student teaching triad roles in a physical education student teaching setting found unclear role definitions to be a major cause of dysfunction within the student teaching triad. They found that the student teacher's role was generally to plan lessons, execute the lessons that they had planned, practice a variety of teaching methods, and develop an understanding of school life and culture. They are also expected to arrive at the experience as both learners and teachers. Conversely, the role of the cooperating teacher was found to be knowledge-sharing, mentoring, supporting, and providing feedback to the student teacher (Boudreau, 1999; Johnson & Napper-Owen, 2011; Ramanathan & Wilkins-Canter, 2000; Tjeerdsma, 1998). Although the research generally agrees with these roles, Koerner (1992) found that cooperating teachers often defer to the university or university supervisor to define their role. Berg and Bauer (2001) investigated the overall influences on instrumental music teaching in three different areas of practice (planning, implementing, and assessment) by surveying 120 high school instrumental music teachers. They found that the cooperating teacher was far more influential than the university supervisor for student teaching in all three areas investigated.

While the roles of the student teacher and cooperating teacher are generally agreed upon in the literature, research into the roles of the university supervisor by Boydell (1986), Mayer and Goldsberry (1993), and Zimpher (1980) yielded conflicting

results. The first of these three studies found that the role of the university supervisor was to act as representative of the university. In this study, the researchers concluded that the university supervisor had an administrative role. The findings of this study revealed that the role of the university supervisor was to define the university procedures and policies for the student teacher and for the cooperating teacher. Mayer and Goldsberry (1993) found that the role of the university supervisor was to act as a go-between for the student teacher and the cooperating teacher. They concluded that more opportunities for student teacher growth could occur during the experience if the university supervisor acted as a buffer to diffuse interpersonal tensions between the student teacher and the cooperating teacher. Boydell (1986) found that the role of the university supervisor was to use distancing techniques such as the avoidance of controversial debate in order to sustain the complex working relationships within the student teaching triad. In this role, it seems as if the university supervisor is acting more as a facilitator of the student teaching experience than as an important part of the experience itself.

In their research concerning cooperating teacher views of the student teaching triad, Veal and Rikard (1998) concluded that there are fundamental problems with the way that the student teaching triad is currently constructed. They call attention to triad theory, which states that the addition of a third person to a two-person structure can cause conflict and an interruption in the smooth functioning of the dyad. They warn that because two distinct hierarchical triads exist during the student teaching practicum, there is inherent conflict within the student teaching triad.

The first hierarchical triad is the institutional triad, whereby two members of the triad represent the university and one member represents the public school. This triad can make the cooperating teacher feel powerless and may cause conflict. The second triad in the student teaching setting is the functional triad. This operates outside of the influence of the university and not in the presence of the university supervisor. Both of these competing triads may influence dyad formation (the institutional dyad being the student teacher and university supervisor and the functional dyad being the cooperating teacher and the student teacher). Veal and Rikard (1998) make the point that the hierarchical nature of the triad may exaggerate the natural separation between members of the student teaching triad.

Boydell (1986) points out that the three triad members may be strangers with differences in training and philosophies, which can lead to conflict. She cites Stones and Morris (1972) who present conflicts within the student teaching triad and report that there is a great deal of evidence of conflicting values between the student teacher, cooperating teacher, and university supervisor. Boothroyd (1979) had three conclusions when investigating this phenomenon: (a) members of the student teaching triad have different perceptions about what actually happens during the placement, (b) opinions on the quality of the student teacher may be drastically different between the triad members, and (c) even if the overall goals of the members of the triad are the same, each independent member of the triad may believe that they are not.

Within the context of the student teaching triad, it becomes important to view the relative influences of both the cooperating teacher and university supervisor on the student teacher. Much extant research asserts that the cooperating teacher exerts more

influence upon the student teacher than does the university supervisor (Boydell, 1986; Cuenca, Schmeichel, Butler, Dinkelman, & Nichols, 2011; Johnson & Napper-Owen, 2011). Research has also demonstrated that the cooperating teacher has the power to negate what students have learned in some of their college coursework when it conflicts with the practice of the cooperating teacher (Emans, 1983). Veal and Rickard (1998) point out that university supervisors often bring a research-focused perspective to the triad while the cooperating teacher brings a practitioner focus. Because student teachers work in a practical environment, it makes sense that they would be more inclined to be persuaded by the cooperating teacher offering practitioner perspectives. Further, the differences in influence may be accounted for by the amount of time that the cooperating teacher and university supervisors spend with the student teachers during the student teaching experience. In their study of failed student teaching triads, Bullough and Draper (2004) highlight the relatively limited time that university supervisors spend with their student teachers. Given these studies, coupled with the relative amounts of time that the two triad members spend with the student teacher, it stands to reason that the cooperating teacher may be more influential upon the student teacher than the university supervisor.

The Cooperating Teacher

Previous research has focused on the knowledge that cooperating teachers must have in order to be successful as mentors, how to acquire that knowledge through workshops and in-service opportunities, and what motivates the cooperating teacher to host preservice teachers in their classrooms (Koerner, 1992). There appears to be a divergence between the expectations of the cooperating teacher and student teacher

from the perspective of the university supervisor (Abrahams, 2009). If university-level teacher trainers wish to fully support students in their student teaching placement, it appears valuable to understand the perspectives of the cooperating teacher. As has been stated earlier in this review, cooperating teachers may hold considerable influence over student teachers placed in their music programs. In his writing pertaining to laboratory schools and school-university partnerships, Abrahams (2011) stated that student teachers view their cooperating teachers as role models and the programs in which they are placed become the models for how they perceive that music teaching and learning should take place. If, as Abrahams suggests, the cooperating teacher may have strong influence over the future practice of the student teacher, then it seems essential to investigate the traits and behaviors important to the cooperating teacher.

When investigating the question of what skills cooperating teachers need in order to be successful, Hauwiller, Abel, Ausel and Sparapani (1988) concluded that the cooperating teacher has a significant impact on the career of their student teacher, and that the skills needed for success in this role range from expertise in supervision techniques to skill in observation. In another study examining the role of the cooperating teacher as model and mentor, Glenn (2006) suggests that successful cooperating teachers “collaborate rather than dictate, relinquish an appropriate level of control, allow for personal relationships, share constructive feedback, and accept differences” (p. 88). It is important to note, though, that Glenn’s study only examined two pairs of student teacher-cooperating teacher partnerships, and therefore may not be generalizable to the broader population of cooperating teachers.

In teacher development, the role of mentoring has been represented as “supporter, sponsor, guide, counselor, protector, encourager, and confidant” (Sudzina, Giebelhaus, & Coolican, 1994, p. 5). According to Enz & Cook (1992), successful mentors display thoughtfulness and self-reflection, integrity, an outgoing personality, pedagogical and communicative competence, and an understanding of the mentee’s developmental needs. If cooperating teachers are to act as mentors with an understanding of the mentee’s developmental needs, then researchers should further investigate the prior knowledge and skills that the mentor is expecting the mentee to bring to the experience.

Teacher Traits, Dispositions, and Behaviors

Questions concerning the preparation of the student teacher and opinions of what student teachers should be able to do, how they should be able to act, and what knowledge they should bring with them to the student teaching experience have been investigated by numerous researchers. Much has been written about the perceptions, opinions, and expectations of preservice teachers (Brand, 1982; Butler, 2001; Campbell & Thompson, 2007; Conway, 2002; Kelly, 2003, 2013; MacLeod & Napoles, 2012; MacLeod & Walter, 2011; Schmidt, 1998, 2013), in-service teachers (Ballantyne & Packer, 2004; Brophy, 2002; Clarke, 2001; Cole, 2014; Conway, 2002, Draves, 2008; Hoch, 2012; Kelly, 2008; Millican, 2007, 2009), and university professors (Conway, 2002; Pellegrino, 2013; Rowher & Henry, 2004). Previous research on this topic strongly illustrates the need of the preservice music educator to be able to demonstrate personal skills, teaching skills, and musical skills (Miksza, Roeder, & Biggs, 2010; Rohwer & Henry, 2004; Teachout, 1997). Because research has illustrated that

cooperating teachers have explicit expectations for student teachers (Krueger, 2000, 2006), it is important that researchers try to understand which traits and/or behaviors are most desired by cooperating teachers in their student teachers. If there is consensus through research, university professors may be able to better prepare student teachers for student teaching experiences.

Legette (1999) used a tool developed by Hamann and Lawrence (1994) to survey public school music teachers in Northwest Georgia, and found a majority of them (70.9%) were ambivalent or disagreed with the statement “University music educators are up-to-date with public school music classroom teaching environments” (p. 22). Further, a majority were ambivalent or disagreed with the statement “University music educators are up-to-date with the interests and activities of public school music students” (p. 22). The conclusion of this study was that university music educators were perceived as being out of touch with public school music classrooms. The major findings of Legette’s study concur with more recent investigations (Abrahams, 2009; Conway, 2002) that there may be a lack of connection between the coursework sequence for music education majors and the practical knowledge that they will need in the field.

Studies investigating specific traits and skills necessary to successful music teaching have been conducted by a number of researchers. There have been investigations of eye contact (Madsen, Standley, & Cassidy, 1989; Yarbrough, 1975), and teacher posture and facial affect (Clifford & Walster, 1973). Specific teacher instructional traits such as proximity (Madsen, Standley, & Cassidy) and the personal desire to help students (Gordon & Hamann, 2001) have been addressed in previous

studies. In addition, music-specific skills such as conducting, literature selection, and pedagogical knowledge of instruments/voices have been linked to effective teaching (Cole 2014; Fox & Beamish, 1989; Kelly, 2010; Teachout 1997).

In 2000, standards were adopted by the National Council for Accreditation of Teacher Education (NCATE) which explicitly declared the development of professional dispositions as one of the important obligations of those who certify educators (NCATE, 2002). The passing of the new standards led to a lively debate in the teacher education community about the role of disposition development in the undergraduate education curriculum. Proponents of disposition development claimed that dispositions were essential to effective teaching while opponents claimed that there was no construct under which to teach dispositions (Borko, Liston, & Whitcomb, 2007). One issue that may have led to the debate about assessing dispositions, is that, according to the NCATE standards, dispositions are difficult to define. Burant, Chubbuck, and Whipp (2007) identified three different forms of dispositions in teaching: dispositions as beliefs and attitudes, dispositions as personality traits, and dispositions inferred from observed behaviors.

Although the terminology is not consistently used, the examination of teacher behaviors, dispositions, and traits holds a prominent position in the extant literature. An examination of this literature indicates that although the extant literature on this topic is rich and varied, few studies compare differences in the opinions of cooperating teachers when asked which traits were most important (Kelly, 2010). Further, few studies have been conducted comparing the views of cooperating teachers based on the different specialties of music subject matter that they teach. Only the Kelly study compares

cooperating teacher expectations between subjects (instrumental music and vocal/general music), and his study focused solely on that distinction, without regard to grade level or other demographic factors.

Foundational Research for the Current Study

While a number of researchers in the fields of music education and general education have investigated traits, skills, and behaviors in student teachers which seem to be important indicators of future teaching success, the research is limited when considering investigations based on the perceptions of cooperating and in-field teachers. In this section of the literature review, the researcher will identify eight studies closely related to, and influencing the present study. The results of these eight studies indicate that far more research is needed to investigate these issues from the perspective of the cooperating teacher. These studies form foundation upon which the present study was built.

Teachout (1997) surveyed preservice and experienced teachers to investigate their perceptions regarding the skills and knowledge that are essential for teaching music successfully. The items on this survey were modified to create the items for the current study. The survey construction itself utilized three sources from which each individual item was generated: (a) an open-ended questionnaire administered to preservice music teachers from three different universities, (b) a review of the related research literature, and (c) a verification of the related literature list by five “expert” teachers from the public schools who had been recognized by their peers as successful. A further requirement to be considered an “expert” reviewer of this list was to have at least ten years of teaching experience. Teachout used the top 20 most often mentioned

items from the expert teacher/related literature list and the top 20 items from the preservice teacher list to produce the final survey. Of the approximately 230 participants who took part in this study, a random sample of 35 completed surveys from both groups of participants was analyzed.

The survey contained the 40 items of skills and behaviors that that the preservice and experienced teachers believed were important to successful teaching. Respondents were asked to rate each behavior or skill on how important it was for a promising young teacher to be successful in their first three years of teaching. Teachout then calculated mean scores and determined the rank order for the 40-item list. As an ex post facto measure, he placed each of the skills and behaviors into a category of personal skills and behaviors, musical skills and behaviors, and teaching skills and behaviors. This study operated with three research questions: 1) of the top-ranked skills and behaviors by preservice music teachers and experienced music teachers, how many and which items were common to both groups?, 2) Which, if any, of the listed skills and behaviors were rated differently between experienced music teachers and preservice music teachers by 10 or more rankings?, and 3) Which, if any, of the listed skills and behaviors were ranked equally or within one ranking by both groups?

Teachout's findings related to the first research question indicated that most of the items cited by the experienced teachers as the most important skills and behaviors were also rated as most important to the preservice music teachers. In fact, seven skills and behaviors were common to the top-ten rankings of both groups these included: (a) be mature and have self-control, (b) be able to motivate students, (c) possess strong leadership skills, (d) involve students in the learning process, (e) display confidence, (f)

be organized, and (g) employ a positive approach. Findings related to the second research question indicated that there were six items out of the entire 40-item list that were ranked 10 or more rankings apart between the two groups. Experienced teachers ranked four of these items as more important than preservice music educators. These items were: (a) be enthusiastic, energetic, (b) maximize time on task, (c) maintain student behavior (strong, but fair discipline), and (d) be patient. Preservice music education majors ranked (a) be creative, imaginative, and spontaneous, and (b) display a high level of musicianship 10 or more ranks higher than did experienced music educators.

The third research question posed by Teachout illuminated commonalities between preservice music education majors and experienced teachers. Teachout found that nine of the 40 items were ranked equally or within one ranking of each other by both groups. These were: (a) be able to motivate students, (b) display confidence, (c) be flexible and adaptable, (d) manage stress well, (e) be able to work with students of different ages and abilities, (f) easily develop a positive rapport with people, (g) move toward and among the group, (h) possess proficient piano skills, and (i) possess excellent singing skills. It is interesting to note that these items were spaced fairly evenly from high to low, indicating that there may have been general agreement about the overall importance of these traits relative to the other 31 items on the list. As an ex post facto measure, Teachout placed each of the items into one of three broad skill categories (teaching skills, musical skills, and personal skills) and conducted a two-way ANOVA with repeated measures to determine whether significant differences existed between the two groups in any of the skill categories. Results revealed that personal

skills were considered the most important, followed by teaching skills. Musical skills were perceived to be the least important to initial teaching success.

The results of this study implied that preservice and experienced teachers generally show agreement when asked to rate traits important to initial teaching success. However, because the rankings of six of the 40 items showed so much variance between the two groups, further research should be conducted. Teachout also highlighted that some of the items considered the most important skills are not often included as part of a music education program (motivation and confidence), and other skills which were rated considerably lower (piano and singing skills) are traditionally included in music educator preparation programs.

Davis (2006) investigated the ratings of skills and behaviors thought to be important to successful teaching by undergraduate students. She administered the same list as Teachout (1997), but compared the results between beginning undergraduate music education majors ($N = 55$) and music student teachers ($N = 25$). She investigated the following research questions: 1) Which of the 10 top-rated items by music education students and student teachers were common to both groups?; 2) Which, if any, skills and behaviors were rated equally or within one ranking of each other by both groups?; 3) What skills and behaviors were rated differently between the two groups by 10 or more rankings?; and 4) What, if any, differences existed between the two groups when the items were grouped into the general categories of teaching skills and behaviors, personal skills and behaviors, and musical skills and behaviors?

Participants in Davis' (2006) study were asked to specifically rate the *degree* of importance of each item during the *first three years of teaching*. Means were calculated

for each group on each questionnaire item, and the traits were then ranked from highest to lowest for each group. Davis then conducted a *t*-test for independent samples for each item to determine if significant differences existed between the two groups (early experience undergraduate music education majors and music education majors in their final student teaching experience). Additionally, like Teachout (1997), Davis grouped the traits into three broad categories of musical skills and behaviors, teaching skills and behaviors, and personal skills and behaviors.

The results of the research indicated that, of the top-rated 10 items for both groups, there were 14 skills and behaviors common in both groups' lists (there were a number of ties, resulting in the large number of common items). these items were: (a) enthusiastic, energetic, (b) involve students in the learning process, (c) maintain student behavior, (d) be knowledgeable of subject matter materials, (e) frequently make eye contact with students, (f) employ a positive approach, (g) display confidence,(h) be patient, (i) be organized, (j) be able to motivate students, (k) possess strong leadership skills, (l) be flexible and adaptable, (m) be able to present a lesson with clarity, and (n) manage stress well. Davis also determined that five skills and behaviors were ranked within one ranking of each other. These were: (a) maintain a high level of professionalism, (b) frequently make eye contact with students, (c) possess strong leadership skills, (d) possess an understanding of teaching/learning strategies, and (e) manage stress well.

When investigating the third research question, Davis found that there were five items ranked differently by more than 10 rankings. Those items were: (a) maximize time on task, (b) maintain a high level of professionalism, (c) maintain excellent

classroom management and procedures, (d) possess excellent sight-reading skills, and (e) be mature and have self-control. Of these five skills and behaviors, four items (maintain excellent classroom management and procedures, possess excellent sight-reading skills, and be mature and have self-control) showed statistically significant ($p < .05$) differences between the two groups. In addition to this, one item (have excellent speaking skills) showed a significant difference between the two groups, but was ranked only six rankings apart.

In addition to investigating the specific skills and behaviors, Davis grouped the traits into the broad categories of personal, teaching, and musical skills and behaviors. A two-way Analysis of Variance with repeated measures revealed no significant main effects of interaction effects for skill category, or between the two groups of participants. Both the music education students early in their studies and the music student teachers rated personal skills the highest, followed by teaching skills. Musical skills were rated the lowest in both groups. Davis concluded that beginning music education students, and music student teachers generally agree on what skills and behaviors are important to successful teaching.

Draves (2008) conducted a qualitative study to examine the perspectives of cooperating music teachers on the student teaching experience as a whole. She implemented this study with three participants who were all cooperating mentor teachers of student teachers in music working with students from Draves' university. One participant was a high school and elementary band director, one was a middle school choral director, and one was an elementary through high school orchestra

director. One of the cooperating mentor teachers was working with a student for whom Draves herself was serving as university supervisor.

The three research questions guiding Draves' study were as follows: 1) How do cooperating teachers view their relationship with their student teachers? 2) How do cooperating teachers describe satisfying or unsatisfying relationships with their student teachers? 3) What factors do cooperating teachers believe contribute to satisfying or unsatisfying relationships with their student teachers? Draves conducted formal interviews individually with each cooperating mentor teacher. Further, she corresponded via electronic mail four times per week with prompts to elicit specific information about the cooperating mentor teacher's experience. Finally, participants were able to provide Draves with artifacts constituting additional data for this study.

The results of this research indicated that there may be a power sharing structure continuum in play during the student teaching experience. Draves defined three levels to this continuum: 1) A student-teacher relationship between the teaching intern and the cooperating mentor teacher which exhibited the least amount of power sharing, 2) a team-teaching relationship, and 3) a collaborative partnership which exhibited the highest degree of power sharing. She found that the two younger teachers in the study preferred relationships with more power sharing and the more experienced teacher preferred a relationship with less power sharing. This study followed a qualitative case study design and therefore has limited generalizability, but follow up studies could investigate this utilizing a quantitative model with a larger population.

Millican (2007) investigated secondary instrumental music teachers' evaluation of essential knowledge and skills for successful teaching. Using a different framework

than Davis (2006) and Teachout (1997), Millican organized his list of knowledge and skills according to research put forth by Schulman (1986, 1987). In this way, knowledge and skills were organized into categories of (a) content knowledge, (b) general pedagogical knowledge, (c) curriculum knowledge, (d) knowledge of learners and their characteristics, (e) pedagogical content knowledge, (f) knowledge of educational contexts, and (g) administrative knowledge.

Millican completed a pilot of his study and then recruited instrumental music educators ($N = 214$) in secondary schools from across the United States to complete his survey in which they ranked the relative importance of various knowledge and skills. Millican was investigating two research questions in this study: 1) Which knowledge and skills defined in research literature are thought to be most important to professional success by secondary instrumental music teachers?, and 2) How do variables related to respondents' teaching assignment and educational background interact with the individual rankings of knowledge and skills defined in the research literature?

The results of the research indicated that music teachers valued pedagogical content knowledge, content knowledge, and general pedagogical knowledge as the most important areas that contribute to teacher success. The results of the second research question indicated that while individual rankings of skills within the general categories changed somewhat based on demographic information, the overall category rankings remained consistent across the board. These results imply that "effective music teachers combine pedagogical knowledge with musical knowledge in a specific way that allows them to connect with their students" (Millican, 2007).

Miksza, Roeder, and Biggs (2010) examined the opinions of Colorado band directors considering the skills and characteristics important to successful music teaching. They conducted a study with two main purposes: an investigation into experienced band director perceptions, and an examination of paper-based survey results versus electronic survey results. Results and implications related to the first purpose will be discussed here.

The three research questions used in this study related to the teacher perceptions were: 1) What is the relative importance of music, teaching, and/or personal skills or characteristics to effective teaching as perceived by the Colorado band director population?, 2) What advice would Colorado band directors give to 1st-year teachers?, and 3) What are Colorado band directors' most commonly cited struggles and rewards of music teaching? Participants ($N = 235$) received either an electronic ($n = 181$) or paper ($n = 196$) survey and either a follow-up communication requesting participation ($n = 181$) or no follow-up communication requesting participation ($n = 196$). This study lasted for about three weeks from beginning to end.

Regarding the first research question: What is the relative importance of music, teaching, and/or personal skills or characteristics to effective teaching as perceived by the Colorado band director population?, Miksza et al. (2010) found that the highest ranked items were (a) maintain high musical standards, (b) display a high level of musicianship, (c) be able to motivate students, (d) be knowledgeable of subject matter materials, and (e) maintain excellent classroom management and procedures. This supported the results from Teachout's (1997) study in that five of the top six ranked

traits in the Miksza, et al. (2010) study were ranked within the fifteen most important traits of the Teachout study.

Kelly (2010) surveyed cooperating mentor teachers' perceptions of skills and behaviors necessary to the development of effective student teachers. The skills and behaviors investigated in Kelly's study were taken from five previous studies (Fox & Beamish, 1989; Kelly, 2008; Teachout, 1997, 2001) on the topic. After removing redundant skills and behaviors, Kelly reduced the item pool from 190 to 92, and then reviewed those 92 items with three university experts who were also former cooperating music teachers. The three university experts worked independently of each other to evaluate the appropriateness of each item regarding its importance to the development of music student teachers. Items selected by all three university experts were included in the final survey ($N = 35$).

The participants eligible to participate in Kelly's study were certified K-12 public school music teachers with experience supervising student teachers between 1998 and 2007. Each cooperating mentor teacher who was a participant in this study also had to teach in only one area of music specialty. Out of all of the participants ($N = 172$), music specialties of band ($n = 86$), choral ($n = 56$), strings ($n = 16$), and elementary music ($n = 14$) were represented. The participants were mailed surveys and asked to return the physical survey to the researcher.

There were two research questions investigated as part of this study. The first research question investigated the specific skills and behaviors that were considered the most important by public school supervising teachers in the development of student teachers. The second research question examined the differences between instrumental

and choral/elementary music supervising teachers on the ratings of those skills and behaviors. The choral and elementary music categories were combined into one category as were the band and string categories. This was due to large differences in representation among the four categories of music teachers.

The results of a rank order of mean scores for all participants revealed the answer to the first research question. The mean scores ranged from 2.75 to 4.94. The top ten rated skills and behaviors were: (a) is honest and ethical, (b) has a positive attitude, (c) is professional, (d) is able to apply knowledge/competent in subject matter, (e) demonstrates maturity and self-control, (f) deals effectively with student discipline, (g) is viewed as a teacher by students, (h) is able to motivate students, (i) is respectful of students, and (j) displays confidence as a teacher. The lowest ranked skills and behaviors were: (a) has a sense of humor, (b) can manage non-instructional duties, (c) can model/demonstrate how to play each instrument or sing appropriately, (d) demonstrates knowledge of music theory, history, and literature, (e) has clear conducting gestures, (f) is aware of non-teaching issues affecting the music education profession, (g) can relate music to non-music activities or knowledge, (h) has knowledge of technology and can apply skills in a variety of manners, (i) is interested in a broad variety of music outside of the school curriculum. (j) can play the piano and provide accompaniment.

The second research question in Kelly's study examined the differences in rankings between instrumental and choral/elementary music teachers of skills and behaviors necessary in the development of effective music student teachers. To examine these, Kelly ran a series of one-way ANOVAs to determine whether any significant

differences existed between the subjects' teaching area (instrumental or choral/elementary) and the ratings assigned to the skills and behaviors by the cooperating mentor teachers on the survey. Significant differences were found for six traits and behaviors. Those were: (a) deals effectively with student discipline, (b) can play the piano and provide accompaniment, (c) can model/demonstrate how to play each instrument or sing appropriately, (d) establishes eye contact with students when presenting material or instructions, (e) demonstrates patience, and (f) demonstrates knowledge of music theory, history, and literature. Even though there were six skills and behaviors rated significantly different between the two groups, both groups rated skills and behavior indicative of personal traits higher than those indicative of teaching traits or music traits. These findings supported the previous findings of similar research (Fox & Beamish, 1989; Teachout 1997).

MacLeod and Walter (2011) conducted a study to investigate the perceptions of cooperating mentor teachers regarding the level of preparation of their student teachers at the outset of the student teaching experience. This study asked cooperating mentor teachers ($N = 53$) to rate how prepared their student teachers were at the outset of the student teaching experience on 40 skills and behaviors related to music teaching. These 40 traits were taken from Teachout's (1997) survey investigating opinions of teachers about skills and behaviors related to successful music teaching. In addition to rating each skill or behavior, participants were asked to indicate one item for each of the three skill and behavior categories (personal, musical, or teaching) to which they felt university music education programs should give more attention.

There were three specific research questions employed in this study: 1) How do cooperating teachers rate student teachers relative to the three areas: personal, teaching, and musical skills? 2) What areas do cooperating teachers identify as needing the most attention from university programs to better prepare student teachers? 3) Are there differences among band, orchestra, and choir cooperating teachers with regard to the item they selected as needing the most attention to improve student teacher preparation?

Results related to research question 1 indicated that mean ratings for each of the behavior and skill areas were similar trait area. Respondents rated the preparation of their student teachers highest in personal skills ($M = 5.20$), second highest in teaching skills ($M = 5.05$), and least prepared at the outset of the student teaching experience in the area of musical skills ($M = 5.00$). While the order of ratings may be surprising, it is important to keep in mind that the range indicates that all of the skill and behavior areas were fairly evenly rated.

The second research question investigated by MacLeod and Walter (2011) investigated the opinions of cooperating mentor teachers regarding items that should be reviewed more during the undergraduate preparation of future student teachers. Within the category of personal skills and behaviors, the most often identified area for more attention during the preparatory program was the ability of “be flexible and adaptable.” Within the category of teaching skills and behaviors, the most often identified area for more attention during the preparatory program was the skill of “rehearsal pacing.” Within the category of musical skills and behaviors, the most often identified area for more attention during the preparatory program was the skill of “secondary instrument skills.” In the examination of the behaviors and skills noted by each music teaching

subject area, differences were noted among band, orchestra, and choral educators in all categories of behaviors and skills.

The final research question in their study examined the differences among band, orchestra, and choir teachers based upon the skills or behaviors that they chose as needing more attention during the undergraduate preparation program. A large number of differences were noted between teachers of different Music Teaching Specialties. Instrumental (band and orchestra) teachers had mostly similar results, while choral music educators showed differences in every category of behavior and skill.

Hoch (2012) conducted research investigating the perceptions of cooperating teachers regarding the skills and knowledge of their student teachers. This study asked participating cooperating teachers to assess the knowledge and skills of their student teachers at two times over the course of the student teaching experience (beginning and end). Hoch determined essential skills and knowledge (competencies) from a review of the relevant literature and included those items which were relevant to the beginning and middle school instrumental music experience. The survey itself was constructed using items from the previous research of Jennings (1988), Kelly (2010), MacLeod and Walter (2011), Simon (2009), and Teachout (1997). When completed, the survey consisted of 70 items distributed between seven sections of the survey.

There were eight research questions guiding this investigation. They were: 1) In the opinions of cooperating teachers, what skills and knowledge are most strongly demonstrated by student teachers at the beginning of the student teaching experience, and what skills and knowledge need the most improvement? Are there differences between student teachers in band and orchestra? 2) In the opinions of cooperating

teachers, what skills and knowledge are most strongly demonstrated by student teachers at the end of student teaching, and which are still lacking? Are there differences between student teachers in band and orchestra? 3) Based on the perceptions of cooperating teachers, how do the skills and knowledge of student teachers change over the course of the student teaching experience? 4) To what extent do cooperating teachers perceive that student teachers are prepared to teach beginning instrumental music students on individual instruments? 5) Based on the perceptions of cooperating teachers, does a relationship exist at the start of student teaching between a student teacher's major instrument and his or her skills in teaching that instrument (or similar instruments)? 6) Do cooperating teachers perceive that the skills and knowledge of student teachers differ between three major competency areas (personal/professional, musical, and general teaching skills and knowledge)? 7) In general, do cooperating teachers feel that student teachers are ready to teach beginning and middle school instrumental music at the beginning of student teaching? Do they feel that student teaching increases this readiness to teach? 8) Do demographic factors influence the perceptions of cooperating teachers about their student teachers' skills and knowledge?

Hoch completed a pilot of his study, and then recruited participants ($N = 63$) to take part. Inclusion criteria for participation included being a supervisor of a student teacher within the previous three school years, and potential participants must have observed their student teacher working with students in beginning and/or middle school instrumental music. The survey required participants to meet both inclusion criteria, and then evaluate their student teacher on a 57 items using Likert-type scale responses. The end of the survey asked for demographic information.

Results related to research question #1, which was an investigation into the skills demonstrated strongest by instrumental music student teachers indicated that the student teachers evaluated by the cooperating teacher participants in this study demonstrated strong personal/professional skills and knowledge at the beginning of the experience. Analysis related to the first research question also revealed one statistically significant difference between band and orchestra student teachers. This difference was in the competency “used a sense of humor when appropriate.” Orchestra student teachers were rated statistically significantly higher than band student teachers for this competency.

Results related to research question #2, which assessed the same information as research question #1 at the end of the experience, revealed that the same distribution of skills was present at the end of the study as was at the beginning of the study. Cooperating teachers rated their student teachers as strongest in personal/professional skills and knowledge. While the order of competencies did not change, Hoch makes note that all of the assessments by the cooperating teachers increased at the end of the semester. In other words, the student teachers were perceived to have improved in every category over time.

Hoch’s next two research questions resulted in affirmation that student teachers’ skills and knowledge increased over the course of the student teaching experience as perceived by their cooperating teachers. He also found that specific pedagogical competencies scored significantly lower than other competencies. He cited knowledge areas lacking included knowledge of fingerings and teaching techniques for instruments that were unrelated to their own. His fifth research question revealed that a relationship

does exist between a student teacher's instrument and his or her ability to teach that instrument and similar instruments.

Hoch's sixth research question examined whether the skills of the student teachers in the three major competency areas (personal/professional, musical, and teaching) were perceived differently by the cooperating teachers serving as participants. Responses revealed that at the beginning of the student teaching experience, cooperating mentor teachers rated student teachers' personal/professional skills to be more developed than their musical skills. Not surprisingly, teaching skills were perceived by the cooperating mentor teachers to be the least developed at the beginning of the student teaching experience.

The penultimate research question investigated by Hoch asked whether student teachers were considered "ready to teach" by their cooperating teachers. Results from this questions found that cooperating mentor teachers found their student teachers to be *somewhat* ready to teach at the end of their student teaching, and as discussed earlier, rated their student teachers highest in the areas of personal/professional competencies. Hoch concluded that cooperating teachers perceived that the student teaching experience significantly improved student teachers' readiness to teach.

Finally, Hoch examined demographic data in conjunction with the cooperating teachers' assessments of the student teachers in nine areas. He examined number of student teachers supervised, length of the student teaching experience, gender, highest degree earned, years of teaching experience, school district location, number of students taught daily, grade levels taught, and private lessons. Of the nine demographic variables examined, only gender showed significant differences on nearly all competencies.

Female cooperating mentor teachers consistently and significantly rated their student teachers as more proficient than male cooperating mentor teachers, especially at the end of their student teaching experience.

Rationale

The previous studies conducted to investigate the importance of certain traits, behaviors, and dispositions to the success of teaching and student teaching were conducted on undergraduate students (Davis, 2006; Teachout, 1997) and experienced teachers (Draves, 2008; Hoch, 2010; Kelly, 2010; MacLeod & Walter, 2011; Miksza, Roeder, & Biggs, 2010; Millican, 2009; Teachout, 1997) concerning the student teaching experience. Only the Kelly (2010), MacLeod and Walker (2011), Millican (2009), and Teachout (1997) studies included a comparative aspect. Additionally, only the Draves (2008), Hoch (2012), Kelly (2010), and MacLeod and Walker (2011) studies investigated the student teaching experience using cooperating mentor teachers as participants. While results from these studies show some areas of convergence, there may be merit in implementing research that compares teaching specialties similar to Kelly (2010), and comparing other demographics similar to Millican (2009).

None of the previous studies have investigated grade levels taught or school setting (urban, suburban, rural) as comparative demographics while surveying cooperating teachers. Secondly, the Kelly (2010) study investigated only two groups of music teaching specialty (instrumental music educators and a combined category of vocal and general music educators) and did not investigate any other demographic distinctions. Finally, none of the previous studies had large sample sizes or broad geographic representation. It could be argued that the Miksza, Roeder, and Biggs (2010)

study had a large sample size, but it represented only one state, so the study may lack generalizability. Therefore, results from the current study, utilizing participants nationwide who have served as cooperating mentor teachers for music student teachers, may assist music teacher educators to better prepare their students for a successful student teaching experience.

Statement of Purpose and Research Questions

This research examines the opinions of cooperating mentor teachers who have worked with student teachers recently (within the last five years). The purpose of the study was to gather the opinions of these cooperating mentor teachers regarding the importance of certain specified teacher traits as predictors of a successful student teaching experience. The term success was self-defined by each of the cooperating teachers who served as respondents for this study.

Research Question 1: Which teacher traits will cooperating music teachers rate as most important in predicting the success of student teachers?

Research Question 2: Will there be differences in importance ratings of teacher traits based on the cooperating music teacher's music teaching specialty (band, orchestra, choir, general music), grade level (K-4, 5-8, 9-12), or teaching setting (urban, suburban, rural)?

Research Question 3: What trait categories (personal, teaching, and musical) will cooperating music teachers rate as most important in predicting the success of student teachers?

Research Question 4: Will there be differences in the importance ratings for trait categories (personal, musical, and teaching) as a function of teacher's music teaching

specialty (band, orchestra, choir, general music), grade level (K-4, 5-8, 9-12), or teaching setting (urban, suburban, rural)?

Research Question 5: Will music teachers demonstrate group consensus when interpreting and defining the meaning of trait statements?

CHAPTER 3

METHODOLOGY

Research Design

This study was designed as a combination simple descriptive and comparative descriptive research study to ascertain cooperating mentor teachers' perceived importance of selected traits as predictors of successful student teaching. An electronic survey was developed in order to reach as many cooperating mentor teachers as possible (Miksza, Roeder, & Biggs, 2010). With approval from the researcher's dissertation committee and the University of Missouri – Kansas City Institutional Review Board (Appendix D), a pilot study was conducted utilizing the survey tool. Following the completion of the pilot study, the survey was released to the participants via a combination of direct marketing through the National Association for Music Education (NAfME) and a snowball sampling procedure.

Pilot Study

A pilot study was developed and completed to ensure that survey questions and instructions were clear, to establish the typical duration of the survey, and to explore how responses to the survey would be coded and reported. Pilot study participants ($N = 5$) represented a variety of music teaching backgrounds. All had been directors of music in a public school, although their specialties were different. They represented the musical specialties of band ($n = 3$), choir ($n = 1$), and orchestra ($n = 1$), and had taught primarily in elementary school ($n = 1$), middle school ($n = 1$), high school ($n = 1$), or a combination of schools ($n = 2$). Each participant was asked to complete the survey in the presence of the researcher so that any questions that arose could be noted and

appropriate changes could be made to the survey tool as needed. A number of items were modified based on feedback from the pilot study participants, including question instructions and specific wording of demographic questions. Considerations of order effect were revealed through this process, leading to the randomization of the presentation order of some questions.

Participant Recruitment

All music educators in the United States who had served as a cooperating mentor teacher (CMT) for a student teacher since 2010 were eligible to participate in this study. Two distinct methods of recruitment for this study were employed simultaneously. The first method of participant sampling, snowball sampling, was employed by the researcher to recruit participants within his immediate and proximal spheres of colleagues and former colleagues. The researcher directly contacted his colleagues and asked them to participate in the research, and also asked them to invite their professional colleagues to do the same by forwarding a URL link to them. This method of sampling is generally employed when a definitive list of a population is not available (Patten, 2005).

In addition to the snowball sample procedure, which garnered approximately 100 responses, the researcher contacted the National Association for Music Education (NAfME) and requested their assistance with participant recruitment. For a fee, NAfME assisted the researcher by randomly selecting 5,000 music educators from their membership database who had been members for a minimum of seven years, and sent a request for participation on the researcher (Appendix D). Following this initial request, another random sample of 5,000 orchestra, general music, and choir teachers who had

been members of NAFME for a minimum of seven years was generated by NAFME and an identical request for research participation was sent to that group. After the sampling procedures were completed, 620 completed surveys were reported to the researcher. Of these, 519 met the inclusion criteria for this study.

Survey Instrument

The survey instrument (Appendix C) was created on www.surveygizmo.com. The entire survey included 91 total items; however, participants were each presented with 54 questions to answer based on their responses to previous questions. The 54 questions included a consent statement, 40 four-point Likert-type scale responses, three multiple-selection questions, three open-ended responses, and seven demographic questions. After consenting to participate in the research study, participants were asked to rate 40 teacher traits using a 4-point Likert-type scale that ranged from 1 (*not very important*) to 4 (*very important*). These traits, derived and modified from extant research, were presented using present-tense verbs following the statement “*The student teacher...*” These statements are modifications of the traits used by Teachout (1997) in a study examining skills and behaviors important to successful music teaching. In the cases where the statements were not mutually exclusive, modifications were made to the wording of these traits, or they were split into two separate traits. In some cases, statements were discarded due to a lack of clarity (see Table 1). The presentation order of these traits was automatically randomized by the survey tool to help safeguard against order effect and test fatigue compromising the data. The decision to use an even-numbered Likert-type scale was to force a choice between *important* and *not very*

important. The decision to use a 4-point scale was made in the interest of respondents' time.

Table 1

Original Teachout (1997) Teacher Traits and their Current Study Teacher Traits

Teachout Trait	Current Study Trait ***
Enthusiastic; Energetic *	TST is enthusiastic TST is energetic
Maximize time on task	TST maximizes students' time on task
Involve students in the learning process	TST involves students in the learning process
Possess competent conducting gestures	TST is a proficient conductor
Maintain student behavior (strong, but fair discipline)	TST fosters appropriate student behavior
Have a pleasant sense of humor	TST uses humor appropriately in the classroom TST demonstrates knowledge about appropriate musical resources for instruction and/or performance
Be knowledgeable of subject matter materials	TST demonstrates proficiency in lesson planning
Possess good lesson planning skills	TST paces instruction effectively
Maintain an effective rehearsal pace	TST maintains appropriate eye contact with students during instruction
Frequently make eye contact with students	
Move toward and among the group **	TST demonstrates goal-oriented behavior
Be goal-oriented	
Maintain a high level of professionalism **	
Employ a positive approach	TST demonstrates an optimistic disposition
Possess excellent singing skills	TST is a proficient singer
Possess musical knowledge (theory, history, etc.) *	TST demonstrates proficiency in music history TST demonstrates proficiency in music theory
Use effective physiological communication (body language)	TST demonstrates appropriate professional non-verbal communication
Display confidence	TST displays confidence
Maintain high musical standards	TST upholds developmentally appropriate musical expectations

Note. * Indicates that the original Teachout (1997) trait was divided into two traits for the present study. ** Indicates that the original Teachout trait was eliminated from this study. *** All traits in the present study were preceded by the phrase “*The student teacher.*” Table continues on the next page.

Table 1, continued

Teachout Trait	Current Study Trait ***
Possess excellent ear-training skills *	TST demonstrates proficiency in error detection TST demonstrates proficiency in aural skills
Be knowledgeable and proficient with secondary instruments	TST is proficient on secondary instruments
Be patient	TST demonstrates patience
Be organized	TST demonstrates appropriate organizational skills
Have excellent speaking skills (diction, tonal inflection, vocabulary)	TST demonstrates appropriate professional verbal communication
Easily develop a positive rapport with people	TST establishes a positive rapport with others
Possess proficient piano skills	TST is a proficient pianist
Be creative, imaginative, and spontaneous	TST employs a variety of instructional approaches
Maintain excellent classroom management and procedures	TST demonstrates effective classroom management
Be able to motivate students	TST motivates students
Display a high level of musicianship	TST is a proficient musician
Possess excellent sight-reading (sight-singing) skills	TST is a proficient sight-reader
Possess strong leadership skills	TST demonstrates effective leadership
Be flexible and adaptable	TST adapts to changes in the classroom environment
Be able to present a lesson with clarity	TST presents lessons clearly
Be able to manage finances well	TST manages program budgets effectively
Possess an understanding of teaching/learning strategies	TST implements diverse teaching and learning strategies
Be able to work with students of different ages and abilities	TST demonstrates an ability to work with diverse learners
Employ a variety of materials/activities within a lesson **	
Manage stress well	TST maintains appropriate professional demeanor during stressful situations
Be mature and have self-control	TST demonstrates appropriate social behavior with students

Note. * Indicates that the original Teachout (1997) trait was divided into two traits for the present study. ** Indicates that the original Teachout trait was eliminated from this study. *** All traits in the present study were preceded by the phrase “*The student teacher.*”

After rating each of the 40 traits individually, participants were presented with a list of all the traits for which they had assigned a rating of 4 (*very important*). From this list, participants were asked to select the two traits they considered “*most important*” using check-boxes. The survey tool did not allow participants to select more than two traits, but did allow participants to continually select and deselect traits until they submitted their final response to this question. If a participant had not designated at least two traits as “*very important*,” the survey would have been completed at that stage, but this did not occur.

Participants were asked to categorize and behaviorally define their two “most important” traits. Participants responded to a multiple-selection (check-box) question to categorize each trait as personal, musical, or teaching. Participants were able to select more than one trait category if they felt that a trait did not fit into just one category. Subsequently, participants provided an example, behavior, or idea about which they were thinking each “*most important*” trait using an open-ended response box.

The final question was optional, and provided the opportunity to submit any other key factors in student teaching success or other thoughts they would like to share. The final section of the survey collected demographic data based on seven attributes: teaching specialty, grade level, school setting, gender, years of teaching experience, location, and the number of student teachers for whom the participant had served as a cooperating mentor teacher (CMT). The average completion time of the survey was approximately 14 minutes.

Face Validity Procedure

In order to further investigate Teachout's (1997) line of research examining teacher traits as belonging to the categories of musical traits, personal traits, and teaching traits, a face validity procedure was conducted on the current study trait listings with an expert panel of reviewers. The panel was presented with a randomized list inclusive of all 40 traits and asked to designate each trait as a personal trait, a musical trait, or a teaching trait. This procedure was conducted at a computer using a data collection tool developed on www.surveygizmo.com. In this way, the researcher could quickly compare each panel member's answers with the others in order to facilitate discussion when disagreements in designation arose.

After the panel data were collected by the researcher, the panel was convened to discuss the items ($n = 13$) not categorized the same way among the three panel members. Through discussion, the panel was able to agree on all 40 trait designations, so none were discarded. As the panel discussed each trait, the researcher discretely timed the discussion which may provide some insight into the level of disagreement among panel members (see Table 2). After the panel finished discussing the items about which there was disagreement, the designations used for the current study were compared with the Teachout (1997) study. It was discovered that five traits were categorized differently for the present study from the Teachout original (see Table 3). The face validity panel was comprised of three expert reviewers who had experience teaching school music. One member was an elementary-general music teacher in her 6th year of teaching, one middle school strings teacher in her 25th year of teaching, and one

high school band teacher who had completed his 9th year of teaching before pursuing a graduate degree during which time he served on the face value panel for this study.

Table 2

Face Validity Panel Trait Discussion Times

Trait	Discussion	
	Time (M:S)	Final Designation
The student teacher establishes a positive rapport with others	4:27	P
The student teacher motivates students	4:11	P*
The student teacher demonstrates knowledge about appropriate musical resources for instruction and/or performance	2:38	T*
The student teacher is energetic	2:21	P
The student teacher adapts to changes in the classroom environment	2:19	P
The student teacher maintains appropriate professional demeanor during stressful situations	2:17	P
The student teacher demonstrates an optimistic disposition	1:42	T*
The student teacher is a proficient pianist	1:33	M
The student teacher is proficient on secondary instruments	1:30	M
The student teacher demonstrates appropriate professional verbal communication	1:14	P
The student teacher demonstrates effective leadership	1:03	P
The student teacher upholds developmentally appropriate musical expectations	1:01	M
The student teacher demonstrates appropriate professional non-verbal communication	0:46	P*

Note. * indicates the current study final trait category designation is different than Teachout's (1997) category designation. Under "Final Designation," P = Personal, M = Musical, T = Teaching

Table 3

Contrasting Trait Categorizations between Teachout (1997) and the Current Study

Trait	Current Study Designation	Teachout (1997) Designation
The student teacher demonstrates knowledge about appropriate musical resources for instruction and/or performance	T	M
The student teacher demonstrates an optimistic disposition	T	P
The student teacher demonstrates appropriate professional non-verbal communication	P	T
The student teacher motivates students	P	T
The student teacher manages program budgets effectively	T	P

Note. Under “Designation,” P = Personal, M = Musical, T = Teaching

Instrument Reliability

In order to assess the reliability of the data collection tool, Cronbach’s alpha reliability analysis was performed on all of the items ($n = 40$) that dealt with rating each trait on a 4-point Likert-type scale. Overall reliability was high ($\alpha = .91$), and was not improved by the removal of any trait data. Cronbach’s alpha reliability analysis was also performed on each of the items within Teachout’s (1997) three trait areas separately. The personal trait items ($n = 15$) attained an alpha of .82, the musical trait items ($n = 11$) attained an alpha of .82, and the teaching trait items ($n = 14$) attained an alpha of .85. All of these results indicated a moderately high degree of internal consistency. None of the trait area reliability numbers were increased by the removal of items.

Inclusion and Exclusion Criteria for Study Participation

The survey tool collected data online for 27 days following the initial snowball sample procedure, and gathered a total of 620 completed surveys. Participant data were included in the study only when two conditions were met. First, participants had to have experience as a teacher in K-12 schools. Second, participants must have hosted a student teacher within the last five years (since 2010).

Discarded surveys that failed to meet inclusion criteria were from university professors ($n = 2$), and extra-curricular teachers who did not teach as part of a school program ($n = 2$). The second requirement of acting as a CMT to a student teacher within 5 years led to the exclusion of 97 surveys including participants who had never hosted a student teacher ($n = 27$), and participants who had hosted student teachers, but not within the last 5 years ($n = 70$). The remaining survey participants ($N = 519$) met both conditions, and were selected for inclusion in the present study.

Participants

Participants ($N = 519$) were cooperating mentor teachers for music student teachers in schools across the United States ($N = 49$ states and the District of Columbia; see Table 4). The largest numbers of participants taught in Kansas ($n = 70$), Pennsylvania ($n = 54$), New York ($n = 33$), Illinois ($n = 26$), and Ohio ($n = 26$). Males accounted for 41 percent of the participants ($n = 213$), females accounted for 58 percent of the participants ($n = 302$), and a small number of participants declined to identify their gender ($n = 4$).

Table 4

Survey Respondents' (N = 519) Geographic Location

State	<i>n</i>	% of Total
Alabama	7	1.4
Alaska	1	0.2
Arizona	6	1.2
Arkansas	1	0.2
California	13	2.5
Colorado	6	1.2
Connecticut	14	2.7
Delaware	0	0.0
District of Columbia	1	0.2
Florida	5	1.0
Georgia	16	3.1
Hawaii	0	0.0
Idaho	4	0.8
Illinois	26	5.0
Indiana	7	1.4
Iowa	7	1.4
Kansas	70	13.5
Kentucky	3	0.6
Louisiana	1	0.2
Maine	1	0.2
Maryland	10	1.9
Massachusetts	6	1.2
Michigan	5	1.0
Minnesota	10	1.9
Mississippi	1	0.2
Missouri	21	4.1
Montana	3	0.6
Nebraska	13	2.5
Nevada	7	1.4
New Hampshire	3	0.6
New Jersey	11	2.1
New Mexico	10	1.9
New York	33	6.4
North Carolina	12	2.3
North Dakota	4	0.8

Note. Percentages may not total 100 due to rounding. Table continues on the next page.

Table 4, continued

State	<i>n</i>	% of Total
Ohio	26	5.0
Oklahoma	9	1.7
Oregon	10	1.9
Pennsylvania	54	10.4
Rhode Island	3	0.6
South Carolina	13	2.5
South Dakota	3	0.6
Tennessee	7	1.4
Texas	3	0.6
Utah	3	0.6
Vermont	1	0.2
Virginia	15	2.9
Washington	18	3.5
West Virginia	4	0.8
Wisconsin	7	1.4
Wyoming	5	1.0

Note. Percentages may not total 100 due to rounding

When asked to identify their school settings, grade levels, and teaching subject matter responsibilities, participants selected urban settings ($n = 96$), suburban settings ($n = 309$), and rural settings ($n = 114$). Participants reported their grade levels taught to be Elementary School ($n = 120$), Middle School ($n = 139$), High School ($n = 208$), or a combination of grade levels ($n = 52$) (see Table 5). Participants cited their teaching responsibilities to be band ($n = 187$), orchestra ($n = 82$), choir ($n = 113$), general music ($n = 102$), and multiple or a combination of responsibilities ($n = 35$) (see Table 6). The distribution of participants' years of teaching experience was widely varied (see Table 7).

Table 5

Survey Respondents (N = 519) by Grade Levels Taught

Grade level	<i>n</i>	% of Total
Elementary School (k-4)	120	23
Middle School (5-8)	139	27
High School (9-12)	208	40
Other/Combination	52	10

Table 6

Survey Respondents (N = 519) by Music Teaching Specialty

Teaching Subject	<i>n</i>	% of Total
Band	187	36
Orchestra	82	16
Choir	113	22
General Music	102	20
Combo/Other	35	7

Note. Percentages may not total 100 due to rounding

Table 7

Survey Respondents (N = 519) by Years of Teaching Experience

Teaching Experience	<i>n</i>	% of Total
1-5 Years	10	2
6-10 Years	72	14
11-15 Years	93	18
16-20 Years	87	17
21-25 Years	71	14
26-30 Years	86	17
31-35 Years	61	12
35+ Years	39	8

Note. Percentages may not total 100 due to rounding

CHAPTER 4

RESULTS

Research Question 1

Research Question 1: Which teacher traits will cooperating music teachers rate as most important in predicting the success of student teachers?

Participants ($N = 519$) rated the importance of each of the 40 traits presented in this study on a 4-point Likert-type scale (1= *not very important*; 4= *very important*). For the purposes of data presentation, each trait was assigned an abbreviation for use in the present study. Table 8 shows each trait statement and its corresponding abbreviation. Table 9 displays the participant importance ratings as means and standard deviations. These range from the trait assigned the highest level of importance, “The student teacher demonstrates appropriate social behavior with students” ($M = 3.86$), to the trait designated as least important, “The student teacher is a proficient pianist” ($M = 2.30$). Figure 1 presents these same data in graphic form with 95% confidence interval bars. It is interesting to note that 33 out of the 40 traits fell into the “important” to “very important” stratum, and the remaining seven traits fell into the “somewhat important” to “important” stratum.

As a second measure, participants were presented with the traits that they designated as “very important” and asked to designate two of these as the most important traits on the list. Table 10 displays the teaching traits in order based on frequencies and percentages showing the highest frequency as a most important trait, “The student teacher demonstrates effective classroom management” (12.48%), to the three items not cited at all as being a “most important trait,” “The student teacher

demonstrates appropriate professional non-verbal communication,” “The student teacher demonstrates proficiency in music history,” and “The student teacher demonstrates proficiency in music theory.”

Table 8

Trait Statements with Abbreviations Used in the Present Study

Trait Statement	Study Abbreviation
The student teacher adapts to changes in the classroom environment	Adapts
The student teacher demonstrates appropriate social behavior with students	AppSocialBeh
The student teacher demonstrates proficiency in aural skills	AuralSkills
The student teacher manages program budgets effectively	Budgets
The student teacher presents lessons clearly	Clarity
The student teacher demonstrates effective classroom management	ClassroomMgt
The student teacher is a proficient conductor	Conductor
The student teacher displays confidence	Confidence
The student teacher demonstrates an ability to work with diverse learners	DiverseLearners
The student teacher implements diverse teaching and learning strategies	DiverseStrategies
The student teacher is energetic	Energetic
The student teacher is enthusiastic	Enthusiastic
The student teacher demonstrates proficiency in error detection	ErrorDetect
The student teacher maintains appropriate eye contact with students during instruction	EyeContact
The student teacher demonstrates goal-oriented behavior	GoalOriented
The student teacher uses humor appropriately in the classroom	Humor
The student teacher involves students in the learning process	Involvement
The student teacher demonstrates effective leadership	Leadership
The student teacher demonstrates proficiency in lesson planning	LessonPlanning
The student teacher motivates students	Motivates
The student teacher upholds developmentally appropriate musical expectations	MusicalExpectations
The student teacher demonstrates proficiency in music history	MusicHistory
The student teacher demonstrates proficiency in music theory	MusicTheory
The student teacher demonstrates appropriate professional non-verbal communication	NonVerbalComm
The student teacher demonstrates an optimistic disposition	Optimistic
The student teacher demonstrates appropriate organizational skills	Organized
The student teacher paces instruction effectively	Pacing
The student teacher demonstrates patience	Patient
The student teacher is a proficient pianist	Pianist
The student teacher is a proficient musician	ProficientMusician
The student teacher establishes a positive rapport with others	Rapport
The student teacher demonstrates knowledge about appropriate musical resources for instruction and/or performance	Resources
The student teacher is proficient on secondary instruments	SecInstruments
The student teacher is a proficient sight-reader	SightReader
The student teacher is a proficient singer	Singer
The student teacher maintains appropriate professional demeanor during stressful situations	Stress
The student teacher fosters appropriate student behavior	StudentBehavior
The student teacher maximizes students' time on task	TimeonTask
The student teacher employs a variety of instructional approaches	VarietyInstApproach
The student teacher demonstrates appropriate professional verbal communication	VerbalComm

Table 9

Participants' (N = 519) Importance Ratings Descriptive Data for Teacher Traits

Trait	M	SD	95% CI	
			LL	UL
AppSocialBeh	3.86	0.37	3.828	3.892
Stress	3.66	0.50	3.617	3.703
StudentBehavior	3.65	0.50	3.607	3.693
Rapport	3.64	0.52	3.595	3.685
Enthusiastic	3.64	0.53	3.594	3.686
Patient	3.61	0.53	3.564	3.656
ClassroomMgt	3.61	0.54	3.563	3.657
Motivates	3.61	0.54	3.563	3.657
Adapts	3.58	0.54	3.533	3.627
ProficientMusician	3.55	0.59	3.499	3.601
VerbalComm	3.54	0.55	3.493	3.587
Clarity	3.54	0.53	3.494	3.586
Confidence	3.53	0.56	3.482	3.578
Organized	3.51	0.58	3.460	3.560
TimeonTask	3.50	0.60	3.448	3.552
ErrorDetect	3.50	0.62	3.447	3.553
MusicalExpectations	3.50	0.57	3.451	3.549
Optimistic	3.48	0.61	3.427	3.533
Energetic	3.47	0.62	3.417	3.523
Involvement	3.45	0.61	3.397	3.503
Pacing	3.44	0.60	3.388	3.492
NonVerbalComm	3.41	0.56	3.362	3.458
Leadership	3.41	0.61	3.357	3.463
EyeContact	3.35	0.62	3.297	3.403
VarietyInstApproach	3.34	0.63	3.286	3.394
DiverseLearners	3.32	0.63	3.266	3.374
GoalOriented	3.32	0.63	3.266	3.374
AuralSkills	3.30	0.66	3.243	3.357
DiverseStrategies	3.20	0.69	3.140	3.260
Humor	3.13	0.71	3.069	3.191
LessonPlanning	3.12	0.71	3.059	3.181
Resources	3.04	0.73	2.977	3.103
SightReader	3.03	0.76	2.964	3.096
Conductor	2.89	0.71	2.829	2.951
MusicTheory	2.84	0.78	2.773	2.907
Singer	2.80	0.88	2.724	2.876
SecInstruments	2.59	0.85	2.517	2.663
MusicHistory	2.32	0.81	2.250	2.390
Budgets	2.30	1.00	2.214	2.386
Pianist	2.30	0.93	2.220	2.380

Note. CI = confidence interval; LL = lower limit; UL = upper limit.

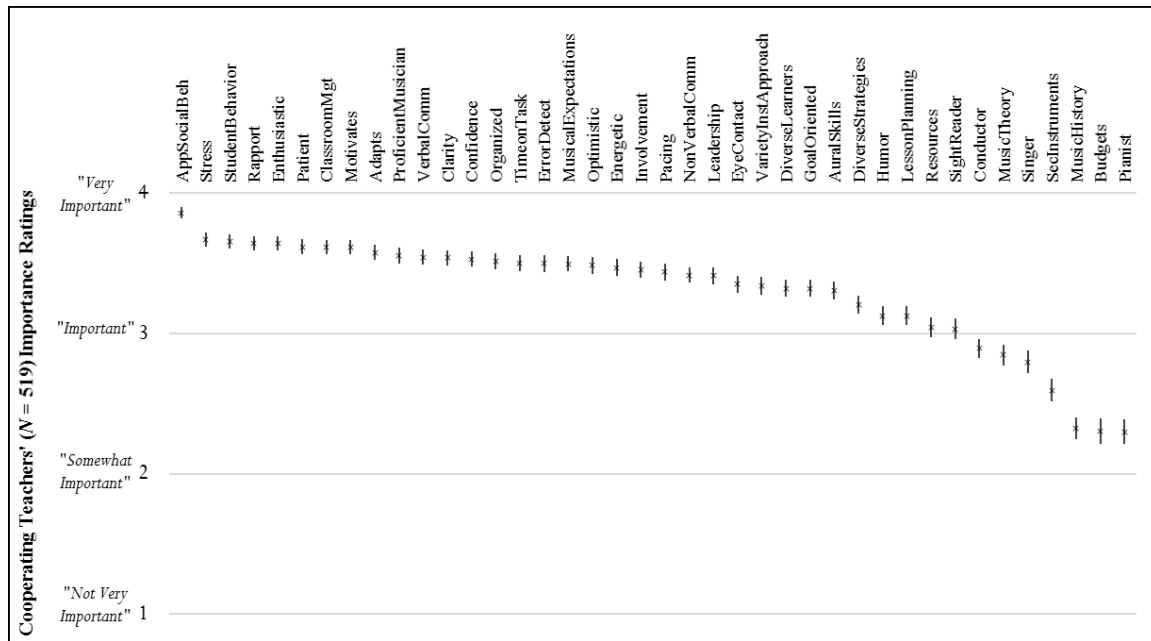


Figure 1. Participants' (N = 519) importance ratings with 95% confidence interval bars. X = mean importance rating. The vertical bar represents the upper and lower limits with a 95% confidence interval.

Table 10

Participants (N = 519) Traits That Were Cited as Top Two “Most Important”

Trait	<i>frequency</i>	% of Total
ClassroomMgt	128	12.5
ProficientMusician	118	11.5
Motivates	86	8.4
Rapport	63	6.1
Enthusiastic	44	4.3
MusicalExpectations	41	4.0
ErrorDetect	36	3.5
Adapts	34	3.3
Organized	34	3.3
Involvement	33	3.2
Clarity	31	3.0
Confidence	30	2.9
Leadership	27	2.6
Energetic	26	2.5
DiverseStrategies	25	2.4
Pacing	25	2.4
Patient	24	2.3
AppSocialBeh	23	2.2
TimeonTask	23	2.2
VarietyInstApproach	22	2.1
Stress	21	2.1
DiverseLearners	16	1.6
Optimistic	15	1.5
StudentBehavior	13	1.3
AuralSkills	12	1.2
LessonPlanning	12	1.2
GoalOriented	11	1.1
VerbalComm	10	1.0
Resources	9	1.1
Singer	8	0.8
SecInstruments	8	0.8
Conductor	6	0.6
Pianist	4	0.4
SightReader	3	0.3
EyeContact	1	0.1
Budgets	1	0.1
Humor	1	0.1
NonVerbalComm	0	0.0
MusicHistory	0	0.0
MusicTheory	0	0.0

Research Question 2

Research Question 2: Will there be differences in importance ratings of teacher traits based on the cooperating music teacher's music teaching specialty (band, orchestra, choir, general music), grade level (K-4, 5-8, 9-12), or teaching setting (urban, suburban, rural)?

Comparisons between Demographic Categories

Music Teaching Specialty

Mean importance ratings for all four groups within each trait were calculated to compare trait rankings among teachers of different music teaching specialties (band, orchestra, choir, and general music). These means were used to create ordered lists for each of the 40 traits for all four groups of music teaching specialty. In order to construct the ordered lists, the traits were organized in descending order from the highest mean to the lowest mean, this created the ranked lists. Three of the 10 highest ranked traits for each group were common across all four subject matter teacher types. These items included “The student teacher demonstrates appropriate social behavior with students,” “The student teacher establishes a positive rapport with others,” and “The student teacher maintains appropriate professional demeanor during stressful situations” (see Table 11).

Table 11

*Similarities and Differences of Teacher Trait Importance Ratings Across Music**Teaching Specially Groups*

Trait	Band		Orchestra		Choir		General Music	
	Mean	Rank	Mean	Rank	Mean	Rank	Mean	Rank
Adaptable	3.50	11	3.57	12	3.60	9	3.66	7
AppSocialBeh ‡	3.84	1	3.85	1	3.83	1	3.89	1
AuralSkills	3.20	28	3.28	29	3.46	21	3.33	29
Budgets	2.26	38	2.22	39	2.27	40	2.49	37
Clarity *	3.49	14	3.54	17	3.54	13	3.66	6
ClassroomMgt	3.56	6	3.68	4	3.56	12	3.65	9
Conductor	2.84	34	3.06	33	3.02	36	2.65	36
Confidence *	3.50	10	3.48	21	3.62	8	3.51	18
DiverseLearners *	3.21	27	3.32	28	3.30	28	3.55	15
DiverseStrategies	3.05	29	3.33	27	3.22	31	3.34	28
Energetic	3.44	18	3.45	22	3.48	18	3.50	21
Enthusiastic *	3.58	4	3.73	2	3.71	3	3.56	13
ErrorDetect *	3.52	9	3.59	8	3.50	16	3.39	25
EyeContact	3.24	26	3.50	19	3.37	25	3.40	24
GoalOriented	3.27	24	3.41	24	3.29	30	3.31	30
Humor	3.04	30	3.16	31	3.15	34	3.18	33
Involvement *	3.30	23	3.59	9	3.48	19	3.58	11
Leadership *	3.34	21	3.44	23	3.53	14	3.35	27
LessonPlanning	2.97	33	3.13	32	3.15	33	3.37	26
Motivates	3.57	5	3.57	11	3.64	6	3.66	8
MusicalExpectations	3.42	19	3.50	18	3.50	17	3.60	10
MusicHistory ‡	2.17	39	2.44	38	2.47	38	2.29	39
MusicTheory	2.70	36	2.82	36	3.17	32	2.80	34
NonVerbalComm	3.35	20	3.37	25	3.44	24	3.47	23
Optimistic	3.45	17	3.50	20	3.47	20	3.51	19
Organized	3.49	13	3.56	14	3.45	22	3.55	14
Pacing *	3.32	22	3.54	16	3.44	23	3.56	12
Patient	3.55	7	3.68	5	3.57	11	3.69	5
Pianist	1.89	40	2.02	40	3.03	35	2.37	38
ProficientMusician *	3.45	16	3.57	10	3.69	4	3.54	16
Rapport	3.52	8	3.70	3	3.72	2	3.75	2
Resources	3.00	31	3.04	34	2.96	37	3.19	32
SecInstruments	2.76	35	3.00	35	2.29	39	2.25	40
SightReader	2.98	32	3.17	30	3.29	29	2.76	35
Singer *	2.34	37	2.45	37	3.34	27	3.29	31
Stress	3.64	2	3.68	6	3.63	7	3.71	4
StudentBehavior *	3.63	3	3.57	13	3.66	5	3.72	3
TimeonTask	3.47	15	3.54	15	3.51	15	3.50	20
VarietyInstApproach	3.25	25	3.33	26	3.35	26	3.48	22
VerbalComm *	3.49	12	3.59	7	3.58	10	3.51	17

Note. * Indicates differences in group rankings by 10 or more ranks. ‡ Indicates that band, orchestra, choir, and general music teachers ranked these items within two ranks of each other. Column headings: Band indicates directors of bands and wind ensembles ($n = 187$), orchestra indicates directors of string ensembles ($n = 82$), choir indicates directors of vocal music ensembles ($n = 113$), and GM indicates teachers of general music ($n = 102$).

A difference of 10 or more was found in the trait rankings across comparison groups for 12 of the 40 items. The two traits with the largest ranking disparities were “The student teacher involves students in the learning process,” and “The student teacher demonstrates proficiency in error detection.” When examining the rankings of “The student teacher involves students in the learning process,” the largest mean difference occurred between band directors ($M = 3.30$) and orchestra directors ($M = 3.59$). The group rankings of this trait were 23rd (band directors), 19th (choir directors), 11th (general music teachers), and 9th (orchestra directors). When examining the rankings of “The student teacher demonstrates proficiency in error detection,” the largest mean difference occurred between general music teachers ($M = 3.39$) and orchestra teachers ($M = 3.59$). The group rankings of this trait were 25th (general music teachers), 16th (choir directors), 9th (band directors), and 8th (orchestra directors).

Band, orchestra, choir, and general music teachers all ranked two items equally or within two ranks of each other. All groups ranked “The student teacher demonstrates appropriate social behavior with students” as the top trait. All groups ranked “The student teacher demonstrates proficiency in music history” as among the least important traits (38th or 39th).

Grade Levels Taught

Mean importance ratings for all four groups within each trait were calculated to compare trait rankings among teachers of different grade levels (K-4, 5-8, 9-12). These means were used to rank each of the 40 traits for all three groups of grade levels. Seven of the 10 highest ranked traits for each group were common across all three grade level groups. These items included “The student teacher demonstrates

appropriate social behavior with students,” “The student teacher is enthusiastic,” “The student teacher motivates students,” “The student teacher demonstrates patience,” “The student teacher establishes a positive rapport with others,” “The student teacher maintains appropriate professional demeanor during stressful situations, and “The student teacher fosters appropriate student behavior” (see Table 12).

Table 12

*Similarities and Differences of Teacher Trait Importance Ratings Across Grade Levels**Taught*

Trait	Elementary School		Middle School		High School	
	Mean	Rank	Mean	Rank	Mean	Rank
Adaptable	3.63	7	3.55	13	3.58	10
AppSocialBeh ‡	3.84	1	3.88	1	3.85	1
AuralSkills	3.29	30	3.35	25	3.30	26
Budgets	2.45	37	2.42	38	2.16	40
Clarity	3.58	9	3.55	11	3.51	15
ClassroomMgt *	3.63	8	3.70	2	3.53	14
Conductor ‡	2.66	36	2.90	34	3.01	34
Confidence *	3.45	22	3.50	17	3.58	9
DiverseLearners *	3.53	13	3.29	28	3.26	28
DiverseStrategies	3.35	26	3.24	29	3.09	31
Energetic	3.47	21	3.44	20	3.50	16
Enthusiastic	3.58	10	3.63	7	3.69	2
ErrorDetect *	3.41	24	3.55	12	3.55	11
EyeContact	3.37	25	3.41	21	3.30	25
GoalOriented ‡	3.33	29	3.30	27	3.30	27
Humor ‡	3.19	31	3.13	31	3.11	30
Involvement	3.53	14	3.41	22	3.42	20
Leadership	3.34	27	3.47	18	3.41	22
LessonPlanning	3.33	28	3.13	32	3.05	32
Motivates ‡	3.63	6	3.64	6	3.60	6
MusicalExpectations	3.54	12	3.52	16	3.46	18
MusicHistory ‡	2.28	39	2.33	39	2.34	39
MusicTheory ‡	2.75	34	2.86	35	2.89	35
NonVerbalComm	3.48	19	3.35	24	3.42	21
Optimistic *	3.53	16	3.37	23	3.53	13
Organized	3.56	11	3.55	10	3.47	17
Pacing	3.48	18	3.46	19	3.38	23
Patient	3.73	2	3.56	9	3.59	7
Pianist ‡	2.28	40	2.24	40	2.36	38
ProficientMusician *	3.47	20	3.55	14	3.59	8
Rapport ‡	3.70	3	3.65	5	3.61	5
Resources ‡	3.13	33	3.01	33	3.04	33
SecInstruments ‡	2.33	38	2.84	36	2.53	37
SightReader	2.73	35	3.17	30	3.11	29
Singer	3.14	32	2.72	37	2.68	36
Stress ‡	3.68	4	3.68	3	3.63	3
StudentBehavior ‡	3.68	5	3.65	4	3.63	4
TimeonTask	3.53	15	3.53	15	3.45	19
VarietyInstApproach	3.43	23	3.33	26	3.31	24
VerbalComm	3.52	17	3.57	8	3.54	12

Note. * Indicates differences in ranking by 10 or more ranks. ‡ Indicates that elementary school ($n = 120$), middle school ($n = 139$), and high school music teachers ($n = 208$) ranked these items within two ranks of each other.

On six of the 40 items, a difference of 10 or more in the rankings of each trait existed within the comparison groups. The three traits with the largest ranking disparities were “The student teacher displays confidence,” “The student teacher demonstrates proficiency in error detection,” and “The student teacher demonstrates an ability to work with diverse learners.” When examining the rankings of “The student teacher displays confidence,” the largest mean difference occurred between elementary school music teachers ($M = 3.45$) and high school teachers ($M = 3.58$). The ranking of this trait between each group was 22nd (elementary school teachers), 17th (middle school teachers), and 9th (high school teachers). When examining the rankings of “The student teacher demonstrates proficiency in error detection,” the largest mean difference occurred between elementary school music teachers ($M = 3.41$) and high school teachers ($M = 3.55$). The ranking of this trait between each group was 24th (elementary school teachers), 12th (middle school teachers), and 11th (high school teachers). When examining the rankings of “The student teacher demonstrates an ability to work with diverse learners,” the largest mean difference occurred between elementary school music teachers ($M = 3.53$) and middle school teachers ($M = 3.29$). The ranking of this trait between each group was 13th (elementary school teachers), and 28th (middle school teachers and high school teachers).

Elementary, middle, and high school teachers all ranked thirteen items equally or within two ranks of each other. All groups had the same rankings for “The student teacher demonstrates appropriate social behavior with students” (1st), “The student teacher motivates students” (6th), “The student teacher demonstrates knowledge about appropriate musical resources for instruction and/or performance” (33rd), and “The

student teacher demonstrates proficiency in music history” (39th). Results further indicated that all of these teachers had four traits ranked within one rank of each other. These traits were, “The student teacher maintains appropriate professional demeanor during stressful situations” (3rd or 4th), “The student teacher fosters appropriate student behavior” (4th or 5th), “The student teacher uses humor appropriately in the classroom” (30th or 31st), and “The student teacher demonstrates proficiency in music theory” (34th or 35th).

School Setting

Mean importance ratings for all three groups within each trait were calculated to compare trait rankings among teachers in different school settings (urban, suburban, rural). These means were used to rank each of the 40 traits for all three groups of grade levels. Seven of the 10 highest ranked traits for each group were common across all three grade level groups. These items included “The student teacher demonstrates appropriate social behavior with students,” “The student teacher motivates students,” “The student teacher demonstrates effective classroom management,” “The student teacher maintains appropriate professional demeanor during stressful situations,” “The student teacher fosters appropriate student behavior,” “The student teacher is enthusiastic,” and “The student teacher demonstrates patience.” (see Table 13).

Table 13

Similarities and Differences of Teacher Trait Importance Ratings Across Urban, Suburban, and Rural School Settings

Trait	Urban Setting		Suburban Setting		Rural Setting	
	Mean	Rank	Mean	Rank	Mean	Rank
Adaptable	3.60	8	3.61	9	3.46	15
AppSocialBeh ‡	3.83	1	3.85	1	3.89	1
AuralSkills	3.21	29	3.35	26	3.27	25
Budgets ‡	2.31	38	2.26	40	2.41	39
Clarity ‡	3.52	13	3.56	12	3.49	11
ClassroomMgt	3.66	4	3.63	6	3.53	9
Conductor ‡	2.76	35	2.93	34	2.90	34
Confidence	3.57	10	3.51	17	3.53	8
DiverseLearners	3.33	27	3.35	25	3.23	28
DiverseStrategies ‡	3.22	28	3.23	29	3.12	29
Energetic *	3.41	24	3.46	20	3.54	7
Enthusiastic	3.61	7	3.68	3	3.54	6
ErrorDetect	3.43	21	3.56	13	3.39	21
EyeContact	3.41	23	3.37	24	3.26	26
GoalOriented	3.39	25	3.30	28	3.31	24
Humor ‡	3.10	31	3.16	31	3.06	32
Involvement *	3.42	22	3.45	21	3.50	10
Leadership	3.46	15	3.40	23	3.38	22
LessonPlanning	3.18	30	3.16	30	2.97	33
Motivates	3.66	3	3.61	8	3.57	5
MusicalExpectations	3.44	18	3.54	15	3.43	19
MusicHistory ‡	2.21	40	2.36	38	2.32	40
MusicTheory ‡	2.69	36	2.88	35	2.88	35
NonVerbalComm	3.36	26	3.42	22	3.44	18
Optimistic	3.45	17	3.50	18	3.47	14
Organized	3.50	14	3.54	16	3.45	17
Pacing	3.45	16	3.47	19	3.32	23
Patient	3.58	9	3.63	7	3.61	4
Pianist ‡	2.24	39	2.26	39	2.44	38
ProficientMusician ‡	3.53	12	3.58	10	3.49	12
Rapport *	3.69	2	3.68	4	3.49	13
Resources	3.01	33	3.04	32	3.09	30
SecInstruments ‡	2.57	37	2.61	37	2.58	37
SightReader ‡	3.01	32	3.02	33	3.08	31
Singer ‡	2.80	34	2.80	36	2.78	36
Stress	3.65	5	3.69	2	3.61	3
StudentBehavior	3.64	6	3.66	5	3.64	2
TimeonTask	3.43	20	3.56	14	3.40	20
VarietyInstApproach	3.43	19	3.34	27	3.25	27
VerbalComm	3.53	11	3.57	11	3.46	16

Note. * Indicates differences in ranking by 10 or more ranks. ‡ Indicates that music teachers teaching in urban ($n = 96$), suburban ($n = 309$), and rural districts ($n = 114$) all ranked these items within two ranks of each other.

A difference of 10 or more was found in the trait rankings across comparison groups for three of the 40 items. These three traits were “The student teacher establishes a positive rapport with others,” “The student teacher involves students in the learning process,” and “The student teacher is energetic.” When examining the rankings of “establishes a positive rapport with others,” the largest mean difference occurred between music teachers in urban school settings ($M = 3.69$) and music teachers in rural settings ($M = 3.49$). The ranking of this trait between each group was 2nd (music teachers in urban school settings), 4th (music teachers in suburban school settings), and 13th (music teachers in rural school settings). When examining the rankings of “The student teacher involves students in the learning process,” the largest mean difference occurred between music teachers who taught in rural settings ($M = 3.50$) and music teachers who taught in urban settings ($M = 3.42$). The ranking of this trait between each group was 22nd (music teachers in urban school settings), 21st (music teachers in suburban school settings), and 10th (music teachers in rural school settings). The largest mean difference for the trait concerning student teacher energy (“The student teacher is energetic”) occurred between music teachers in urban school settings ($M = 3.41$) and music teachers in rural school settings ($M = 3.54$). The ranking of this trait between each group was 24th (music teachers in urban school settings), 20th (music teachers in suburban school settings) and 7th (music teachers in rural school settings).

Teachers in urban, suburban, and rural schools all ranked 13 items equally or within two ranks of each other. All groups had the same rankings for “The student teacher demonstrates appropriate social behavior with students” (1st), and “The student teacher is proficient on secondary instruments” (37th), Results further indicated that

these groups of teachers had five traits ranked within one rank of each other. These traits were, “The student teacher demonstrates an ability to work with diverse learners” (28th or 29th), “The student teacher uses humor appropriately in the classroom” (31st or 32nd), “The student teacher is a proficient conductor” (34th or 35th), “The student teacher demonstrates proficiency in music theory” (35th or 36th), and “The student teacher is a proficient pianist” (38th and 39th). There were six traits with rankings within two ranks of each other when comparing the results by teaching setting. These traits were “The student teacher is a proficient musician,” “The student teacher presents lessons clearly,” “The student teacher is a proficient sight-reader,” “The student teacher is a proficient singer,” “The student teacher manages program budgets effectively,” and “The music teacher demonstrates proficiency in music history.”

Research Question 3

Research Question 3: What trait categories (personal, teaching, and musical) will cooperating music teachers rate as most important in predicting the success of student teachers?

In order to answer this question using a mixed-design ANOVA, the assumption of normality had to be met. The large sample combined with the examination of Q-Q plots allowed for the assumption of normally-distributed data (see Figures 2-4). A one-way repeated-measures ANOVA was conducted to compare the effect of trait type on mean trait importance ratings for personal, musical, and teaching traits as categorized by the face value panel for this study. There was a significant effect of the trait type, $F(2, 960) = 585.73, p < .001$ (see Table 14).

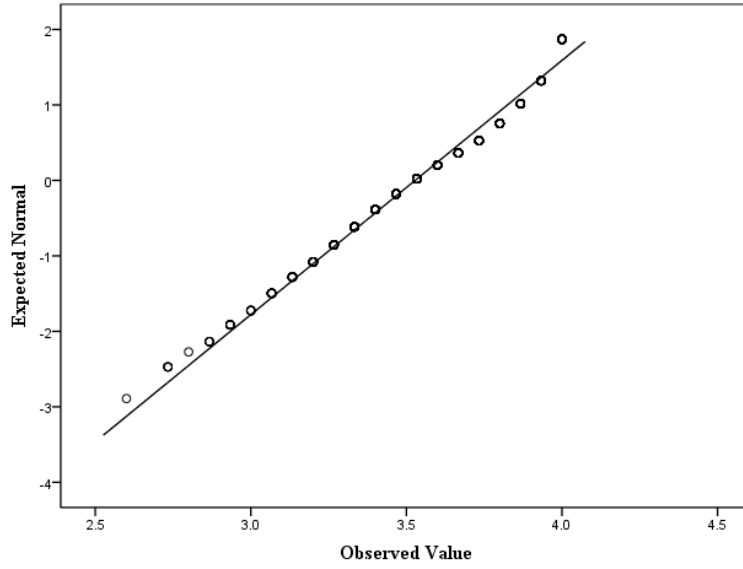


Figure 2. Q-Q Plot for personal trait means ($N = 519$).

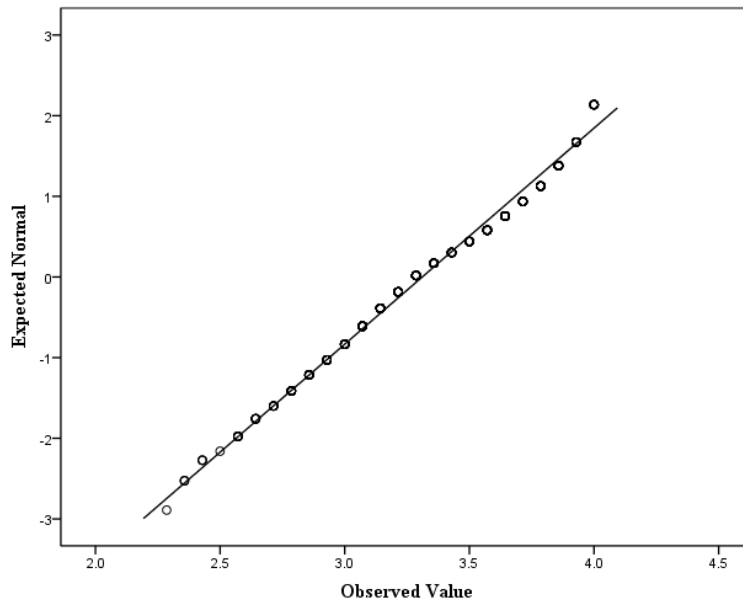


Figure 3. Q-Q Plot for teaching trait means ($N = 519$).

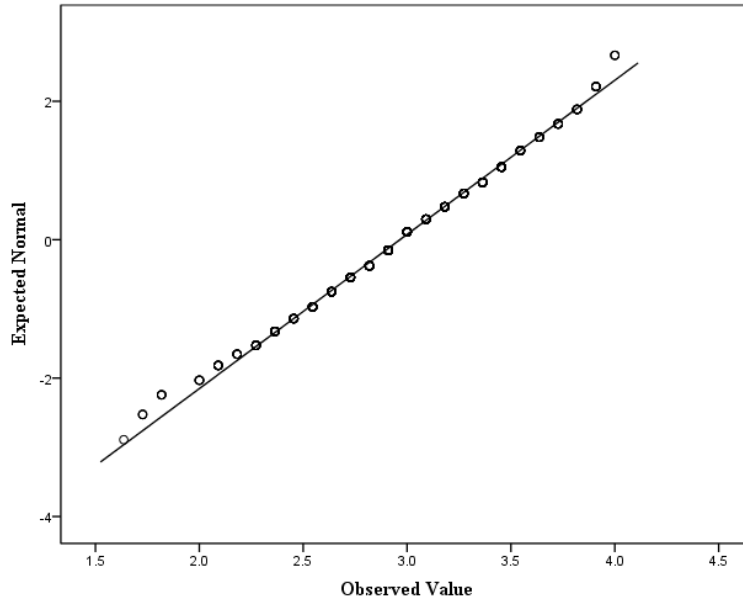


Figure 4. Q-Q Plot for musical trait means ($N = 519$).

Table 14

One Way ANOVA with Repeated Measures for Trait Types Summary Table

Source	<i>df</i>	<i>SS</i>	<i>MS</i>	<i>F</i>	<i>p</i>
Trait Type	2	68.28	34.14	585.73	0.000
Error	960	55.96	0.06		
Total	962	124.24			

Three protected paired samples *t*-tests were utilized to make *post-hoc* comparisons between the trait types using a significance level of .017 to protect against the inflated type I error rate due to the multiple comparisons. The first paired samples *t*-test indicated a significant difference in the importance ratings for personal traits ($M = 3.53, SD = 0.30$) and teaching traits ($M = 3.31, SD = 0.37$); $t(518) = 20.02, p < .001$. The second paired samples *t*-test indicated a significant difference in the importance ratings for personal traits ($M = 3.53, SD = 0.30$) and musical traits ($M = 2.97, SD = 0.37$); $t(518) = 31.75, p < .001$. The third paired-samples *t*-test indicated a significant difference in the importance ratings for musical traits ($M = 2.97, SD = 0.37$) and teaching traits ($M = 3.31, SD = .37$); $t(518) = -19.41, p < .001$. These results suggest that trait type does have an effect on trait importance. Specifically, these results suggest that cooperating teachers tended to rate personal traits as more important than musical and teaching traits. Additionally, these results suggest that teaching traits were rated higher than musical traits.

Research Question 4

Research Question 4: Will there be differences in the importance ratings for trait categories (personal, musical, and teaching) as a function of teacher's music teaching specialty (band, orchestra, choir, general music), grade level (K-4, 5-8, 9-12), or teaching setting (urban, suburban, rural)?

Comparisons between Demographic Categories

Music Teaching Specialty

A 3 x 4 mixed-design ANOVA was applied to examine the effects of trait type (personal traits, musical traits, and teaching traits) and music teaching specialty (band,

chorus, orchestra, general music) on the trait importance ratings. Responses from participants who indicated “other/combination” as their teaching specialty were not included in this analysis. A significant interaction for Trait Type x Music Teaching Specialty interaction was found ($F(6, 960) = 12.15, p < .001$). There was a significant main effect for trait type ($F(2, 960) = 585.72, p < .001$). There was also a significant main effect found for music teaching specialty ($F(3, 480) = 7.54, p < .001$) (see Table 15).

Table 15

Mixed-Design ANOVA Summary Table for Trait Type and Music Teaching Specialty

Source	<i>df</i>	<i>SS</i>	<i>MS</i>	<i>F</i>	<i>p</i>
Trait Type	2	68.28	34.14	585.73	0.000
Teaching Specialty	3	6.46	2.15	7.54	0.000
Trait Type x Teaching Specialty	6	4.25	0.71	12.15	0.000
Error	960	55.96	0.06		

Upon examination of the data, it appears that while all of the groups of teachers within the subgroups of band teachers, orchestra teachers, choir teachers, and general music teachers had the same order of ratings for trait types (personal traits, then teaching traits, then musical traits), general music teachers had a much larger difference between their mean scores for musical traits and teaching traits (see Figure 5).

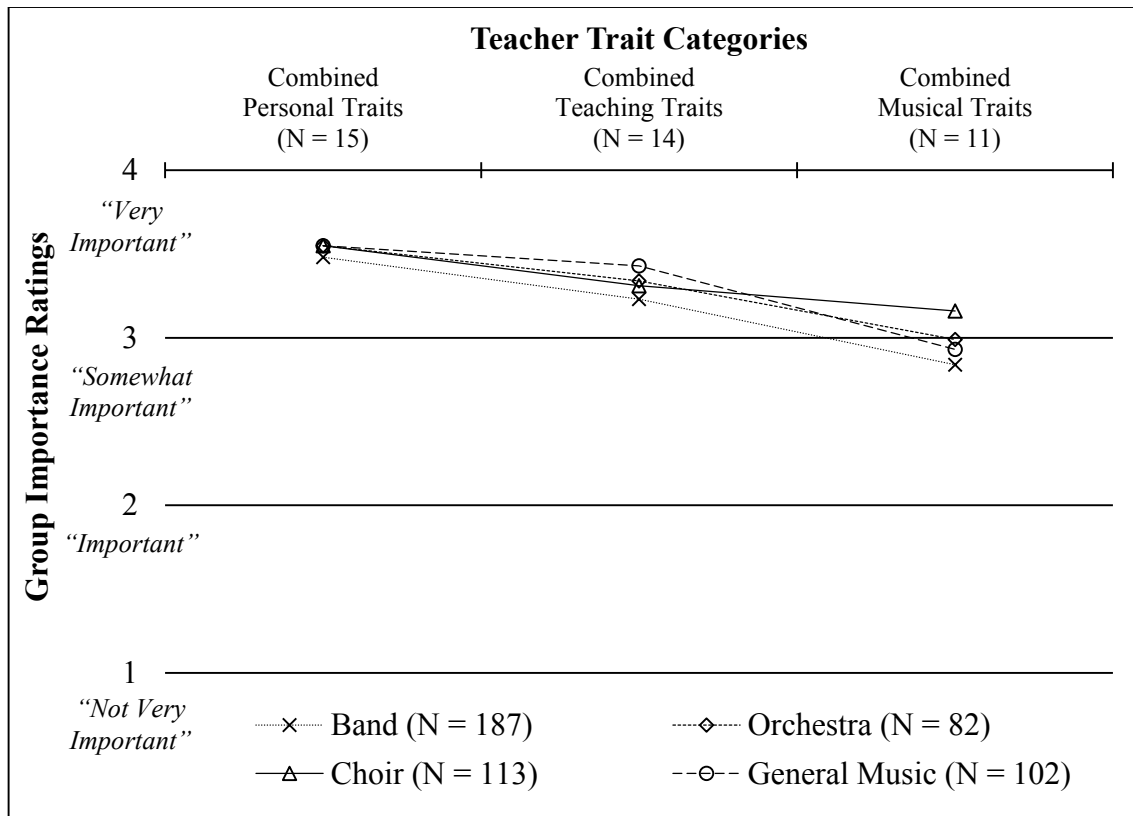


Figure 5. Importance ratings of trait categories grouped by music teaching specialty.

Grade Level

A 3 x 3 mixed-design ANOVA was applied to examine the effects of trait type (personal traits, musical traits, and teaching traits) and grade levels taught (elementary school, middle school, and high school) on the trait importance ratings. Grade level designations used for this question were the same as in research question 2. Responses from participants who indicated “other/combination” as their grade levels taught were not included in this analysis. A significant Trait Type x Grade Level interaction was found ($F(4,928) = 7.80, p < .001$). There was a significant main effect for trait type ($F(2,928) = 582.38, p < .001$), but there was no significant main effect for grade level

($F(2,464) = 0.33, p > .05$). Trait ratings were not influenced by grade levels taught, (see Figure 6) but there was a crossover effect between grade level and trait type (see Table 16).

Table 16

Mixed-Design ANOVA Summary Table for Trait Type and Grade Level Taught

Source	<i>df</i>	<i>SS</i>	<i>MS</i>	<i>F</i>	<i>p</i>
Trait Type	2	73.95	36.98	582.38	0.000
Grade Level	2	0.20	0.10	0.33	0.720
Trait Type x Grade Level	4	1.98	0.50	7.80	0.000
Error	928	58.92	0.06		

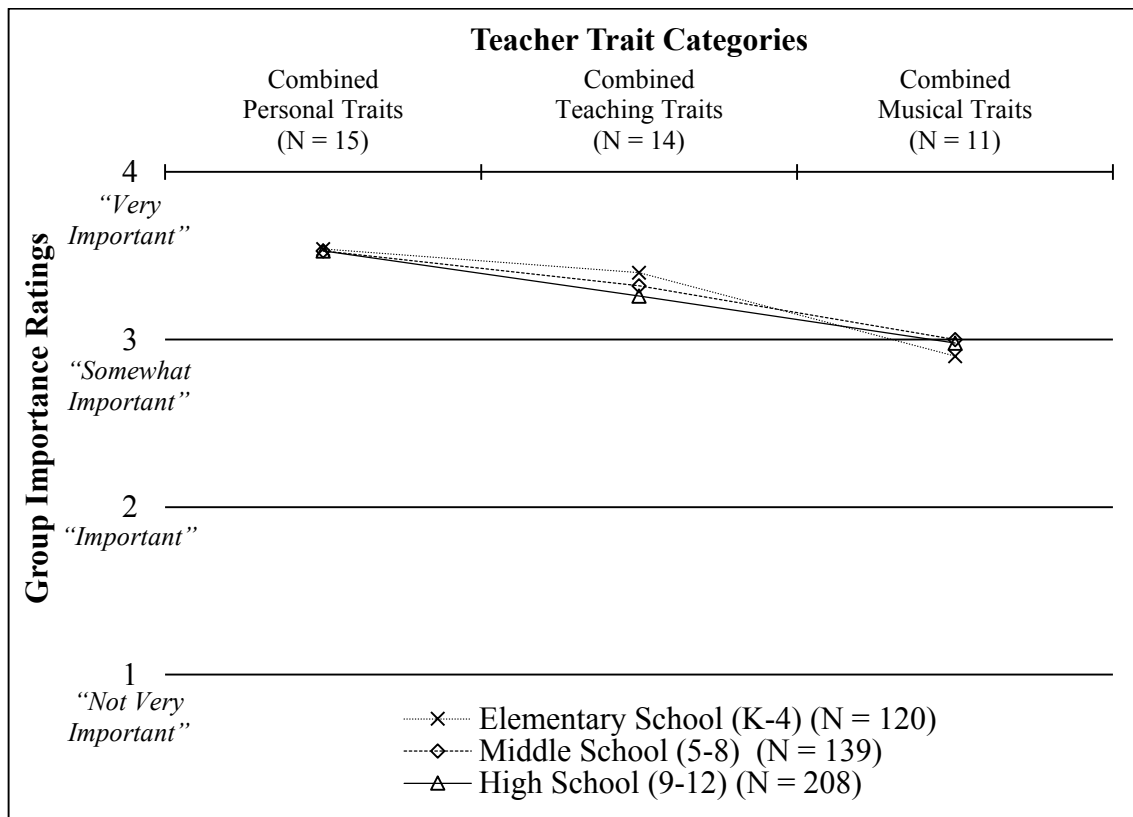


Figure 6. Importance ratings of trait categories grouped by grade level taught.

School Setting

A 3 x 3 mixed-design ANOVA was applied to examine the effects of trait type (personal traits, musical traits, and teaching traits) and school setting (urban, suburban, rural) on the trait importance ratings. No significant interaction effect for Trait Type x School Setting was found ($F(4, 1032) = 1.73, p > .05$). There was a significant main effect for trait type ($F(2, 1032) = 516.88, p < .001$). No main effect for school setting was found ($F(2, 516) = 1.22, p > .05$) (see Table 17). Trait importance ratings were not influenced by school setting (see Figure 7).

Table 17

Mixed-Design ANOVA Summary Table for Trait Type and School Setting

Source	<i>df</i>	<i>SS</i>	<i>MS</i>	<i>F</i>	<i>p</i>
Trait Type	2	66.66	33.33	516.88	0.000
School Setting	2	0.73	0.37	1.22	0.295
Trait Type x School Setting	4	0.45	0.11	1.73	0.141
Error	1032	66.54	0.06		

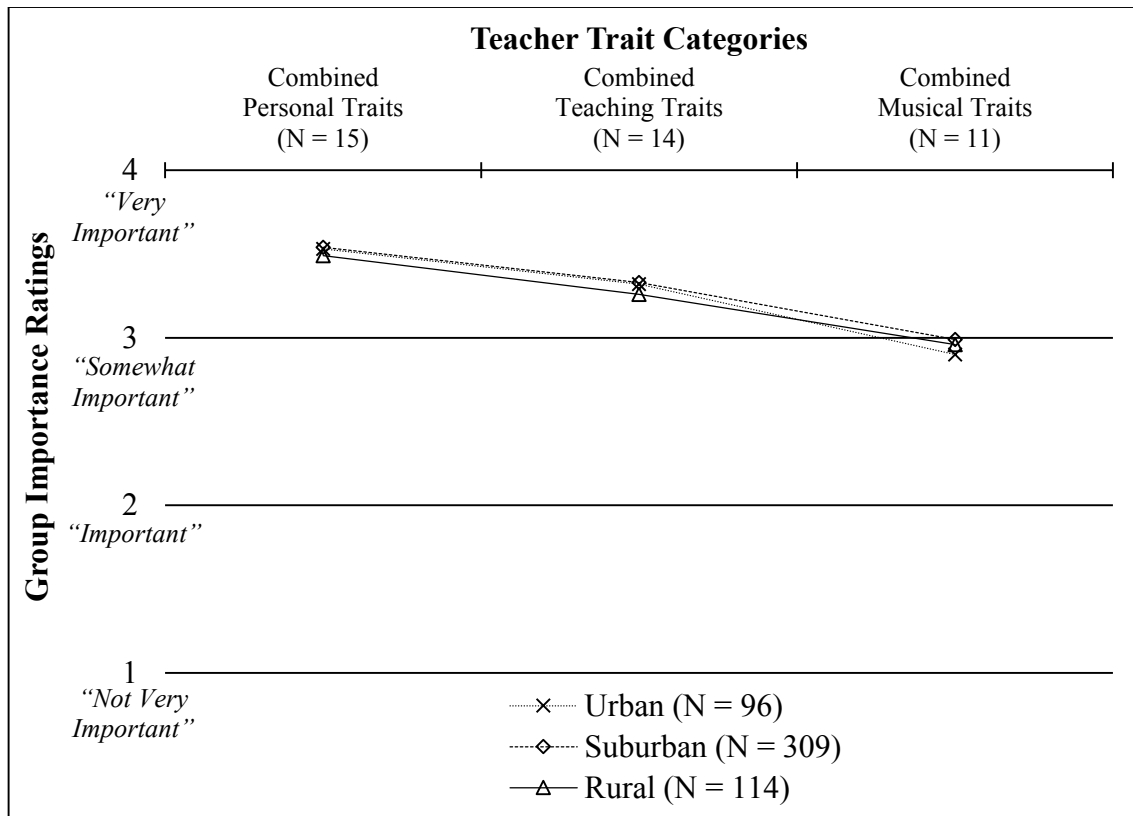


Figure 7. Importance ratings of trait categories grouped by school setting.

Research Question 5

Research Question 5: Will music teachers demonstrate group consensus when interpreting and defining the meaning of trait statements?

In order to assess whether the participants had similar ideas in mind as trait examples, participants were asked to cite a specific behavior or idea they were thinking about when considering their top two important traits. They were also asked to assign one or more categories (personal, teaching, musical) to the two traits they designated as most important. Respondents' categorizations did not fully align with either the Teachout (1997) study or the present study's face-value expert panel (see Table 18).

Table 18

*Designation of Traits as Personal, Musical, or Teaching by Face Validity Panel**(Current Study), Teachout (1997), and Current Study Participants (N = 519)*

Teachout (1997) Study	Current Study Face Validity Panel	Current Study Participants	Teacher Trait	Musical <i>f</i>	Teaching <i>f</i>	Personal <i>f</i>
P	P	T	Adapts	10	33	13
P	P	P	AppSocialBeh	0	14	20
M	M	M	AuralSkills	12	4	1
P	T	P	Budgets	0	0	1
T	T	T	Clarity	6	31	7
T	T	T	ClassroomMgt	14	125	34
M	M	M	Conductor	6	3	1
P	P	P	Confidence	8	16	24
T	T	T	DiverseLearners	5	15	7
T	T	T	DiverseStrategies	15	25	9
P	P	P	Energetic	4	13	22
P	P	P	Enthusiastic	9	29	38
M	M	M	ErrorDetect	35	22	7
T	T	T/P **	EyeContact	0	1	1
P	P	T	GoalOriented	4	8	6
P	P	T	Humor	0	1	1
T	T	T	Involvement	8	33	5
P	P	T	Leadership	10	18	23
T	T	T	LessonPlanning	5	12	1
T	P	T	Motivates	24	64	58
M	M	T	MusicalExpectations	31	34	6
M	M	- *	MusicHistory	0	0	0
M	M	- *	MusicTheory	0	0	0
T	P	- *	NonVerbalComm	0	0	0
P	T	P	Optimistic	0	5	14
P	P	T/P **	Organized	6	28	28
T	T	T	Pacing	4	25	4
P	P	P	Patient	2	17	18
M	M	T	Pianist	1	4	0
M	M	M	ProficientMusician	115	38	22
P	P	P	Rapport	4	36	58
M	T	M	Resources	9	7	1
M	M	M/T	SecInstruments	7	7	0
M	M	M	SightReader	3	2	0
M	M	M	Singer	7	4	0
P	P	P	Stress	2	11	18
T	T	T	StudentBehavior	3	13	4
T	T	T	TimeonTask	8	23	4
T	T	T	VarietyInstApproach	11	22	4
P	P	T	VerbalComm	0	7	5

Note. P = Personal trait, M = Musical trait, T = Teaching trait. * These three traits were not selected by any respondents as one of their top-two “most important” traits; therefore, there is no participant designation for them. ** These traits were chosen the same number of times in multiple categories, and therefore could not be categorized by respondents as belonging to a single category. Boldface type indicates areas of one or more disagreement.

A conventional content analysis was conducted to examine traits cited as most important more than ten times ($N = 27$). The researcher coded each response, and an expert colleague with no prior knowledge of the present study coded twenty percent of the total responses. Interjudge reliability was calculated using the formula “Agreement/(Agreement+Disagreement)” and found to be 96%. The results presented here represent five traits cited as “most important.” These traits are: classroom management, being a proficient musician, motivating students, establishing a positive rapport with others, and being enthusiastic. These trait categories were all cited by eight percent or more of the total respondents ($N = 519$) as traits that were the two most important to them as predictors of student teaching success. The content analyses for each of the 27 items garnering more than 10 citations as a “most important” trait are presented in Appendix B.

Classroom Management

Survey respondents ($n = 128$) cited “The student teacher demonstrates effective classroom management” as one of the two most important teacher traits. Of these, 125 respondents categorized this trait as a teaching trait. When examining respondents’ answers to the open-ended question asking them to identify an example, behavior, or idea that embodies this trait, three categories of responses emerged. The most common responses described managing or controlling the students or environment, keeping students on-task while dealing with an unforeseen problem, and having consistent procedures and/or consistent enforcement of rules and procedures. Twenty-two participants responded with a statement that was either an insight into their own personal teaching situation (“Most of the students I teach have behavior plans”), or

general statements that did not clarify the response (“No more explanation is needed, classroom management is pretty specific”).

Being a Proficient Musician

Survey respondents ($n = 118$) cited “The student teacher is a proficient musician” as one of the two most important teacher traits. Of these, 115 respondents categorized this trait as a musical trait. When examining respondents’ answers to the open-ended question asking them to identify an example, behavior, or idea that embodies this trait, six categories of responses emerged. The most common responses cited the need to be an outstanding musician because music is the content area, the importance of being able to model or demonstrate concepts for students, general music teaching concerns including being able to fix musical errors, sight-read a score, and know specific content knowledge, and being viewed as the authority in the classroom. Twenty responses were general statements about the importance of being a good musician (“In order to teach music to others, it is imperative that the student teacher be a competent musician and possess high levels of musicianship”), four responses specifically mentioned the importance of sight-reading, and two responses specifically mentioned the importance of knowing secondary instruments.

Motivating Students

Survey respondents ($n = 86$) cited “The student teacher motivates students” as one of the two most important teacher traits. Of these, 64 respondents categorized this trait as a teaching trait, while 58 respondents designated this trait as a personal trait, with some characterizing it as both. It is important to remember that respondents were able to choose more than one category designation for each trait (personal, musical, and

teaching). When examining respondents' answers to the open-ended question asking them to identify an example, behavior, or idea that embodies "The student teacher motivates students," four categories of responses emerged. These responses included statements relating to inspiring students towards musical growth, the need to engage students in the lesson, and statements relating to the attitude of the student teacher. It is interesting to note that 18 respondents submitted statements reinforcing the importance of being able to motivate students, but did not provide an example or context ("A great teacher is a master motivator").

Establishing a Positive Rapport with Others

Survey respondents ($n = 63$) cited "The student teacher establishes a positive rapport with others" as one of the two most important teacher traits. Of these, 58 respondents categorized this trait as a personal trait, and 36 respondents categorized this trait as a teaching trait, with some categorizing it as both. When examining respondents' answers to the open-ended question asking them to identify an example, behavior, or idea that embodies the trait, seven distinct categories of responses emerged. The most common responses described a teacher caring for or about students, and statements reinforcing that all teaching is about personal connections. The rest of the responses were general statements about getting along with non-music school staff, having a good personality, working well with others, learning student's names or being encouraging. Eight responses were non-specific statements that did not clarify the respondents' perspectives about what constitutes establishing positive rapport with others.

Enthusiasm

Survey respondents ($n = 44$) cited “The student teacher is enthusiastic” as one of the two most important teacher traits. Of these, 38 respondents categorized this trait as a personal trait, and 29 respondents categorized it as a teaching trait. When examining respondents’ answers to the open-ended question asking them to identify an example, behavior, or idea that embodies this trait, three categories of responses emerged. Over half of the responses addressed the student teacher displaying passion or excitement. Of the remaining fourteen responses, nine were statements reaffirming that student teachers should be enthusiastic but did not provide an example or context. Four spoke to student teachers having a love for teaching or love for their students, and one discussed the importance of a positive attitude in the classroom.

Summary of Results

Data collected using survey responses ($N = 519$) in this study contrasts with some results from previous research (Kelly, 2010; Teachout 1997). This is especially true when examining the overall ranking of specific teacher traits. However, findings indicating that personal and teaching skills seemed to be more highly rated than musical skills are consistent between past research and the current study. Consumers of this study should exercise caution and carefully examine the confidence interval data from all of the rating questions before drawing broad conclusions based on these data. While it is true that there were teacher traits whose importance ratings were higher than others, an examination of the confidence interval data indicates that many of the teacher traits overlapped, especially the higher rated teacher traits. It is also important to consider that the rankings were determined using the mean and standard deviation data without

regard to confidence interval. Therefore, while the researcher has presented the findings of the study with these measures, it is critically important to understand that all 40 traits were considered important to some degree or another by the participants. In fact, the range of participant importance ratings was 1.56 from the highest rated trait to the lowest, a result which suggests that all of these traits were considered relatively important.

Research question 1 asked participants to rate 40 traits as predictors of student teaching success on a Likert-type scale. Results revealed that the highest rated traits were demonstrating appropriate social behavior, stress management, fostering appropriate student behavior, establishing a positive rapport with others, and enthusiasm. The lowest rated traits were being a proficient singer, demonstrating proficiency on secondary instruments, demonstrating proficiency in music history, managing program budgets effectively, and being a proficient pianist. When presented with a list of the traits that they rated as “*very important*,” participants were then asked to choose two as their top-two most important traits. The traits cited as top-two with the highest frequency among each respondents’ most important list were demonstrating effective classroom management, being a proficient musician, motivating students, establishing a positive rapport with others, and being enthusiastic.

Research question 2 was compared the trait importance ratings across music teaching specialty (band, orchestra, choir, general music), teacher’s grade level (K-4, 5-8, 9-12), and teacher’s teaching setting (urban, suburban, rural). Ordered lists of the traits were constructed for each demographic factor investigated using the mean

importance ratings for each trait. Results revealed that the most variability occurred in comparisons according to music teaching specialty.

Research question 3 investigated which categories of traits cooperating teachers rated as the most important in predicting the success of student teachers. After the assumption of normality had been met, a one-way repeated-measures ANOVA was conducted to compare the effect of trait type on trait ratings. Results revealed that trait type did have a significant effect on trait importance ratings ($p < .001$). Cooperating teachers rated personal traits as the most important to student teacher success, followed by teaching traits. Musical traits were rated lowest in importance.

Research question 4 investigated the effect of trait type and demographic differences on trait importance ratings. Significant interaction effects were found in music subject matter type and grade level. School setting did not reveal a significant interaction effect.

Finally, research question 5 prompted an examination of qualitative responses for traits cited by more than ten respondents as one of their two “most important” traits ($N = 27$). Respondents provided an example, behavior, or idea that they were thinking about for both of the traits that they listed as their most important traits. A conventional content analysis was applied to respondents’ ($N = 519$) narratives ($N = 924$) No selected trait had fewer than three descriptor response categories, leading the researcher to conclude that there was not universality in participant definitions and behavioral examples for any of the traits.

CHAPTER 5

DISCUSSION AND IMPLICATIONS

Introduction

All 40 traits examined in this study were identified by cooperating mentor teachers as important predictors of successful student teaching experiences. The ordered lists of traits were created by the researcher according to mean importance rating data, and not intentionally placed in rank order by the participants. This response method was used to reduce participant test fatigue and to maintain consistency with the methodologies of previous research on this topic. This method will be discussed later as a possible limitation of the current study.

The student teaching experience has been referred to as a capstone or keystone experience (Draves, 2008; Fallin & Royse, 2000), and often as the most important aspect of an undergraduate music education major's education (Hoch, 2012; Millican, 2009). Additionally, it has been well established that a student teacher's cooperating mentor teacher tends to have the most influence on the success of the student teacher during the internship experience, even to the point of negating aspects of the student teacher's undergraduate coursework (Boydell, 1986; Cuenca, Schmeichel, Butler, Dinkelman, & Nichols, 2011; Johnson & Napper-Owen, 2011). As such, it seems important to ask the question: "What teacher traits are important to the cooperating teachers of music student teachers?" Previous research has offered that observations and assessments of a student teacher's skills are the optimum ways of determining preparedness to teach in the music classroom (Hoch, 2012). The three types of field experiences (experiences within a school instead of a college classroom, "hands-on"

teaching tasks, and student teaching) discussed earlier by Cutietta (2000) create the knowledge-base from which student teachers may draw as they progress through their internship experience and become teachers. Results of the current study indicate that cooperating teachers regardless of teaching subject, school setting, or grade level tend to hold certain traits as more important than others within the context of the student teaching experience. Results also seem to indicate that the demographic factor which impacts the trait importance ratings the most is music teaching subject area (e.g., band, choral music, orchestra, or general music).

Discussion and Conclusions

The first research question investigated which traits cooperating teachers of music student teachers found most important as predictors of student teaching success. Participants in this study rated the importance of 40 traits on a four-point Likert-type scale from 1 (*not very important*) to 4 (*very important*). Participants identified their teaching circumstances by answering demographic questions. Means and standard deviations were calculated for each trait and ordered lists were created by the researcher based on the mean scores for each trait. These were separated and compared according to various demographic data. In this way, the researcher could examine each list based on participants who fit specific criteria. Further, the researcher could disregard participant data based on responses not fitting into a demographic category (for example, an answer of “other”). In considering these results, the reader should note that all traits had a mean score greater than 2.0, indicating that all of the traits were perceived to be at least “*somewhat important*.” Further, it is important to note that an

examination of the upper- and lower-limit bars for a 95% confidence interval indicated broadly similar levels of importance for 33 of the 40 traits examined in this project.

An examination of the standard deviations for these trait data found a general trend of increasing deviation the lower the trait was ranked. An ex post facto Pearson correlation reveals a strong positive correlation significant at the .001 level ($r(38) = .97$, $p < .001$). As the ranking of the trait increased (was rated lower by mean), the standard deviations associated with those traits also increased. This can also be seen in the gradual and increasing lengthening of the confidence interval bars associated with each trait (see Figure 1). As standard deviation is a measure of dispersion indicating more variation among respondents, it makes sense to investigate where importance ratings showed the most agreement and the most variation. The discussion that follows will address the five traits with the highest overall means and lowest standard deviations. These include: demonstrating appropriate social behavior, stress management, fostering appropriate student behavior, establishing a positive rapport with others, and enthusiasm. Also discussed will be the traits with the lowest means and highest standard deviations. These include: being a proficient singer, demonstrating proficiency on secondary instruments, demonstrating proficiency in music history, managing program budgets effectively, and being a proficient pianist.

The Five Highest-Rated Traits

Appropriate social behavior with students.

The highest reported mean importance rating was assigned to the trait “The student teacher demonstrates appropriate social behavior with students.” A majority of respondents cited situations where a student teacher would have to establish and

maintain professional boundaries with students. A number of respondents specifically mentioned technology-related boundaries including social media, texting on a mobile device, and professional emails between students and student teacher. At the time of the survey, there had recently been a number of stories in the national media about inappropriate relationships between students and teachers, which may have been a key factor in making this the trait with the highest mean. Another important fact to consider is that students who begin their music education degree right after completing their high school education are often only four or five years older than their students in the internship experience. This trait seems to be an especially important factor in the context of high school student teaching placements.

This result supports the findings of Kelly (2010) who, working from a different list of traits found that the three highest rated traits in his study were “Is honest and ethical,” “Has a positive attitude,” and “Is professional.” Two of these three traits were cited in the qualitative responses in the current study, and Teachout (1997) had similar results in his original study. The trait “be mature, have self-control,” which was the root for “appropriate social behavior with students” in the present study, was the highest rated trait for preservice music teachers and was the seventh-ranked trait for experienced teachers.

A comparison of the trait importance ratings with participants’ subsequent selection of the most important traits reveals a number of discrepancies for certain traits, and this trait is one example. Although this trait showed the highest mean (and lowest standard deviation), it was the 19th-ranked trait when examining traits selected by respondents as their two “most important”. It may be that respondents assumed that this

particular trait was so important that it was an automatic part of student success, and therefore did not need to be mentioned independently as one of the respondents' top-two "most important" traits.

Managing stress.

The second highest reported mean importance rating was assigned to the trait "The student teacher maintains appropriate professional demeanor during stressful situations." Qualitative responses to this trait when cited by the survey respondents as a "most important" trait indicated that most respondents were considering situations where either the reaction of a music teacher to an unforeseen event must be professional or where teachers must be able to maintain a composed exterior no matter what they are feeling at the moment. Although there is a research base which indicates that much stress comes from non-students (other teachers, administrators, parents), only one of the 19 respondents indicated any situation other than interaction with students as the basis for selecting "managing stress" as one of their top-two most important traits as a predictor for student teaching success. This respondent provided a list of stressful situations that must be handled with professionalism and care. Included in this list were interactions with parents, administrators, and other school staff.

The quantitative result placing this trait as the second-highest rated trait stands in stark contrast with previous studies of this type (Kelly, 2010; Teachout, 1997). Kelly found that managing stress was the 15th-ranked trait in his survey, while Teachout found this trait to be 19th. Both of these results placed the "managing stress" trait in the middle third ranking of all traits, while the present study places it in the top ten percent. This finding reinforces the current work of Doss (2016) who reported that younger teachers

and teachers with fewer years of teaching experience reported significantly higher stress than the most experienced teachers in his study. While sample size could have been a factor in the discrepancy between the present and past studies, (Kelly surveyed 112 Florida music educators while Teachout analyzed 70 randomly selected surveys returned from 176 total), future research may could investigate this discrepancy by replicating this research with a larger sample size.

Fostering appropriate student behavior.

The third highest rated trait was “The student teacher fosters appropriate student behavior.” The qualitative responses indicated that most respondents were thinking about observable student behavior and classroom management skills when considering this trait. Many of the responses contained what can be categorized as classroom management strategies and outcomes (keeping students on-task, maintaining and enforcing consistent expectations and procedures). It is curious, then, that the statement dealing specifically with classroom management (The student teacher demonstrates effective classroom management) exhibited a slightly lower mean and slightly higher standard deviation resulting in an overall ranking of seven. This seems to indicate a perceived difference between fostering appropriate student behavior and demonstrating effective classroom management, although the delineation between the two may not be clear. More research should be conducted in this area to clarify the differences between “classroom management” and “fostering appropriate student behavior.”

Establishing a positive rapport.

The fourth highest rated trait was “The student teacher establishes a positive rapport with others.” Respondents suggested a wide range of disagreement about what

this trait actually means. Although more than a third of respondents cited a measure of caring for students as an indicator of positive rapport, almost a quarter of respondents indicated that personal connections or relationships were what they were considering. Beyond this, almost 40 percent of the respondents citing this trait as one of their most important traits indicated a variety of responses ranging from specific observable behaviors (knowing students' names) to ambiguous statements such as "Make it work."

The current research found this trait to be a high ranking trait when examining the ordered lists based on mean importance rating, contrasting with Teachout (1997) who found this to be among the lowest rated traits in both preservice and experienced music educators. In fact, it was ranked 27th (preservice teachers) and 26th (experienced teachers) out of the 40 total traits in Teachout's study. When examining perceptions of cooperating teachers of the actual performance of their student teachers, Hoch (2012) found that establishing a positive rapport with people was a trait that did not improve significantly from the beginning of the student teaching experience to the end. This may explain why the results of the present study indicate such high importance for this trait. If a specific trait cannot be improved over the course of the student teaching experience, it would make sense that it be well in-hand before the student teaching experience begins. The student teacher should enter the experience being able to establish a positive rapport with others.

Enthusiasm.

The fifth-highest ranked trait was "The student teacher is enthusiastic." Respondents overwhelmingly indicated that this trait is exemplified by being "passionate," "fun," "energetic," or "positive." In the original Teachout (1997) study,

enthusiasm and energetic were combined into one trait. For the purposes of mutual exclusivity, the decision was made to split the original sentence “The student teacher is energetic; enthusiastic” into two separate traits for the present study. It is interesting to note that seven of the respondents citing enthusiasm as one of their most important traits used the word “energy” in their description of enthusiasm.

This trait has been inconsistently evaluated in previous research on the importance of traits to successful music teaching. Kelly (2010) found this trait to be ranked 18th out of 35 total traits, and Teachout (1997) found it to be ranked 3rd for experienced teachers and 15th for preservice teachers out of 40 total traits. Miksza, Roeder, and Biggs (2010) found this trait to be the lowest rated personal trait in their study investigating band directors’ opinions of skills and characteristics important to successful music teaching in Colorado. As the present study was open only to teachers with enough experience to have hosted a student teacher, it follows that the results of the current study are more aligned with the results of the Teachout study responses from the experienced teachers.

The Five Lowest-Rated Traits

While the following passages describe the five lowest-rated traits, the reader is reminded that all 40 traits were rated to be at least “somewhat important.” The following traits are those rated from 36th to 40th of 40 traits.

Being a proficient singer.

The 36th-ranked trait was “The student teacher is a proficient singer.” Eight respondents chose this trait as one of their top-two traits, so the qualitative data provided by these eight respondents to clarify their thinking around this trait was not

analyzed for this study. Not surprisingly, choral and general music teachers ranked this trait higher than instrumental music educators, however, all teachers ranked being a proficient singer in the bottom third of traits. Choral directors and general music teachers ranked this trait 27th and 31st respectively. It does seem that the high standard deviation in this case is due to the differences between instrumental teachers and choral/general music teachers.

Kelly (2010) did not investigate singing as its own trait; rather he combined it with modeling on instruments, so a comparison between the current study and Kelly would be inappropriate for this trait. Teachout (1997) found that singing skills were ranked last by both preservice and experienced teachers. The qualitative responses provided by the eight respondents who chose this trait as one of their top-two traits all indicated that being a proficient singer was important in order to demonstrate technique for their students. This study finding aligns with Teachout's conclusion that being a proficient singer seems to be low on the priority list of most teachers of music.

Demonstrating proficiency on secondary instruments.

“The student teacher demonstrates proficiency on secondary instruments” garnered an overall ranking of 37 out of 40. Similar to “The student teacher is a proficient singer,” eight respondents selected demonstrating proficiency on secondary instruments as one of their top-two traits. Also similar to being a proficient singer, most of the cooperating teachers who provided more information about the selection of this trait cited being able to demonstrate technique to their students.

Teachout (1997) found that preservice and experienced teachers' responses to be similar to results of the current study when examining the trait of secondary instrument

proficiency, with both placing this trait in the bottom quartile. In 1997, preservice teachers ranked proficiency on secondary instruments 32nd out of 40, and experienced teachers ranked it 37th out of 40. Even among teachers of instrumental music, proficiency on secondary instruments was ranked 35th out of the 40 traits.

Hoch (2012) examined a number of traits pre- and post-student teaching by asking cooperating teachers to rate their student teachers' performances and found that minor improvement occurred in secondary instrument proficiency during the experience. Mean ratings of secondary instrument proficiency improved slightly from 4.12 to 4.48. This could indicate that learning secondary instruments occurs naturally during the student teaching experience. Kelly did not include this trait in his 2010 study. This conclusion should not be interpreted as a suggestion to remove instrumental techniques courses from the undergraduate curriculum, but music teacher educators may reconsider the depth of mastery undergraduate music education majors should be able to demonstrate on the instruments prior to student teaching.

Demonstrating proficiency in music history.

The trait ordered 38th out of 40 in the present study was "The student teacher demonstrates proficiency in music history." Given the low rating of this trait, it was not surprising that there were no respondents who chose this trait as one of their top-two "most important" traits. Consequently, there were no qualitative data collected in this study to illuminate what respondents were considering when evaluating this trait. In the Kelly (2010) study, this trait was combined with knowledge of music theory and music literature, and was ranked in the bottom quartile of the 35 traits considered as part of the study. As discussed earlier, it was important to the design of the present study that all

items be mutually exclusive, so music history, music theory, and music literature were presented independently.

In the original Teachout (1997) study, this trait was combined with music theory, and was ranked in the bottom quartile of traits. Experienced teachers ranked the combined music theory/music history trait 32nd out of 40, while preservice teachers ranked it 37th out of 40. In his examination of improvement over time, Hoch (2012) found that the cooperating teachers of student teachers ranked the combined music theory/music history trait as high ($M = 4.89$, $SD = 1.03$) at the beginning of the student teaching experience. This may suggest that preparation in this combined trait is sufficient in the eyes of cooperating mentor teachers in all of the studies mentioned here.

Managing program budgets effectively.

“The student teacher manages program budgets effectively” was the 39th-ranked trait of the 40 considered in this study, and also had the highest standard deviation of all of traits. This indicates a lower level of agreement about the importance of this trait. One participant chose this trait among their top-two “most important” traits and stated “Money is a huge thing in a music program. You must account for every penny! Your job depends on it!” While this may be true, it doesn’t seem to be perceived as such by the majority of respondents in this study.

Kelly (2010) combined budget management into a category of non-instructional duties with parent organizations, and administrators) and Teachout (1997) named this trait “be able to manage finances well.” The decision was made to clarify the trait as a school-based rather than a personal trait when constructing the survey for the present

study. In the Teachout study, this trait was also ranked in the lowest fifteen percent of traits. Preservice teachers ranked this trait 38th out of 40, and experienced teachers ranked this trait 35th out of 40. One additional observation is the mean difference in ratings between preservice and experienced teachers in the Teachout study. The mean rating for preservice teachers was 2.94, while the mean rating for experienced teachers was 2.60. Anecdotally, cooperating mentor teachers in the present study made comments like “This doesn’t help you teach, but it will help you keep your job” in reference to this trait, indicating there may be a sense that this is an important skill set when in the field, but not necessarily as a predictor of student teaching success.

Being a proficient pianist.

The overall lowest-ranking trait was “The student teacher is a proficient pianist.” The decision to present this without a more specific description of “proficient” behaviors was intentional to allow respondents to define this term. Qualitative data were not analyzed for this study because only four respondents chose this trait as one of their top-two traits. It is interesting to note, however, that all four respondents made strong assertions about the importance of piano skills and how one could not function as a music teacher without them. A representative example is “One cannot be a successful high school choral director without proficient piano skills.”

This result is consistent with previous research. Teachout’s (1997) study found this trait to be ranked 39th out of 40 total traits, and Kelly’s (2010) study found this trait to be ranked last of the 35 traits on his list. Especially interesting in Kelly’s study results was the margin between the mean of this trait ($M = 2.75$) and the mean of the trait ranked 34th ($M = 3.48$), indicating it was the lowest-ranked by a large margin. In

the present study, such a margin between this trait and the trait ranked 39th (managing program budgets effectively) did not exist. Again, it is important to consider that even though this was the “lowest-rated item,” its mean importance rating showed it was considered at least “somewhat important” by the respondents.

Conclusions for Research Question #1

This study generally supports the past research of Teachout (1997) and Kelly (2010) when examining the mean ratings of traits from most important to least important. The sample size of the present study may lend itself to a higher degree of generalizability than the previous studies, although care should be taken since responses are inherently subjective and based in part on semantic interpretation. Further, the reader is reminded that every trait was rated as at least “somewhat important,” with 33 out of the 40 traits falling into the “important” to “very important” strata. Therefore, the results of this study should not suggest that cultivation of any of these traits should be removed from the undergraduate music education experience.

The most important traits in the present study were “demonstrating appropriate social behavior with students,” “keeps a professional demeanor in stressful situations,” “fostering appropriate student behavior,” “establishing a positive rapport with others,” and “being enthusiastic.” Teachout (1997) found the most important traits for experienced teachers to be “maintaining student behavior,” “motivating students,” “being organized,” “being enthusiastic,” and “employ a positive approach.” Kelly (2010) found the most important traits to be “is honest and ethical,” “has a positive attitude,” “is professional,” “is able to apply knowledge; competent in subject matter,” and “demonstrates maturity; self-control.” Common themes across these findings

include the ability to maintain appropriate behavior with students and maintaining positive approaches. It is interesting that while many of the traits investigated by all three of these studies are part of the undergraduate music education curriculum as their own courses or as major parts of undergraduate coursework, maintaining student behavior and maintaining positive approaches may not be considered “core coursework.” This could be an indication that college professors expect that student teachers will develop these skills as part of their internship experiences in an authentic environment (i.e., not peer-teaching experiences in the college classroom).

The second research question investigated the differences in the perceived importance of traits by examining the importance ratings and constructing ranked trait lists for each independent group (e.g., band directors, orchestra directors, choral directors, and general music teachers). It is important to remember that the ranked lists were constructed using only the mean importance rating scores. After constructing the lists, they were compared with the other lists in each category to examine variability using the analytical model used by Teachout (1997). This method of analysis involved examining the ordered lists and establishing which items were ordered 10 or more places apart between the lists. Traits that demonstrated this criterion were considered to have an important (but not generalizable) difference between them, and merit discussion. These lists were also examined for traits that were ordered within two places of each other, signifying general agreement between all subgroups of the demographic being investigated. Finally, each demographic being investigated was examined for commonalities across the ten highest-ranked traits for each subgroup of each demographic, serving as another measure of consistency.

Music Teaching Specialty

Comparisons of ordered lists based on music teaching specialty revealed the most variability of all of the demographic areas examined in the current research. Differences of 10 or more in the rankings of 12 traits existed between band, orchestra, choral, and general music educators. Additionally, there were only three common traits among all of the teacher types within the top 10 ranked traits. Finally, only two traits were ranked within two places of each other among the teacher types examined.

This result contrasts with those of the original Teachout (1997) study. Teachout compared instrumental and vocal/general music teachers as two independent groups and found seven traits common within the top ten ranked traits. He also found six traits demonstrating a difference of 10 or more in ordered rank, and he found that there were 9 traits ranked equally or within one ranking of each other between ordered lists. There may be a few causes for the discrepancy between studies. One may be related to the design of Teachout's study. Teachout's study was designed to compare three independent groups (instrumental music educators, choral music educators, and general music educators), but small sample sizes necessitated the combination of the choral and general music samples. The decision by Teachout to combine these two groups into one group may have altered the outcomes. Additionally, it could be expected that there will be less in common comparing four independent groups than when comparing two or three independent groups.

Grade Level

When examining the ordered lists of traits based on grade level, respondents were separated into three subgroups, teachers of: elementary school (kindergarten-grade

4), middle school (grades 5-8), and high school (grades 9-12). A fairly high degree of uniformity in rankings was observed among the three subgroups, with seven of each of the top-ten teacher traits matching. Further, 13 teacher traits were ranked within two rankings of each other between groups, and only six teacher traits were ranked differently by 10 or more rankings. It was not possible to compare these results to extant literature, as this is a novel comparative descriptive aspect to the present study. Of the items ranked differently by 10 or more importance ratings, the items ranked most differently using the model put forth by Teachout (1997) were the “ability to work with diverse learners,” “displays confidence,” and “demonstrates proficiency in error detection.”

The ability to work with diverse learners demonstrated the widest margin among rankings based on mean importance ratings. It was ranked 13th out of the 40 traits for elementary school music teachers, and 28th out of the 40 traits for both middle school and high school music teachers. One could posit that this is because performance-based classes beginning in middle school (e.g., band, orchestra, and choir) are often electives and may attract students with a degree of “sameness.” Elementary music courses are most often general population courses, which could lead to more diversity in student population. The degree to which there was general agreement among the trait lists by grade level leads the researcher to conclude that teacher grade level does not show strong impact upon the perceived importance of traits as predictors of successful student teaching experiences. This examination, paired with the examination of grade-level differences in research question #4, lends strong evidence to this conclusion.

School Setting

School setting showed the least amount of variability across groups (urban, suburban, and rural) when examined using Teachout's (1997) method. While the number of common elements in the top-ten ranked traits and the amount of traits ranked within two rankings of each other were the same as the examination of grade level ($n = 7$), an examination of traits separated by more than ten rankings between school settings revealed only three traits conforming to this criterion. These three traits were "the student teacher establishes a positive rapport with others," "the student teacher involves students in the learning process," and "the student teacher is energetic." Among these three traits, the one with the highest degree of variability was "the student teacher is energetic." Urban teachers ranked this trait 24th out of 40, suburban teachers ranked this trait 20th out of 40, and urban teachers ranked this trait 7th out of 40. It is unclear why there was such a difference in ranking for this trait. Further research should be conducted to investigate this specific trait as it relates to different teaching environments.

Conclusions for Research Question #2

Research question #2 was comparative-descriptive and examined differences and similarities in the ranking of traits across three different demographic categories. The demographic category with the most variability using the Teachout (1997) analytical approach was music teaching specialty, and the category with the least amount of variability was teaching setting. Two traits were ranked in the top-ten across all categories of respondents from all demographic categories. These two traits were "demonstrates appropriate social behavior with students" and "maintains appropriate

professional demeanor during stressful situations.” This suggests that these two traits are nearly universal in perceived importance and should be an overarching focus of music education preservice teacher training. Current research is investigating causes of stress and how in-service teachers cope with stress (Doss, 2016). Conclusions from this study may help researchers design curricula that could help future music educators maintain personal health and well-being as they enter the profession. There were a wide variety of responses when participants were asked to clarify how they interpreted “The student teacher maintains appropriate social behavior with students,” although most responses addressed personal boundaries in some way.

The third research question investigated the relative importance of trait categories including personal traits, teaching traits, and musical traits. Each trait was placed *a priori* within one of these categories by an expert panel of music educators as part of a standard face validity procedure. There was disagreement between the expert panel for the current study and the original designation of the traits by Teachout (1997) on five items (see Table 3).

Each participant was asked to categorize the two traits that they selected as their two “most important” traits in order to investigate whether or not study participants would categorize traits the same way. Respondents were given the option to designate a trait as belonging in more than one category as a “check-mark” function on the electronic survey. There were 23 traits with 100% agreement and 14 traits where there was disagreement. Three traits were not evaluated by the respondents, as they were not chosen by any respondent as one of their two “most important” traits (see Table 14). This indicates that the results from research questions #4 and #5 should be approached

with caution. For the purposes of this study, the expert panel's trait designations were used and respondents were not given definitions of the terms "musical," "personal," or "teaching," as they related to these trait categorizations.

The result of research question #4 revealed that respondents rated personal traits as the most important, followed by teaching traits. Musical traits were rated lowest overall. These results are mostly consistent with previous research (Teachout, 1997). An area of conflict with Teachout is that experienced teachers rated teaching traits higher than personal traits. This discrepancy could have occurred for many reasons, including differences in sample size between the current study and Teachout's study, differently categorized traits, or a combination of the two. Regardless, it is interesting to consider that cooperating teachers of music student teachers rated musical skills significantly lower than teaching and personal skills.

Conclusions for Research Question #3

Research question #3 examined quantitative data to determine if certain categories of traits were rated as more important than others. This drew on Teachout's (1997) original ex post facto placement of each trait into one of three broad categories (personal, musical, and teaching) to investigate the same question. While some traits in the current study were categorized differently than the original Teachout study, the results were similar. Respondents rated personal traits highest, with teaching traits next in importance, and musical traits rated as least important. While there were differences, it is of paramount importance to remember that none of the traits evaluated had a mean score less than 2.00, indicating that respondents agreed that all of the traits were important to some extent or another. It is also important to note that the face validity

panel determined the categories for the traits, which resulted in unequal distribution of traits. In the present study, there were 15 traits categorized as personal traits, 14 traits categorized as teaching traits, and 11 traits categorized as musical traits. The unequal representation of trait categories may have affected the results.

In his research concerning perceptions of cooperating teachers regarding the skills and knowledge of their student teachers, Hoch (2012) discovered that personal/professional skills improved the least over the student teaching period. This may be why cooperating teachers in this study expected these skills to be firmly in place before the student teaching experience begins. Cole (2014) found similar results in his study examining cooperating teacher rating of skills as they observed student teachers in elementary music classrooms. Cooperating teachers in Cole's study found that personal skills were the most highly developed skills in the student teachers, followed by musical skills, and teaching skills. It may be that cooperating teachers assume that personal and musical skills will already be well developed before the student teaching experience begins, and that teaching skills will require ongoing coaching for the student teacher throughout the experience. Not surprisingly, Hoch found that teaching competencies improved the most over the student teaching experience.

In the present study, individual traits were not examined for differences using a one-way analysis of variance (ANOVA) because a consistent trend emerged when examining the data. Choral music educators rated most traits higher than did band, orchestra or general music teachers. Choral music educators' mean rating for all traits was higher ($M = 3.36$) when compared with mean importance ratings for band teachers ($M = 3.21$), orchestra teachers ($M = 3.32$), and general music teachers ($M = 3.34$).

Therefore, it was important to the researcher to investigate the ordered lists of each individual trait by demographic factor rather than the importance ratings of each individual trait.

In the same way that the trait lists were examined for commonalities and differences for individual traits within certain demographic factors, the importance ratings of trait types were examined as part of research question #4. The only area that showed a significant interaction and main effect for the demographic being tested was music teaching specialty. Even though there was significance, the result in the order of ratings of importance for the types of traits remained the same. Each subcategory of each demographic tested rated personal traits as most important, followed by teaching traits, and finally by musical traits. This confirms previous research asserting that connecting with students may be far more important to teachers than content knowledge (Anderson & Denson, 2015; Kelly, 2010; Millican, 2007; Teachout, 1997). In fact, caring, personal connections to/with students, and being a good person were among the most often cited aspects of successful student teachers in the final open-ended response section of the survey.

As one of the last steps in this survey, cooperating teachers were asked to provide an example, behavior, or idea that they were thinking about for each of the traits that they chose as their top-two “most important” traits. A content analysis was conducted for all traits cited more than ten times as a top-two “most important” trait ($N = 27$). Thorough examination of these responses indicated that there are some common themes about which cooperating teachers were thinking when they provided these responses. In the absence of strict definitions for each trait, researchers cannot know

with complete certainty that ratings provided by the respondents were all measuring the same item. Descriptive research using a self-report method can be imprecise, and this ambiguity can be revealing. Future research could be designed to investigate differences in themes among each trait and try to construct a clearer survey to ensure that all participants have a more uniform idea of each trait as they rate its importance.

Respondent Comments

At the end of the survey, there was a section available for respondents to add open-ended additional comments. Of the 519 completed surveys that fit the inclusion criteria, 291 respondents added comments before submitting the survey. A plurality of these comments either mentioned the importance of traits that they did not choose as one of their two “most important” traits, or expressed how difficult it was to choose only two traits when asked to identify their two “most important” traits. This seems to underscore the finding that *all* of the traits examined in this study were important.

Also mentioned frequently were perceived problems with student teachers and suggestions for improvement. Some of these suggestions included being brave enough to try new things, not being afraid to fail, and being open to and accepting of criticism from the cooperating teacher. The number of responses addressing perceived shortcomings of student teachers may indicate that student teachers do not have a realistic idea of the student teaching experience before they begin their work in the schools. An additional category of responses addressed a perceived lack of authentic field experience as part of the undergraduate coursework for music teachers. A number of these comments addressed the difference between peer-teaching as part of a college

course and teaching in a k-12 school setting as part of a field experience component of coursework.

Limitations of the Study

The participants for this study were drawn from a snowball sampling method and from a randomly selected sample of a list kept by the National Association for Music Education (NAfME). Personal invitations to participate in this study were sent either electronically or via telephone to potential participants, who then were asked to help enroll their colleagues. In an effort to increase participation from a wider sample, NAfME was enlisted to send a request for research participation nationwide. Therefore, it is possible that if a music teacher was not a member of NAfME, nor were they within the immediate sphere of the researcher or the participants contacted by the researcher, they would not have been able to hear about or participate in this study.

Another limiting factor of this study was the heavy reliance on technology to collect data. While every effort was made to make the survey easy to use, there is a chance that certain members of the music education population were not able to complete it on an internet-capable device. This not only could have resulted in selection bias by age (Wright, 2005) but also by income (DiMaggio & Hargittai, 2001). Future studies could utilize a digital and paper-based approach together to help guard against this.

Sample size may have been a limitation for this study. According to research completed by Parsad and Spiegelman (2011), there were over 65,000 music teachers in the secondary schools in the United States in the academic year covering 2009-2010 (pg. 6). Given that number for secondary schools alone, a sample size of 519 should

caution consumers of this research when generalizing results to the population of cooperating music teachers in the United States.

The most noteworthy limitation of this study is the method by which research question #2 was answered. The analysis used to interpret the data was based on a method employed by Teachout (1997) in the original study. This analysis involved the construction of ordered lists based solely on the descriptive data from the participant importance ratings for all 40 of the teacher traits tested as part of this study. As a cursory examination of the 95% confidence interval data casts doubt on any true delineation between trait importance ratings, the comparisons drawn from an ordered list based on those importance ratings should also be viewed cautiously. In the interest of guarding against participant test fatigue, the rating method was employed for this study. More reliable and/or generalizable results may have been obtained by having participants rank all 40 teacher traits themselves either digitally, or through a Q-sort method, yielding richer results.

Implications for preservice music education majors

This study did not directly examine undergraduate curriculum or perceptions of preservice music education majors regarding traits as predictors of student teaching success. However, it appears that personal traits including being able to demonstrate professional boundaries, managing stress, expressing enthusiasm, and being adaptable to changing situations should be continuously woven throughout the undergraduate music education curriculum so that preservice music education students are more prepared to handle the personal challenges that arise during student teaching. The relatively low rankings of the musical traits concerning knowledge of music theory,

conducting, music history, and piano playing ability could indicate that preservice music education majors may have enough prior knowledge gained through their studies in music theory, conducting, music history, and piano playing.

These findings also suggest that undergraduate music education majors may need to be more proficient in a varied set of traits depending on their future teaching subject matter speciality. This should be approached with caution though, as recent research indicates that many music educators teach in areas that they did not specialize in as undergraduate music education majors (Groulx, 2015). Further, the qualitative responses by the cooperating music teachers surveyed in this research indicate the need for increased time in field experiences before the student teaching experience. This affirms research by Brophy (2002) and Legette (2013) that music education students should be more exposed to professional and practical details of their future jobs than they currently are. Legette cited behavior modification techniques, time and stress management, legal issues, budgeting, controlling the flow of paperwork and effective communication with parents as areas in need of improvement in the undergraduate music education curriculum. Brophy discussed the need for greater amounts of field experience, expressing that respondents to his survey indicated that field experience prior to student teaching should make up fifty percent of the undergraduate music education course load.

Implications for Music Educator Preparation Programs

There are three main implications for music educator preparation programs and the professors administering the music education curriculum. The first is to offer more opportunities for authentic practice of teaching skills. Secondly, music educator

preparation programs should weave the development of personal traits throughout the undergraduate curriculum. Finally, music educator preparation programs should consider a stronger role in the musical maturation process of their students.

Teaching traits comprised a third of the traits ranked overall as most important. This supports the conclusions of Hoch (2012), who found that teaching skills comprised the majority of the six most improved skills during student teaching. When asked to elaborate or provide additional information not asked on the survey, many respondents of the current research cited the need for more authentic field experiences prior to student teaching so that student teachers could develop their “teacher roles.” A few cited the differences between authentic field experiences and “practice teaching” in college classrooms when illustrating the differences between the two. An increase in the quantity of field experience has been the subject of some research, with some proponents supporting field experiences comprising up to 50% of the undergraduate music education curriculum. While it may be impractical for field experiences to comprise half of the undergraduate music education course load (Brophy, 2002), it seems to be worth considering additional field experiences in the curriculum. It would also be important to weigh the potential benefits of more field experiences against the potential costs of the quality of those field experiences.

Personal traits comprised over fifty percent of the traits ranked in the upper two quartiles in the present study and were found to be rated higher in all demographic subgroups tested. Music educator preparation programs should concentrate on the development of these personal traits throughout the undergraduate curriculum. While course offerings solely dedicated to the development of personal traits is probably not

practical, certainly music education professors could monitor their students' progress when it comes to personal traits like appropriate social behavior, managing stress, expressing enthusiasm, and establishing a positive rapport with others. Qualitative responses often cited personality traits that could lead to poor rapport with colleagues, students, and their families. If music education programs could better help their students understand the outward image and personality characteristics that the student teacher is projecting, perhaps student teachers would be more successful in the eyes of the cooperating teacher. This implication is supported by the research of Miksza, Roeder, and Biggs (2010) who found that forming relationships with colleagues, students, and parents was a commonly cited piece of advice that experienced teachers had to offer first year teachers.

The development of the future music educator as a musician seems to be of paramount importance to cooperating teachers. The current study found that being a proficient musician was the highest rated musical skill, and the only musical skill to be ranked in the upper quartile of importance ratings. While this task may fall to the applied faculty and large ensemble director at the university (Conway, 2002), music education faculty should impress on their students how important the personal development of musicianship skills is to their success as future student teachers.

Recommendations for Future Research

Future studies related to the conclusions and implications of this study could focus on four areas: (a) The effect of prior field experience on cooperating teachers' importance ratings of student teachers on each trait, (b) An expansion on the work of Hoch (2012), who investigated the improvement of student teachers over time with

respect to skills and knowledge, (c) An investigation into traits which should be added to the trait list used in the present study, and (d) Investigations into the effect of the presence or absence of these traits on student achievement. It would also be informative to conduct a replication of the present study asking experienced teachers to provide importance ratings for traits as predictors of success within the first three years of teaching.

While there is a small body of research investigating cooperating teachers' assessment of student teachers' strengths and weaknesses regarding these (and other) traits (Hoch, 2012; Millican, 2007), further research could investigate the extent to which different amounts and types of field experience impact those assessment scores. A quantitative study of this type might help to inform decision makers in music education programs about which types and durations of field experiences to require of their students and where in the curriculum they should be offered. Research could also expand upon the work of Hoch in investigating which traits were improved over time and if factors such as school setting, subject matter type, or grade level had an effect on the improvement of those traits over time.

In the examination of the qualitative data provided by participants at the end of the survey, a number of participants ($n = 28$) suggested traits which should be added to the survey list. These traits included the ability to reflect, work ethic, how to be in charge, instrument repair, and many others. Further studies could investigate whether the 40 traits used in the present study were adequate and/or comprehensive, and compile traits to add, or discard in future surveys. Finally, music education researchers have investigated behaviors and traits leading to effective teaching (Kelly, 2008; Madsen,

Standley, & Cassidy, 1989; Mills & Smith, 2003; Teachout, 1997; Yarbrough, 1975) of music students. It seems important to study which of the traits evaluated in the present study may have the most effect on student learning outcomes.

Conclusion

The findings of the present study suggest that while all of the traits investigated were viewed as important by the study participants, there may be an overarching view that personal traits are more important than musical and teaching traits. Based on participants' self-reported importance ratings of traits as predictors of successful student teaching experiences, the most important trait was the ability of the student teacher to demonstrate appropriate social behavior with their students. The lowest-rated trait on the list was the ability of the student teacher to play piano proficiently. It is important though, to consider that *all* of the traits presented as part of this study were considered by the respondents to be important to some degree.

Comparisons of trait rankings between demographic groups according to music teaching specialty, grade level, and school setting revealed that the most variation in trait importance occurred when comparing teachers based on music teaching specialty. This may be an important distinction to note as music teacher educators prepare their students to be successful music teachers. Research should investigate specific differences that are perceived by cooperating mentor teachers relative to their music teaching specialty. Relatively little variation was present when comparing cooperating teacher importance ratings of traits on the basis of grade level, and the least variation was observed when comparing cooperating teacher importance ratings of traits on the basis of school setting. Further analysis indicated that all demographic groups rated the

importance of personal traits the highest, followed by teaching traits. Musical traits were rated the least important as a predictor of student teaching success. Finally, it seems that traits examined in this study were not interpreted by participants using similar descriptive and semantic understanding, and most of them were categorized by respondents as combinations of personal, musical, and teaching traits.

If student teachers are to enter their student teaching placements prepared for success, they will need a strong foundation of personal skills on which to build. It seems as if there may be an expectation that musical skills will be well in-hand before student teaching begins, and that cooperating mentor teachers anticipate teaching traits to be learned during the student teaching experience. If one accepts the critical importance of the student teaching experience in shaping early career success, then all of these factors deserve our attention.

APPENDIX A
MEAN IMPORTANCE RATINGS FOR ALL TEACHER TRAITS BY
DEMOGRAPHIC FACTOR GROUPS

Table A1

Band directors' (n = 187) importance ratings of teacher traits as predictors of successful student teaching experiences.

Trait	<i>M</i>	<i>SD</i>	95% <i>CI</i>	
			<i>LL</i>	<i>UL</i>
AppSocialBeh	3.85	0.38	3.79	3.90
Stress	3.64	0.50	3.56	3.71
StudentBehavior	3.63	0.51	3.55	3.70
Enthusiastic	3.58	0.55	3.50	3.66
Motivates	3.57	0.56	3.49	3.65
ClassroomMgt	3.56	0.58	3.48	3.65
Patient	3.55	0.54	3.47	3.63
Rapport	3.52	0.57	3.44	3.61
ErrorDetect	3.52	0.63	3.43	3.61
Confidence	3.50	0.57	3.42	3.59
Adapts	3.50	0.57	3.42	3.58
Organized	3.49	0.59	3.41	3.58
VerbalComm	3.49	0.56	3.41	3.57
Clarity	3.49	0.53	3.41	3.56
TimeonTask	3.47	0.59	3.38	3.55
ProficientMusician	3.46	0.64	3.36	3.55
Optimistic	3.45	0.64	3.36	3.54
Energetic	3.44	0.64	3.35	3.53
MusicalExpectations	3.42	0.61	3.33	3.51
NonVerbalComm	3.35	0.57	3.27	3.44
Leadership	3.34	0.65	3.25	3.44
Pacing	3.32	0.62	3.23	3.41
Involvement	3.31	0.60	3.22	3.39
GoalOriented	3.27	0.64	3.18	3.36
VarietyInstApproach	3.25	0.67	3.15	3.34
EyeContact	3.24	0.64	3.15	3.33
DiverseLearners	3.21	0.62	3.12	3.30
AuralSkills	3.20	0.67	3.11	3.30
DiverseStrategies	3.05	0.69	2.95	3.15
Humor	3.04	0.73	2.94	3.15
Resources	3.00	0.68	2.90	3.10
SightReader	2.98	0.76	2.87	3.09
LessonPlanning	2.97	0.73	2.86	3.07
Conductor	2.84	0.64	2.75	2.93
SecInstruments	2.76	0.81	2.64	2.88
MusicTheory	2.70	0.72	2.59	2.80
Singer	2.34	0.76	2.23	2.45
Budgets	2.26	1.01	2.11	2.40
MusicHistory	2.17	0.78	2.05	2.28
Pianist	1.89	0.77	1.78	2.00

Note. *CI* = confidence interval; *LL* = lower limit; *UL* = upper limit.

Table A2

Orchestra directors' (n = 82) importance ratings of teacher traits as predictors of successful student teaching experiences.

Trait	<i>M</i>	<i>SD</i>	95% <i>CI</i>	
			<i>LL</i>	<i>UL</i>
AppSocialBeh	3.85	0.36	3.78	3.93
Enthusiastic	3.73	0.47	3.63	3.84
Rapport	3.70	0.49	3.59	3.80
ClassroomMgt	3.68	0.47	3.58	3.79
Patient	3.68	0.49	3.57	3.79
Stress	3.68	0.52	3.57	3.80
ErrorDetect	3.59	0.54	3.47	3.71
Involvement	3.59	0.59	3.46	3.71
VerbalComm	3.59	0.57	3.46	3.71
Adapts	3.57	0.52	3.46	3.69
Motivates	3.57	0.55	3.45	3.69
ProficientMusician	3.57	0.57	3.45	3.70
StudentBehavior	3.57	0.55	3.45	3.69
Organized	3.56	0.52	3.45	3.68
Clarity	3.54	0.53	3.42	3.65
Pacing	3.54	0.53	3.42	3.65
TimeonTask	3.54	0.57	3.41	3.66
EyeContact	3.50	0.55	3.38	3.62
MusicalExpectations	3.50	0.50	3.39	3.61
Optimistic	3.50	0.57	3.37	3.63
Confidence	3.48	0.61	3.34	3.61
Energetic	3.45	0.65	3.31	3.59
Leadership	3.44	0.55	3.32	3.56
GoalOriented	3.42	0.59	3.29	3.54
NonVerbalComm	3.37	0.60	3.23	3.50
DiverseStrategies	3.33	0.61	3.20	3.46
VarietyInstApproach	3.33	0.59	3.20	3.46
DiverseLearners	3.32	0.65	3.18	3.46
AuralSkills	3.28	0.71	3.13	3.44
SightReader	3.17	0.73	3.01	3.33
Humor	3.16	0.76	2.99	3.33
LessonPlanning	3.13	0.62	3.00	3.27
Conductor	3.06	0.71	2.91	3.22
Resources	3.04	0.73	2.88	3.20
SecInstruments	3.00	0.75	2.83	3.17
MusicTheory	2.82	0.82	2.64	3.00
Singer	2.45	0.85	2.27	2.64
MusicHistory	2.44	0.85	2.25	2.63
Budgets	2.22	1.05	1.99	2.45
Pianist	2.02	0.80	1.85	2.20

Note. *CI* = confidence interval; *LL* = lower limit; *UL* = upper limit.

Table A3

Choral music educators' (n = 113) importance ratings of teacher traits as predictors of successful student teaching experiences.

Trait	<i>M</i>	<i>SD</i>	95% <i>CI</i>	
			<i>LL</i>	<i>UL</i>
AppSocialBeh	3.83	0.42	3.75	3.91
Rapport	3.72	0.45	3.63	3.80
Enthusiastic	3.71	0.49	3.62	3.80
ProficientMusician	3.69	0.52	3.59	3.79
StudentBehavior	3.66	0.48	3.58	3.75
Motivates	3.64	0.54	3.54	3.74
Stress	3.63	0.54	3.53	3.73
Confidence	3.62	0.52	3.52	3.72
Adapts	3.60	0.53	3.50	3.70
VerbalComm	3.58	0.53	3.48	3.67
Patient	3.57	0.55	3.46	3.67
ClassroomMgt	3.56	0.55	3.46	3.66
Clarity	3.54	0.54	3.44	3.64
Leadership	3.53	0.54	3.43	3.63
TimeonTask	3.51	0.57	3.41	3.62
ErrorDetect	3.50	0.61	3.39	3.62
MusicalExpectations	3.50	0.57	3.39	3.60
Energetic	3.48	0.63	3.36	3.60
Involvement	3.48	0.63	3.36	3.60
Optimistic	3.47	0.61	3.36	3.58
AuralSkills	3.46	0.57	3.35	3.57
Organized	3.45	0.60	3.34	3.56
NonVerbalComm	3.44	0.53	3.34	3.54
Pacing	3.44	0.61	3.33	3.56
EyeContact	3.37	0.62	3.26	3.49
VarietyInstApproach	3.35	0.59	3.23	3.46
Singer	3.34	0.72	3.20	3.47
DiverseLearners	3.30	0.61	3.19	3.42
GoalOriented	3.29	0.64	3.17	3.41
SightReader	3.29	0.68	3.17	3.42
DiverseStrategies	3.22	0.68	3.10	3.35
MusicTheory	3.17	0.68	3.04	3.30
Humor	3.15	0.68	3.02	3.28
LessonPlanning	3.15	0.67	3.03	3.28
Pianist	3.03	0.82	2.87	3.18
Conductor	3.02	0.72	2.88	3.15
Resources	2.97	0.74	2.83	3.10
MusicHistory	2.47	0.73	2.33	2.61
SecInstruments	2.29	0.82	2.14	2.45
Budgets	2.27	1.01	2.09	2.46

Note. *CI* = confidence interval; *LL* = lower limit; *UL* = upper limit.

Table A4

General music educators' (n = 102) importance ratings of teacher traits as predictors of successful student teaching experiences.

Trait	<i>M</i>	<i>SD</i>	95% <i>CI</i>	
			<i>LL</i>	<i>UL</i>
AppSocialBeh	3.89	0.31	3.83	3.95
Rapport	3.76	0.46	3.67	3.84
StudentBehavior	3.72	0.48	3.62	3.81
Stress	3.71	0.48	3.61	3.80
Patient	3.69	0.51	3.59	3.79
Adapts	3.66	0.50	3.56	3.76
Clarity	3.66	0.52	3.56	3.76
Motivates	3.66	0.52	3.56	3.76
ClassroomMgt	3.65	0.54	3.54	3.75
MusicalExpectations	3.60	0.55	3.49	3.71
Involvement	3.58	0.55	3.47	3.69
Enthusiastic	3.56	0.57	3.45	3.67
Pacing	3.56	0.57	3.45	3.67
DiverseLearners	3.55	0.57	3.44	3.66
Organized	3.55	0.56	3.44	3.66
ProficientMusician	3.54	0.58	3.43	3.65
Confidence	3.51	0.54	3.40	3.62
Optimistic	3.51	0.59	3.39	3.63
VerbalComm	3.51	0.54	3.40	3.62
Energetic	3.50	0.59	3.38	3.62
TimeonTask	3.50	0.63	3.38	3.62
VarietyInstApproach	3.48	0.61	3.36	3.60
NonVerbalComm	3.47	0.54	3.37	3.58
EyeContact	3.40	0.63	3.28	3.53
ErrorDetect	3.39	0.62	3.27	3.51
LessonPlanning	3.37	0.67	3.24	3.51
Leadership	3.35	0.64	3.23	3.48
DiverseStrategies	3.34	0.70	3.21	3.48
AuralSkills	3.33	0.68	3.20	3.47
GoalOriented	3.31	0.61	3.19	3.43
Singer	3.29	0.65	3.17	3.42
Resources	3.19	0.77	3.04	3.34
Humor	3.18	0.68	3.04	3.31
MusicTheory	2.80	0.81	2.65	2.96
SightReader	2.77	0.72	2.62	2.91
Conductor	2.65	0.71	2.51	2.79
Budgets	2.49	0.90	2.31	2.67
Pianist	2.37	0.90	2.20	2.55
MusicHistory	2.29	0.84	2.13	2.46
SecInstruments	2.25	0.75	2.10	2.39

Note. *CI* = confidence interval; *LL* = lower limit; *UL* = upper limit.

Table A5

Elementary school music teachers' (n = 120) importance ratings of teacher traits as predictors of successful student teaching experiences.

Trait	<i>M</i>	<i>SD</i>	95% <i>CI</i>	
			<i>LL</i>	<i>UL</i>
AppSocialBeh	3.84	0.41	3.77	3.92
Patient	3.73	0.48	3.65	3.82
Rapport	3.70	0.48	3.61	3.79
Stress	3.68	0.49	3.60	3.77
StudentBehavior	3.68	0.49	3.59	3.76
Adapts	3.63	0.53	3.54	3.73
ClassroomMgt	3.63	0.52	3.54	3.73
Motivates	3.63	0.52	3.54	3.73
Clarity	3.58	0.53	3.48	3.67
Enthusiastic	3.58	0.56	3.47	3.68
Organized	3.56	0.53	3.46	3.65
MusicalExpectations	3.54	0.59	3.44	3.65
DiverseLearners	3.53	0.56	3.43	3.64
Involvement	3.53	0.58	3.43	3.64
Optimistic	3.53	0.59	3.42	3.63
TimeonTask	3.53	0.58	3.42	3.63
VerbalComm	3.52	0.55	3.42	3.62
Pacing	3.48	0.62	3.37	3.60
NonVerbalComm	3.48	0.52	3.38	3.57
Energetic	3.47	0.62	3.35	3.58
ProficientMusician	3.47	0.61	3.36	3.58
Confidence	3.45	0.58	3.35	3.55
VarietyInstApproach	3.43	0.62	3.32	3.55
ErrorDetect	3.41	0.63	3.30	3.52
EyeContact	3.37	0.62	3.25	3.48
DiverseStrategies	3.35	0.68	3.23	3.47
Leadership	3.34	0.63	3.23	3.46
GoalOriented	3.33	0.60	3.22	3.43
LessonPlanning	3.33	0.66	3.21	3.45
AuralSkills	3.29	0.70	3.17	3.42
Humor	3.19	0.71	3.06	3.32
Singer	3.14	0.76	3.00	3.28
Resources	3.13	0.74	2.99	3.26
MusicTheory	2.75	0.81	2.60	2.90
SightReader	2.73	0.71	2.60	2.85
Conductor	2.66	0.70	2.53	2.79
Budgets	2.45	0.92	2.28	2.62
SecInstruments	2.33	0.79	2.18	2.47
MusicHistory	2.28	0.83	2.13	2.43
Pianist	2.28	0.90	2.11	2.44

Note. *CI* = confidence interval; *LL* = lower limit; *UL* = upper limit.

Table A6

Middle school music teachers' (n = 139) importance ratings of teacher traits as predictors of successful student teaching experiences.

Trait	<i>M</i>	<i>SD</i>	95% <i>CI</i>	
			<i>LL</i>	<i>UL</i>
AppSocialBeh	3.89	0.32	3.83	3.94
ClassroomMgt	3.70	0.48	3.62	3.78
Stress	3.68	0.50	3.60	3.77
Rapport	3.66	0.52	3.57	3.74
StudentBehavior	3.66	0.48	3.58	3.74
Motivates	3.64	0.51	3.56	3.73
Enthusiastic	3.63	0.54	3.54	3.72
VerbalComm	3.57	0.53	3.48	3.66
Patient	3.56	0.57	3.47	3.66
Organized	3.55	0.54	3.46	3.65
Adapts	3.55	0.57	3.45	3.64
Clarity	3.55	0.51	3.46	3.63
ErrorDetect	3.55	0.61	3.45	3.65
ProficientMusician	3.55	0.59	3.45	3.65
TimeonTask	3.53	0.58	3.44	3.63
MusicalExpectations	3.52	0.57	3.42	3.61
Confidence	3.50	0.56	3.41	3.60
Leadership	3.48	0.59	3.38	3.57
Pacing	3.46	0.59	3.36	3.56
Energetic	3.44	0.63	3.33	3.54
EyeContact	3.41	0.64	3.30	3.52
Involvement	3.41	0.59	3.31	3.51
Optimistic	3.37	0.67	3.25	3.48
AuralSkills	3.35	0.63	3.24	3.45
NonVerbalComm	3.35	0.55	3.25	3.44
VarietyInstApproach	3.33	0.61	3.23	3.43
GoalOriented	3.30	0.63	3.20	3.41
DiverseLearners	3.29	0.62	3.18	3.39
DiverseStrategies	3.24	0.62	3.13	3.34
SightReader	3.17	0.74	3.04	3.29
Humor	3.13	0.75	3.00	3.26
LessonPlanning	3.13	0.71	3.01	3.25
Resources	3.01	0.71	2.90	3.13
Conductor	2.90	0.66	2.79	3.01
MusicTheory	2.86	0.76	2.74	2.99
SecInstruments	2.84	0.84	2.70	2.98
Singer	2.72	0.85	2.58	2.86
Budgets	2.42	1.04	2.24	2.59
MusicHistory	2.33	0.79	2.20	2.46
Pianist	2.25	0.86	2.10	2.39

Note. *CI* = confidence interval; *LL* = lower limit; *UL* = upper limit.

Table A7

High school music teachers' (n = 208) importance ratings of teacher traits as predictors of successful student teaching experiences.

Trait	<i>M</i>	<i>SD</i>	95% <i>CI</i>	
			<i>LL</i>	<i>UL</i>
Adapts	3.58	0.53	3.50	3.65
AppSocialBeh	3.85	0.37	3.80	3.90
AuralSkills	3.30	0.64	3.21	3.39
Budgets	2.16	1.00	2.02	2.30
Clarity	3.51	0.55	3.44	3.59
ClassroomMgt	3.53	0.59	3.45	3.61
Conductor	3.01	0.72	2.92	3.11
Confidence	3.58	0.55	3.51	3.66
DiverseLearners	3.26	0.64	3.17	3.35
DiverseStrategies	3.09	0.73	2.99	3.19
Energetic	3.51	0.62	3.42	3.59
Enthusiastic	3.69	0.49	3.63	3.76
ErrorDetect	3.55	0.60	3.47	3.63
EyeContact	3.30	0.61	3.22	3.39
GoalOriented	3.30	0.65	3.21	3.39
Humor	3.11	0.69	3.02	3.21
Involvement	3.42	0.63	3.34	3.51
Leadership	3.41	0.60	3.33	3.49
LessonPlanning	3.05	0.71	2.95	3.15
Motivates	3.60	0.56	3.52	3.67
MusicalExpectations	3.46	0.57	3.38	3.54
MusicHistory	2.34	0.81	2.23	2.45
MusicTheory	2.89	0.77	2.79	3.00
NonVerbalComm	3.42	0.60	3.34	3.50
Optimistic	3.53	0.58	3.45	3.61
Organized	3.47	0.61	3.38	3.55
Pacing	3.39	0.60	3.30	3.47
Patient	3.59	0.52	3.52	3.66
Pianist	2.36	0.99	2.22	2.49
ProficientMusician	3.59	0.59	3.51	3.67
Rapport	3.61	0.54	3.54	3.68
Resources	3.04	0.74	2.94	3.15
SecInstruments	2.53	0.83	2.42	2.64
SightReader	3.11	0.75	3.01	3.21
Singer	2.68	0.93	2.56	2.81
Stress	3.64	0.52	3.56	3.71
StudentBehavior	3.64	0.52	3.56	3.71
TimeonTask	3.45	0.61	3.36	3.53
VarietyInstApproach	3.31	0.67	3.22	3.40
VerbalComm	3.54	0.57	3.46	3.62

Note. *CI* = confidence interval; *LL* = lower limit; *UL* = upper limit.

Table A8

Music teachers in urban school settings' (n = 96) importance ratings of teacher traits as predictors of successful student teaching experiences.

Trait	<i>M</i>	<i>SD</i>	95% <i>CI</i>	
			<i>LL</i>	<i>UL</i>
AppSocialBeh	3.83	0.43	3.75	3.92
Rapport	3.69	0.51	3.58	3.79
Motivates	3.66	0.50	3.56	3.76
ClassroomMgt	3.66	0.58	3.54	3.77
Stress	3.65	0.52	3.54	3.75
StudentBehavior	3.64	0.48	3.54	3.73
Enthusiastic	3.62	0.55	3.50	3.73
Adapts	3.60	0.51	3.50	3.71
Patient	3.58	0.52	3.48	3.69
Confidence	3.57	0.54	3.46	3.68
VerbalComm	3.53	0.56	3.42	3.65
ProficientMusician	3.53	0.60	3.41	3.65
Clarity	3.52	0.52	3.42	3.63
Organized	3.50	0.62	3.38	3.63
Leadership	3.46	0.58	3.34	3.58
Optimistic	3.45	0.63	3.32	3.58
Pacing	3.45	0.65	3.32	3.58
MusicalExpectations	3.44	0.65	3.31	3.57
ErrorDetect	3.43	0.72	3.28	3.57
TimeonTask	3.43	0.59	3.31	3.55
VarietyInstApproach	3.43	0.59	3.31	3.55
Involvement	3.42	0.61	3.29	3.54
Energetic	3.41	0.63	3.28	3.53
EyeContact	3.41	0.57	3.29	3.52
GoalOriented	3.39	0.61	3.26	3.51
NonVerbalComm	3.37	0.60	3.24	3.49
DiverseLearners	3.33	0.75	3.18	3.49
DiverseStrategies	3.22	0.70	3.08	3.36
AuralSkills	3.21	0.77	3.05	3.36
LessonPlanning	3.18	0.67	3.04	3.31
Humor	3.10	0.75	2.95	3.26
Resources	3.01	0.78	2.85	3.17
SightReader	3.01	0.86	2.84	3.19
Singer	2.80	0.90	2.62	2.99
Conductor	2.76	0.76	2.61	2.92
MusicTheory	2.69	0.85	2.52	2.86
SecInstruments	2.57	0.84	2.40	2.74
Budgets	2.31	0.98	2.12	2.51
Pianist	2.24	0.93	2.05	2.43
MusicHistory	2.21	0.78	2.05	2.37

Note. *CI* = confidence interval; *LL* = lower limit; *UL* = upper limit.

Table A9

Music teachers in suburban school settings' (n = 309) importance ratings of teacher traits as predictors of successful student teaching experiences.

Trait	<i>M</i>	<i>SD</i>	<i>95% CI</i>	
			<i>LL</i>	<i>UL</i>
AppSocialBeh	3.85	0.36	3.81	3.90
Stress	3.69	0.48	3.64	3.75
Enthusiastic	3.68	0.49	3.63	3.74
Rapport	3.68	0.49	3.63	3.74
StudentBehavior	3.66	0.50	3.60	3.72
ClassroomMgt	3.63	0.52	3.58	3.69
Patient	3.63	0.52	3.57	3.69
Motivates	3.62	0.54	3.56	3.68
Adapts	3.61	0.52	3.55	3.67
ProficientMusician	3.58	0.57	3.52	3.64
VerbalComm	3.57	0.54	3.51	3.63
Clarity	3.56	0.54	3.50	3.62
ErrorDetect	3.56	0.56	3.50	3.62
TimeonTask	3.56	0.57	3.49	3.62
MusicalExpectations	3.54	0.54	3.48	3.60
Organized	3.54	0.57	3.47	3.60
Confidence	3.52	0.56	3.45	3.58
Optimistic	3.50	0.60	3.43	3.57
Pacing	3.47	0.57	3.41	3.54
Energetic	3.46	0.65	3.39	3.54
Involvement	3.45	0.62	3.38	3.52
NonVerbalComm	3.42	0.54	3.36	3.48
Leadership	3.41	0.60	3.34	3.47
EyeContact	3.37	0.62	3.30	3.44
DiverseLearners	3.35	0.61	3.28	3.42
AuralSkills	3.35	0.62	3.28	3.42
VarietyInstApproach	3.34	0.62	3.27	3.41
GoalOriented	3.30	0.63	3.23	3.37
DiverseStrategies	3.23	0.69	3.15	3.30
LessonPlanning	3.16	0.71	3.08	3.24
Humor	3.16	0.70	3.08	3.23
Resources	3.04	0.74	2.95	3.12
SightReader	3.02	0.73	2.94	3.10
Conductor	2.93	0.73	2.85	3.01
MusicTheory	2.88	0.72	2.80	2.96
Singer	2.80	0.86	2.70	2.90
SecInstruments	2.61	0.85	2.51	2.70
MusicHistory	2.36	0.82	2.27	2.45
Pianist	2.26	0.91	2.16	2.36
Budgets	2.26	1.01	2.15	2.37

Note. *CI* = confidence interval; *LL* = lower limit; *UL* = upper limit.

Table A10

Music teachers in rural school settings' (n = 114) importance ratings of teacher traits as predictors of successful student teaching experiences.

Trait	<i>M</i>	<i>SD</i>	95% <i>CI</i>	
			<i>LL</i>	<i>UL</i>
AppSocialBeh	3.89	0.32	3.83	3.95
StudentBehavior	3.64	0.50	3.55	3.73
Patient	3.61	0.54	3.51	3.71
Stress	3.61	0.56	3.50	3.71
Motivates	3.57	0.56	3.47	3.68
Enthusiastic	3.54	0.61	3.43	3.66
Energetic	3.54	0.55	3.43	3.64
ClassroomMgt	3.53	0.55	3.42	3.63
Confidence	3.53	0.58	3.42	3.63
Involvement	3.50	0.58	3.39	3.61
Clarity	3.49	0.52	3.40	3.59
ProficientMusician	3.49	0.64	3.37	3.61
Rapport	3.49	0.60	3.38	3.60
Optimistic	3.47	0.60	3.36	3.59
Adapts	3.47	0.60	3.35	3.58
VerbalComm	3.46	0.55	3.35	3.56
Organized	3.45	0.58	3.34	3.56
NonVerbalComm	3.44	0.57	3.33	3.54
MusicalExpectations	3.43	0.56	3.33	3.53
TimeonTask	3.40	0.65	3.28	3.52
ErrorDetect	3.39	0.69	3.26	3.51
Leadership	3.38	0.67	3.25	3.50
Pacing	3.33	0.60	3.21	3.44
GoalOriented	3.31	0.63	3.19	3.42
AuralSkills	3.27	0.68	3.15	3.40
EyeContact	3.26	0.67	3.14	3.39
VarietyInstApproach	3.25	0.69	3.12	3.37
DiverseLearners	3.23	0.57	3.12	3.33
DiverseStrategies	3.12	0.68	3.00	3.25
Resources	3.09	0.67	2.96	3.21
SightReader	3.08	0.75	2.94	3.22
Humor	3.06	0.72	2.93	3.20
LessonPlanning	2.97	0.71	2.84	3.11
Conductor	2.90	0.62	2.79	3.02
MusicTheory	2.88	0.85	2.72	3.04
Singer	2.78	0.90	2.61	2.95
SecInstruments	2.58	0.85	2.42	2.74
Pianist	2.44	1.00	2.25	2.62
Budgets	2.41	1.00	2.23	2.60
MusicHistory	2.32	0.82	2.16	2.47

Note. *CI* = confidence interval; *LL* = lower limit; *UL* = upper limit.

APPENDIX B

CONTENT ANALYSES OF TEACHER TRAIT DESCRIPTOR RESPONSES

Introduction

A conventional content analysis was run on all of the responses to each teacher trait selected by more than four percent of the study participants ($N = 27$). The teacher traits are presented in order of frequency of selection by participants from most to least. In many cases a representative comment from the category of response is included in the table to illustrate the category.

Table B1

Representative Descriptor Categories of Feedback Provided by Respondents related to the statement “The student teacher demonstrates effective classroom management.”

Description

Statements related to managing or controlling students.

(e.g., “If you can’t control your students or your classroom, you will not get any teaching done.”)

Keeping students on task while dealing with unforeseen issues.

(e.g., “When you have a class that could contain as many as 45-7 students, being able to keep a large group in control, on task and focused is the example I’m thinking. In addition to teaching the lesson, this all has to be done while: taking attendance, collecting monies/forms, repairing instruments, dealing with interruptions over the intercom, etc.”)

Statements with no clarifying details about the trait.

Consistency in expectation and enforcement of policy.

(e.g., “Clear expectations for pre-rehearsal behavior. Consistent expectations during rehearsal. Engaging learners whether or not they are playing.”)

Table B2

Representative Descriptor Categories of Feedback Provided by Respondents related to the statement “The student teacher is a proficient musician.”

Description

Statements related to music being the content area and therefore important
(e.g., “Music is what we TEACH”)

Statements related to the ability of the teacher to model or demonstrate for the student.
(e.g., “Playing chops are vital - you have to be able to demonstrate what you mean. At least on one instrument at a very high level.”)

Statements with no clarifying details about the trait.

Statements related to the ability to know the music and/or fix errors.
(e.g., “Know the music and how to fix it”)

Statements related to being respected as the musical authority in the classroom.
(e.g., “Students will not respect a music teacher who is a weak musician.”)

Statements relating to being a proficient reader.
(e.g., “Student teachers must be good sight-readers!”)

Statements related to the importance of secondary instruments.
(e.g., “The student teacher values their skills on their major instrument, willing to demonstrate on this as well as secondary instruments.”)

Table B3

Representative Descriptor Categories of Feedback Provided by Respondents related to the statement “The student teacher motivates students.”

Description

Responses relating to inspiring or encouraging growth.

(e.g., “If your love and joy of music is demonstrated and used to inspire students, that is motivation. Students need to develop a joy of music in order to progress in their learning.”)

Responses relating to student engagement.

(e.g., “If you motivate your students you will have them engaged and learning in your classroom.”)

Statements with no clarifying details about the trait.

Responses mentioning enthusiasm or positivity.

(e.g., “A student teacher that comes into a program, and through their personality and enthusiasm, is making the students want to practice more and to be better musicians is exciting to see. You know that they are going to be wonderful band directors.”)

Table B4

Representative Descriptor Categories of Feedback Provided by Respondents related to the statement “The student teacher establishes a positive rapport with others.”

Description
Statements mentioning caring for or about students. <i>(e.g., “If the students believe the student teacher cares about them as a person, they will respond in a more positive way.”)</i>
Statements about relationships or personal connections with others. <i>(e.g., “Recognizing the student as a person, making a personal connection with them, and showing them respect and care.”)</i>
Specific mention of school staff not related to music teachers (secretaries, custodians, principals, etc.). <i>(e.g., “Gets along well with students and other school staff, especially the janitors!”)</i>
Statements with no clarifying details about the trait.
Other (Works hard, good personality, encouraging, nice person).

Table B5

Representative Descriptor Categories of Feedback Provided by Respondents related to the statement “The student teacher is enthusiastic.”

Description

Statements relating to being positive, fun, energetic, or enthusiastic.
(e.g., “Enthusiasm demonstrates a love for the students and the music/skills being taught. It displays positive energy to students -- “I like being here doing this with you. Now, let's learn!”)

Statements with no clarifying details about the trait.

Statements relating to love of / love for teaching and students.
(e.g. “Student teachers should be enthusiastic in their ability to teach students to love music. They should see that their teacher has a love for teaching as well.”)

Other: The importance of a positive attitude.

Table B6

Representative Descriptor Categories of Feedback Provided by Respondents related to the statement “The student teacher upholds developmentally appropriate musical expectations.”

Description

Responses citing the understanding of prior knowledge when making decisions for learning (repertoire, activities, etc.).

(e.g., “Inexperienced teachers can shoot too high or even too low if they don't assess prior knowledge before creating objectives. High frustrates the learners and low alternately bores, insults, etc. which can both lead to disruptions.”)

Responses citing the ability to plan and sequence instruction in order to meet a predetermined goal.

(e.g., “It's important to know what to aim for, what to push for, and what to let go. Teach one thing at a time, knowing your ultimate goal.”)

Statements with no clarifying details about the trait.

Responses mentioning the importance of prescribed curricula.

Table B7

Representative Descriptor Categories of Feedback Provided by Respondents related to the statement “The student teacher demonstrates proficiency in error detection.”

Description
Statements mentioning the ability to notice incorrect musical elements. <i>(e.g., “Student teachers must be able to identify when there are issues with rhythm, tuning, key signature, balance, etc.”)</i>
Statements relating to the diagnosis of incorrect technique. <i>(e.g., “Teaching recorder, visual as well as aural detection of correct notes in fingerings and sound, also, left hand on top right hand on bottom.”)</i>
Statements mentioning the ability to adjust a plan based on ensemble performance. <i>(e.g., “We’ve had student teachers in the past who were unable to deviate from their lesson plan to stop and address key signature mistakes in a middle school setting. They have been so wrapped up in teaching the lesson that they planned that they weren’t addressing the mistakes that they hadn’t planned for.”)</i>
Statements with no clarifying details about the trait.

Table B8

Representative Descriptor Categories of Feedback Provided by Respondents related to the statement “The student teacher adapts to changes in the classroom environment.”

Description

Statements relating to willingness or ability to change approach from a predetermined plan.

(e.g., “I learned during a marching band rehearsal that several of my students were in a fatal car accident. The classroom environment changed from learning to “life” without any additional time for me to adjust”)

Statements relating to individualized instruction.

(e.g., “Individualized instruction based on aptitude.”)

Statements citing nonmusical or extracurricular concerns.

(e.g. “As a traveling teacher who teaches in many schools and oftentimes in the classroom as opposed to a music room, adapting to environmental changes is extremely important. Changes may include changes in the actual physical area where you teach (that you may not know ahead of time), lighting changes, heating or cooling that is not working therefore causing irritability in students/staff.”)

Statements with no clarifying details about the trait.

Table B9

Representative Descriptor Categories of Feedback Provided by Respondents related to the statement “The student teacher demonstrates appropriate organizational skills.”

Description
Statements related to nonmusical or non-classroom aspects of the job. <i>(e.g., “Student teacher is able to manage their schedule as a student now student teacher, balancing their college life, student teaching and personal life.”)</i>
Statements related to being prepared or having a plan for the upcoming lesson. <i>(e.g., “Planning and doing whatever needs to be done prior to rehearsal that will put the students in a position to be successful.”)</i>
Statements with no clarifying details about the trait.
Statements related to having a long term plan for instruction to meet a specific goal. <i>(e.g., “Establishes clear timelines in preparing for concerts.”)</i>

Table B10

Representative Descriptor Categories of Feedback Provided by Respondents related to the statement “The student teacher involves students in the learning process.”

Description

Statements related students being engaged or examples of “doing.”
(e.g., “Makes learning fun while both the student and the teacher are actively involved in the whole process.”)

Statements related to student self-assessment.
(e.g., “Helping students understand how they learn and giving them the tools to be independent learners. If they can articulate what they know, you are doing your job.”)

Statements discussing appropriate engagement techniques or discouraging lecture techniques. Also, statements supporting Socratic techniques.

Statements expressing the need to employ multiple approaches to presenting information.

Statements with no clarifying details about the trait.

Table B11

Representative Descriptor Categories of Feedback Provided by Respondents related to the statement “The student teacher presents lessons clearly.”

Description
Statements expressing the importance of clear instructions. <i>(e.g., “Instructions need to be clear and precise.”)</i>
Statements discussing student engagement. <i>(e.g., “They present the lesson in a way that engages the class.”)</i>
Statements related to planning for instruction in a way that take students from “Point A” to “Point B.” <i>(e.g., “The teacher understands what the student already knows and builds upon this knowledge.”)</i>
Statements with no clarifying details about the trait.
Other (Importance of preparation, not wasting time, and presenting information in many different ways).

Table B12

Representative Descriptor Categories of Feedback Provided by Respondents related to the statement “The student teacher displays confidence.”

Description
Statements related to maintaining or projecting authority. <i>(e.g., “A confident student teacher projects an air of authority and compassion.”)</i>
Statements with no clarifying details about the trait.
Statements related to taking command or control. <i>(e.g., “Confidence in standing before a class and taking command of the class.”)</i>
Other: Negative examples, ability to “fake it.”
Statements related to professionalism. <i>(e.g., “Presents themselves well professionally, knows music and expectations”)</i>

Table B13

Representative Descriptor Categories of Feedback Provided by Respondents related to the statement “The student teacher demonstrates effective leadership.”

Description

Statements relating to confidence.

(e.g., “Confidence in their skills, model of both a learning disposition as well as musical skill”)

Statements with no clarifying details about the trait.

Other: Leading by example, motivation, preparation, tenacity.

Statements speaking to the ability to be “in charge.”

(e.g., “The student needs to be in charge of their classroom, and students need to respect this person as their leader. The teacher must be in charge of student behaviors and the teaching process in order to be successful.”)

Statements relating to being an effective role model.

(e.g. “Effective leadership means being a powerful role model for students in the classroom.”)

Table B14

Representative Descriptor Categories of Feedback Provided by Respondents related to the statement “The student teacher is energetic.”

Description
Statements related to excitement or being an animated teacher. <i>(e.g., “Acts excited about the music and the learning process.”)</i>
Statements expressing that energy from the teacher is reflected in the student. <i>(e.g., “Students follow the lead of the instructor, and perform with a corresponding energy.”)</i>
Statements with no clarifying details about the trait.
Statements implying that energetic teaching results in higher student engagement. <i>(e.g., “In order to keep the students engaged and focused, the instructor must be energetic, enthusiastic, and confident. It's ok if they do not have all these characteristics at first! They need to communicate their passion for music so that the students trust them.”)</i>
Statements implying that teaching is taxing and an effective student teacher must have a lot of energy to “get through the day.” <i>(e.g., “Teaching, especially, teaching music, is a physically and emotionally demanding profession. To run a music program, or be a part of a large, successful program, requires, demands a consistently high level of energy to be aboe [sic] to, among other things: be successful in the the [sic] extensive hours of coursework required to earn a music teaching credential; devote the additional hours required to develop (and then maintain) a high level of proficiency on one's principal instrument, to say nothing of secondary and tertiary instruments; plan for and lead large ensemble rehearsals; plan for and teach non-performance based classes; carry out all non-teaching assignments; fulfill all requirements to maintain certification; AND maintain one's physical and emotional health as well as maintain healthy personal relationships. I could go on, but I think my point has been made.”)</i>
Be able to get “out of the score.” <i>(e.g., “I've seen too many student teachers stuck in a score.”)</i>

Table B15

Representative Descriptor Categories of Feedback Provided by Respondents related to the statement “The student teacher implements diverse teaching and learning strategies.”

Description
Statements citing the need to present material in multiple ways. <i>(e.g., “The student teacher needs to be creative and use a variety of ways to reach all students at different levels of skill development through teacher presentation, group work, peer assistance, home practice, computer software, etc.”)</i>
Statements indicating the need to recognize that students come from individual backgrounds and have different needs. <i>(e.g., “Teaching children with disabilities and or children in poverty or other backgrounds.”)</i>
Statements indicating the need to utilize a variety of activities to keep students engaged. <i>(e.g., “I think this one goes hand in hand with the first item about planning. Implementing diverse teaching and learning strategies should also be part of the planning process. When teaching very young children, you must keep them engaged in many different activities to hold their interest. Gone are the days of “They can give one minute of attention for every year of their lives, i.e. a 6 year old can pay attention for 6 minutes.” Today’s children have minuscule attention spans, and teachers need to research many different supplemental songs and activities to keep the students engaged in the lesson. When one strategy doesn’t have the desired effect, they need to be ready to implement another. Many student teachers seem to settle for “good enough”, and don’t put the work into going the extra step to be great.”)</i>
Statements with no clarifying details about the trait.

Table B16

Representative Descriptor Categories of Feedback Provided by Respondents related to the statement “The student teacher paces instruction effectively.”

Description

Statements expressing the importance of planning timings in advance.

(e.g., “Understands how much time to spend on a particular rehearsal item. Plans approximate time spent on each section before rehearsal begins.”)

Statements addressing the need to “keep the lesson moving”.

(e.g., Keeping the lesson moving at a pace that engages the students, while making sure they understand each step. Most pacing issues I encounter with student teachers is too slow, the students get bored. Make sure rehearsal keeps moving!”)

Statements addressing the need to be able to adjust instruction “on the fly”.

(e.g., “Being aware of changes in the student's attention to what you are attempting to accomplish. You can see their minds begin to wander. It's time to change things up. It doesn't have to be radical but it needs to be different.”)

Statements regarding the need to incorporate prior knowledge into the lesson.

(e.g., “Appropriate scaffolding of information and a well-planned and thought out lesson.”)

Statements about keeping students “on-task”.

(e.g., “Student teachers should be able to pace the lesson so that students remain on task and are not lost or confused.”)

Other: Keep instructions short; Don't waste time.

Table B17

Representative Descriptor Categories of Feedback Provided by Respondents related to the statement “The student teacher demonstrates patience.”

Description

Statements about allowing sufficient time or repetition for student understanding.

(e.g., “The careful repetition needed for young musicians to develop good habits is exhausting to be a part of. Holding them to the proper musical standards is a challenge.”)

Statements with no clarifying details about the trait.

Statements about finding alternative approaches when the first try doesn't work.

(e.g., “When a student has trouble with a concept the teacher does not give up on the individual and may try new strategies. Also troubled students will often push away from an individual just to see if they will come back.”)

Very specific non-example.

Table B18

Representative Descriptor Categories of Feedback Provided by Respondents related to the statement “The student teacher demonstrates appropriate social behavior with students.”

Description
Statements about professional boundaries and professional behavior. <i>(e.g., “Always keep a professional level between the student and teacher. Social media especially!!”)</i>
Statements specifically mentioning that the student teacher should try to be friends with their students. <i>(e.g., “Even young teachers must establish their position of authority as the teacher, not a friend.”)</i>
Statements with no clarifying details about the trait.
Other: Maintain fairness at all times.

Table B19

Representative Descriptor Categories of Feedback Provided by Respondents related to the statement “The student teacher maximizes students' time on task.”

Description
Statements referencing keeping all students involved or all students making music as much as possible. <i>(e.g., “Constantly keep the students involved even when working with other sections.”)</i>
Statements about the importance of not wasting time/Making the most of the time they have. <i>(e.g., “The student teacher should have a clear teaching objective, a clear teaching strategy, and many diverse ways of presenting and practicing the subject matter to students. In this way, the student teacher will maximize the time they have with the student however limited.”)</i>
Statements with no clarifying details about the trait.
Statements referencing the importance of planning ahead.
Other: Importance of pacing; routines and procedures.

Table B20

Representative Descriptor Categories of Feedback Provided by Respondents related to the statement “The student teacher employs a variety of instructional approaches.”

Description

Statements of the importance of presenting information in many different ways.
(e.g., “Not all students learn in the same ways. Using visual, aural, kinesthetic, etc. approaches (i.e. a variety of instructional approaches) will best help most students in a learning environment. Present information in a variety of ways!”)

Statements about students who may need different approaches.
(e.g., “Highly achieving students require a different motivation/reinforcement than a student who might be struggling with technical proficiency, personality/interpersonal challenges.”)

Other: Adjusting approach based on the feedback of the student.

Statements with no clarifying details about the trait.

Table B21

Representative Descriptor Categories of Feedback Provided by Respondents related to the statement “The student teacher maintains appropriate professional demeanor during stressful situations.”

Description
Statements pertaining to maintaining professionalism or keeping a cool exterior at all times, no matter what unforeseen issue arises during class. (e.g., “Someone who does not loose [sic] their cool when students get out of hand, but demonstrates maturity and poise.”)
Statements with no clarifying details about the trait.

Table B22

Representative Descriptor Categories of Feedback Provided by Respondents related to the statement “The student teacher demonstrates an ability to work with diverse learners.”

Description
Statements indicating the importance of modifying instruction to meet the individual needs of specific students. <i>(e.g., “No one person is the same in a classroom. Students from all ranges and ability levels. As a music educator you must know how to teach all of those students, at the same time. Differentiation at its best.”)</i>
Statements about the importance of using a variety of approaches. <i>(e.g., “Teacher keeps all students involved using various teaching styles.”)</i>
Other: The student teacher must show flexibility in approach.

Table B23

Representative Descriptor Categories of Feedback Provided by Respondents related to the statement “The student teacher demonstrates an optimistic disposition.”

Description
Responses citing the student teacher acting in a positive manner in front of their students at all times. <i>(e.g., “Positive comments while speaking to children or adults, praise to students, “re-framing” thoughts like ‘I’m not good at that’ to ‘it’s a new challenge; I will try’ for both self and students”)</i>
Statements about student teachers avoiding frustration. <i>(e.g., “Don’t get frustrated”)</i>
Other: Eagerness to try new ideas; Believing all students can learn.
Statements with no clarifying details about the trait.

Table B24

Representative Descriptor Categories of Feedback Provided by Respondents related to the statement “The student teacher fosters appropriate student behavior.”

Description

Absolute statements about the importance of good student behavior.
(e.g., “Nothing can be done without students acting appropriately.”)

Other: Teaches by example; Leads students in the right direction; Specific negative example.

Statements about student teachers having clear expectations of their students.
(e.g., “Student teacher has clear expectations for how the classroom environment should be. Procedures should be thought out to avoid most issues.”)

Table B25

Representative Descriptor Categories of Feedback Provided by Respondents related to the statement “The student teacher demonstrates proficiency in aural skills.”

Description
Statements about the importance of being able to accurately assess the performance of the student teachers' students. <i>(e.g., “Must be able to accurately assess musical pitch, rhythm, tone, and timbre.”)</i>
Specifically mentions audiation. <i>(e.g., “Teacher should be able to audiate and inspire audiation skills in others.”)</i>
Statements with no clarifying details about the trait.

Table B26

Representative Descriptor Categories of Feedback Provided by Respondents related to the statement “The student teacher demonstrates proficiency in lesson planning.”

Description
Statements mentioning the acknowledgement of previous and/or current knowledge to determine what students will be able to do eventually. <i>(e.g., “It is important that the student teacher understands the ability of their students and plans accordingly. The plans of the student teacher will directly affect the students learning!”)</i>
Statements mentioning the importance of a linear, step-by-step plan. <i>(e.g., “I have had multiple student teachers who will have an idea about how to teach a lesson but had not yet thought out the steps to teach. Teachers with little experience need to start out by thinking about the little things as well as the big lesson idea. (i.e. how exactly are you going to word instruction and questions, how are you going to pass out/collect materials.) The more organized and well planned out the lesson is, the easier the student teacher will be able to begin to look outward toward the students and how they are responding, instead of continually staying in their heads about what they are going to do next. This will lead to better classroom management, the ability to adapt instruction, and being able to feel more comfortable leading the class.”)</i>
Statements with no clarifying details about the trait.
Other: Plan should use multiple approaches; address appropriate standards.

Table B27

Representative Descriptor Categories of Feedback Provided by Respondents related to the statement “The student teacher demonstrates goal-oriented behavior.”

Description

Statements about the student teacher knowing what the “end” should be, and taking sequential steps to get there.

(e.g., “A teacher has to have the “end game” in mind at all times, no matter the skill or musical concept being studied. Goal-oriented behavior provides focus and direction to every moment in the music class and becomes the basis for appropriate assessment.”)

Specific statement about the student teacher being motivated to do their best for their students.

Statement with no clarifying details about the trait.

APPENDIX C

IRB LETTER OF EXEMPT DETERMINATION



UMKC
5319 Rockhill Road
Kansas City Missouri
TEL: 816 235-5927
FAX: 816 235-5602

NOTICE OF EXEMPT DETERMINATION

Principal Investigator: Charles Robinson
5227 Holmes
Kansas City, MO 64110

Protocol Number: 15-390
Protocol Title: Cooperating Music Teachers' Opinions Regarding the Importance of Selected Traits as Predictors of Successful Student Teaching Experiences
Type of Review: Exempt

Date of Determination: 08/27/2015

Dear Dr. Robinson,

The above referenced study was reviewed and determined to be exempt from IRB review and approval in accordance with the Federal Regulations 45 CFR Part 46.101(b).

Exempt Category 2: EDUCATIONAL TESTS (COGNITIVE, DIAGNOSTIC, APTITUDE, ACHIEVEMENT), SURVEY PROCEDURES, INTERVIEW PROCEDURES, OR OBSERVATION OF PUBLIC BEHAVIOR: Research involving these procedures is exempt, IF:

- i) the information obtained is recorded in such a manner that subjects CANNOT be identified, directly or through identifiers linked to the subjects; OR
- ii) any disclosure of the subject's responses outside of the research could NOT reasonably place the subject at risk of criminal or civil liability or be damaging to the subject's financial standing, employability, or reputation

This determination includes the following documents:

Attachments

- Dissertation_Proposal_Approval_Form
- Data_Collection_Survey_Version_1
- Dissertation_Proposal_Version_1
- Optional_Email_Survey_Version_1
- Recruitment_Letter_Template_Version_1

You are required to submit an amendment request for all changes to the study, to prevent withdrawal of the exempt determination for your study. When the study is complete, you are required to submit a Final Report.

Please contact the Research Compliance Office (email: umkcirb@umkc.edu; phone: (816)235-5927) if you have questions or require further information.

Thank you,

Simon MacNeill
UMKC IRB

APPENDIX D
NAFME PARTICIPANT RECRUITMENT LETTER

Dear Member,

The following research opportunity is being sent as a public service on behalf of a legitimate researcher by the National Association for Music Education. Your e-mail address has not been disclosed to any third party, and any information you supply as part of this survey is optional.

Message:

My name is Philip Edelman, and I am working on dissertation research to learn from cooperating mentor teachers about important traits for music student teachers. If you have hosted a student teacher at any point in your career, I hope you will consider taking approximately 10 minutes to complete this online survey to report what you believe are important traits for your music student teachers. The survey is anonymous and has been approved for use by the Institutional Review Board of the University of Missouri – Kansas City (IRB Exempt Study #15-390).

The survey may be accessed here:

<http://www.surveygizmo.com/s3/2229591/061c1a5994fa>

Also, feel free to share the link with others who have served as cooperating mentor teachers for music student teachers in your area and beyond.

Thank you for your contributions to music education.

Sincerely,

Philip Edelman
Doctoral student in Music Education
UMKC Conservatory of Music and Dance
PhilipEdelman@umkc.edu

APPENDIX E
SURVEY INSTRUMENT

Cooperating Music Teachers' Opinions Regarding the Importance of Selected Traits as Predictors of Successful Student Teaching Experiences

We need your help so that we can better prepare student teachers...

You are invited to take ten minutes to complete an online survey as part of a research study titled "Cooperating Music Teachers' Opinions Regarding the Importance of Selected Traits as Predictors of Successful Student Teaching Experiences." By completing this survey, you are voluntarily agreeing to take part in this research study, and you may choose to stop at any time. Your participation in this study should take between five and ten minutes. If you have questions about this study, you may contact the investigator via email at PhilipEdelman@umkc.edu. Sharing your unique perspective on this topic will help ensure that emerging music educators are better prepared to have successful student teaching experiences. *

- I have hosted student teachers, and agree to participate in this study

Here's the question: What's REALLY important?

Page description:

How important do you think the following traits are to the success of the student teacher? Please choose how important you believe each of the following traits to be in the success of a student teacher **from your point of view**. We are interested not in a universal "music educator" point of view, but your unique personal opinion.

The student teacher *is enthusiastic*

*

- | | | | |
|-----------------------|-----------------------|-----------------------|-----------------------|
| Not Very Important | Somewhat Important | Important | Very Important |
| <input type="radio"/> | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> |

The student teacher ***maximizes students' time on task***

*

Not Very Important Somewhat Important Important Very Important

The student teacher ***involves students in the learning process***

*

Not Very Important Somewhat Important Important Very Important

The student teacher ***is a proficient conductor***

*

Not Very Important Somewhat Important Important Very Important

The student teacher ***fosters appropriate student behavior***

*

Not Very Important Somewhat Important Important Very Important

* The student teacher **uses humor appropriately in the classroom**

Not Very Important Somewhat Important Important Very Important

* The student teacher **demonstrates knowledge about appropriate musical resources for instruction and/or performance**

Not Very Important Somewhat Important Important Very Important

* The student teacher **demonstrates proficiency in lesson planning**

Not Very Important Somewhat Important Important Very Important

* The student teacher **paces instruction effectively**

Not Very Important Somewhat Important Important Very Important

The student teacher ***maintains appropriate eye contact with students during instruction***

*

Not Very Important	Somewhat Important	Important	Very Important
<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

The student teacher ***demonstrates proficiency in aural skills***

*

Not Very Important	Somewhat Important	Important	Very Important
<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

The student teacher ***demonstrates goal-oriented behavior***

*

Not Very Important	Somewhat Important	Important	Very Important
<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

The student teacher ***demonstrates proficiency in music history***

*

Not Very Important	Somewhat Important	Important	Very Important
<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

* The student teacher **demonstrates an optimistic disposition**

Not Very Important	Somewhat Important	Important	Very Important
<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

* The student teacher **is a proficient singer**

Not Very Important	Somewhat Important	Important	Very Important
<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

* The student teacher **demonstrates proficiency in music theory**

Not Very Important	Somewhat Important	Important	Very Important
<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

* The student teacher **demonstrates appropriate professional non-verbal communication**

Not Very Important	Somewhat Important	Important	Very Important
<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

The student teacher ***displays confidence***

*

Not Very Important	Somewhat Important	Important	Very Important
<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

The student teacher ***upholds developmentally appropriate musical expectations***

*

Not Very Important	Somewhat Important	Important	Very Important
<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

The student teacher ***demonstrates proficiency in error detection***

*

Not Very Important	Somewhat Important	Important	Very Important
<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

The student teacher ***is proficient on secondary instruments***

*

Not Very Important	Somewhat Important	Important	Very Important
<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

The student teacher ***demonstrates patience***

*

Not Very Important	Somewhat Important	Important	Very Important
<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

The student teacher ***demonstrates appropriate organizational skills***

*

Not Very Important	Somewhat Important	Important	Very Important
<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

The student teacher ***demonstrates appropriate professional verbal communication***

*

Not Very Important	Somewhat Important	Important	Very Important
<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

The student teacher ***establishes a positive rapport with others***

*

Not Very Important	Somewhat Important	Important	Very Important
<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

The student teacher ***is a proficient pianist***

*

Not Very Important	Somewhat Important	Important	Very Important
<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

The student teacher ***employs a variety of instructional approaches***

*

Not Very Important	Somewhat Important	Important	Very Important
<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

The student teacher ***demonstrates effective classroom management***

*

Not Very Important	Somewhat Important	Important	Very Important
<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

The student teacher ***motivates students***

*

Not Very Important	Somewhat Important	Important	Very Important
<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

The student teacher ***is a proficient musician***

*

Not Very Important	Somewhat Important	Important	Very Important
<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

The student teacher ***is a proficient sight-reader***

*

Not Very Important Somewhat Important Important Very Important

The student teacher ***demonstrates effective leadership***

*

Not Very Important Somewhat Important Important Very Important

The student teacher ***adapts to changes in the classroom environment***

*

Not Very Important Somewhat Important Important Very Important

The student teacher ***presents lessons clearly***

*

Not Very Important Somewhat Important Important Very Important

The student teacher ***manages program budgets effectively***

*

Not Very Important Somewhat Important Important Very Important

The student teacher ***implements diverse teaching and learning strategies***

*

Not Very Important	Somewhat Important	Important	Very Important
<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

The student teacher ***demonstrates an ability to work with diverse learners***

*

Not Very Important	Somewhat Important	Important	Very Important
<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

The student teacher ***is energetic***

*

Not Very Important	Somewhat Important	Important	Very Important
<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

The student teacher ***maintains appropriate professional demeanor during stressful situations***

*

Not Very Important	Somewhat Important	Important	Very Important
<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

The student teacher ***demonstrates appropriate social behavior with students***

*

Not Very Important Somewhat Important Important Very Important

Designation of two "Most Important" traits

Page description:

Below, you will see all of the traits to which you have assigned the rating of "Very Important." Please review this list, then **choose two** entries which you consider to be the most important as predictors of student teaching success.

VALIDATION Min. answers = 2 (if answered) Max. answers = 2 (if answered)

LOGIC Show/hide trigger exists.

Please choose two of the options below as your two "Most Important" traits: *

- | | |
|--|--|
| <input type="checkbox"/> The student teacher is a proficient sight-reader | <input type="checkbox"/> The student teacher paces instruction effectively |
| <input type="checkbox"/> The student teacher demonstrates appropriate professional non-verbal communication | <input type="checkbox"/> The student teacher demonstrates effective classroom management |
| <input type="checkbox"/> The student teacher is a proficient singer | <input type="checkbox"/> The student teacher fosters appropriate student behavior |
| <input type="checkbox"/> The student teacher demonstrates proficiency in lesson planning | <input type="checkbox"/> The student teacher motivates students |
| <input type="checkbox"/> The student teacher is energetic | <input type="checkbox"/> The student teacher implements diverse teaching and learning strategies |
| <input type="checkbox"/> The student teacher manages program budgets effectively | <input type="checkbox"/> The student teacher employs a variety of instructional approaches |
| <input type="checkbox"/> The student teacher maintains appropriate professional demeanor during stressful situations | <input type="checkbox"/> The student teacher demonstrates an optimistic disposition |

- The student teacher demonstrates an ability to work with diverse learners
- The student teacher adapts to changes in the classroom environment
- The student teacher demonstrates proficiency in error detection
- The student teacher maintains appropriate eye contact with students during instruction
- The student teacher displays confidence
- The student teacher demonstrates appropriate organizational skills
- The student teacher demonstrates effective leadership
- The student teacher is a proficient pianist
- The student teacher demonstrates patience
- The student teacher maximizes students' time on task
- The student teacher is proficient on secondary instruments
- The student teacher demonstrates goal-oriented behavior
- The student teacher demonstrates proficiency in aural skills
- The student teacher is enthusiastic
- The student teacher demonstrates appropriate professional verbal communication
- The student teacher upholds developmentally appropriate musical expectations
- The student teacher demonstrates knowledge about appropriate musical resources for instruction and/or performance
- The student teacher involves students in the learning process
- The student teacher is a proficient conductor
- The student teacher demonstrates appropriate social behavior with students
- The student teacher demonstrates proficiency in music history
- The student teacher establishes a positive rapport with others
- The student teacher demonstrates proficiency in music theory
- The student teacher presents lessons clearly
- The student teacher uses humor appropriately in the classroom
- The student teacher is a proficient musician

More about your two "Most Important" traits

Page description:

The last step in this survey is to provide some further information about your "Top Two" choices.

Logic Hidden unless: Question "Please choose two of the options below as your two "Most Important" traits:" is one of the following answers ("The student teacher is enthusiastic")

When considering "The student teacher **is enthusiastic**," would you classify this trait as a "Musical," "Teaching," or "Personal" trait? (You may choose more than one, please check all that apply)

- Musical Trait
- Teaching Trait
- Personal Trait

Logic Hidden unless: Question "Please choose two of the options below as your two "Most Important" traits:" is one of the following answers ("The student teacher is enthusiastic")

When considering "The student teacher **is enthusiastic**," please briefly describe the example, behavior, or idea that you were thinking about in the text box below:

Logic Hidden unless: Question "Please choose two of the options below as your two "Most Important" traits:" is one of the following answers ("The student teacher maximizes students' time on task")

When considering "The student teacher ***maximizes students' time on task***," would you classify this trait as a "Musical," "Teaching," or "Personal" trait? (You may choose more than one, please check all that apply)

- Musical Trait
- Teaching Trait
- Personal Trait

Logic Hidden unless: Question "Please choose two of the options below as your two "Most Important" traits:" is one of the following answers ("The student teacher maximizes students' time on task")

When considering "The student teacher ***maximizes students' time on task***," please briefly describe the example, behavior, or idea that you were thinking about in the text box below:

Logic Hidden unless: Question "Please choose two of the options below as your two "Most Important" traits:" is one of the following answers ("The student teacher involves students in the learning process")

When considering "The student teacher ***involves students in the learning process***," would you classify this trait as a "Musical," "Teaching," or "Personal" trait? (You may choose more than one, please check all that apply)

- Musical Trait
- Teaching Trait
- Personal Trait

Logic Hidden unless: Question "Please choose two of the options below as your two "Most Important" traits:" is one of the following answers ("The student teacher involves students in the learning process")

When considering "The student teacher ***involves students in the learning process***," please briefly describe the example, behavior, or idea that you were thinking about in the text box below:

Logic Hidden unless: Question "Please choose two of the options below as your two "Most Important" traits:" is one of the following answers ("The student teacher is a proficient conductor")

When considering "The student teacher ***is a proficient conductor***," would you classify this trait as a "Musical," "Teaching," or "Personal" trait? (You may choose more than one, please check all that apply)

- Musical Trait
- Teaching Trait
- Personal Trait

Logic Hidden unless: Question "Please choose two of the options below as your two "Most Important" traits:" is one of the following answers ("The student teacher is a proficient conductor")

When considering "The student teacher ***is a proficient conductor***," please briefly describe the example, behavior, or idea that you were thinking about in the text box below:

Logic Hidden unless: Question "Please choose two of the options below as your two "Most Important" traits:" is one of the following answers ("The student teacher fosters appropriate student behavior")

When considering "The student teacher ***fosters appropriate student behavior***," would you classify this trait as a "Musical," "Teaching," or "Personal" trait? (You may choose more than one, please check all that apply)

- Musical Trait
- Teaching Trait
- Personal Trait

Logic Hidden unless: Question "Please choose two of the options below as your two "Most Important" traits:" is one of the following answers ("The student teacher fosters appropriate student behavior")

When considering "The student teacher ***fosters appropriate student behavior***," please briefly describe the example, behavior, or idea that you were thinking about in the text box below:

Logic Hidden unless: Question "Please choose two of the options below as your two "Most Important" traits:" is one of the following answers ("The student teacher uses humor appropriately in the classroom")

When considering "The student teacher ***uses humor appropriately in the classroom,***" would you classify this trait as a "Musical," "Teaching," or "Personal" trait? (You may choose more than one, please check all that apply)

- Musical Trait
- Teaching Trait
- Personal Trait

Logic Hidden unless: Question "Please choose two of the options below as your two "Most Important" traits:" is one of the following answers ("The student teacher uses humor appropriately in the classroom")

When considering "The student teacher ***uses humor appropriately in the classroom,***" please briefly describe the example, behavior, or idea that you were thinking about in the text box below:

Logic Hidden unless: Question "Please choose two of the options below as your two "Most Important" traits:" is one of the following answers ("The student teacher demonstrates knowledge about appropriate musical resources for instruction and/or performance")

When considering "The student teacher ***demonstrates knowledge about appropriate musical resources for instruction and/or performance.***"

would you classify this trait as a "Musical," "Teaching," or "Personal" trait?

(You may choose more than one, please check all that apply)

- Musical Trait
- Teaching Trait
- Personal Trait

Logic Hidden unless: Question "Please choose two of the options below as your two "Most Important" traits:" is one of the following answers ("The student teacher demonstrates knowledge about appropriate musical resources for instruction and/or performance")

When considering "The student teacher ***demonstrates knowledge about appropriate musical resources for instruction and/or performance.***"

please briefly describe the example, behavior, or idea that you were thinking about in the text box below:

Logic Hidden unless: Question "Please choose two of the options below as your two "Most Important" traits:" is one of the following answers ("The student teacher demonstrates proficiency in lesson planning")

When considering "The student teacher ***demonstrates proficiency in lesson planning.***" would you classify this trait as a "Musical," "Teaching," or "Personal" trait? (You may choose more than one, please check all that apply)

- Musical Trait
- Teaching Trait
- Personal Trait

Logic Hidden unless: Question "Please choose two of the options below as your two "Most Important" traits:" is one of the following answers ("The student teacher demonstrates proficiency in lesson planning")

When considering "The student teacher ***demonstrates proficiency in lesson planning.***" please briefly describe the example, behavior, or idea that you were thinking about in the text box below:

Logic Hidden unless: Question "Please choose two of the options below as your two "Most Important" traits:" is one of the following answers ("The student teacher paces instruction effectively")

When considering "The student teacher ***paces instruction effectively,***" would you classify this trait as a "Musical," "Teaching," or "Personal" trait? (You may choose more than one, please check all that apply)

- Musical Trait
- Teaching Trait
- Personal Trait

Logic Hidden unless: Question "Please choose two of the options below as your two "Most Important" traits:" is one of the following answers ("The student teacher paces instruction effectively")

When considering "The student teacher ***paces instruction effectively,***" please briefly describe the example, behavior, or idea that you were thinking about in the text box below:

Logic Hidden unless: Question "Please choose two of the options below as your two "Most Important" traits:" is one of the following answers ("The student teacher maintains appropriate eye contact with students during instruction")

When considering "The student teacher ***maintains appropriate eye contact with students during instruction***," would you classify this trait as a "Musical," "Teaching," or "Personal" trait? (You may choose more than one, please check all that apply)

- Musical Trait
- Teaching Trait
- Personal Trait

Logic Hidden unless: Question "Please choose two of the options below as your two "Most Important" traits:" is one of the following answers ("The student teacher maintains appropriate eye contact with students during instruction")

When considering "The student teacher ***maintains appropriate eye contact with students during instruction***," please briefly describe the example, behavior, or idea that you were thinking about in the text box below:

Logic Hidden unless: Question "Please choose two of the options below as your two "Most Important" traits:" is one of the following answers ("The student teacher demonstrates proficiency in aural skills")

When considering "The student teacher ***demonstrates proficiency in aural skills***," would you classify this trait as a "Musical," "Teaching," or "Personal" trait? (You may choose more than one, please check all that apply)

- Musical Trait
- Teaching Trait
- Personal Trait

Logic Hidden unless: Question "Please choose two of the options below as your two "Most Important" traits:" is one of the following answers ("The student teacher demonstrates proficiency in aural skills")

When considering "The student teacher ***demonstrates proficiency in aural skills***," please briefly describe the example, behavior, or idea that you were thinking about in the text box below:

LOGIC Hidden unless: Question "Please choose two of the options below as your two "Most Important" traits:" is one of the following answers ("The student teacher demonstrates goal-oriented behavior")

When considering "The student teacher ***demonstrates goal-oriented behavior***" would you classify this trait as a "Musical," "Teaching," or "Personal" trait? (You may choose more than one, please check all that apply)

- Musical Trait
- Teaching Trait
- Personal Trait

LOGIC Hidden unless: Question "Please choose two of the options below as your two "Most Important" traits:" is one of the following answers ("The student teacher demonstrates goal-oriented behavior")

When considering "The student teacher ***demonstrates goal-oriented behavior,***" please briefly describe the example, behavior, or idea that you were thinking about in the text box below:

Logic Hidden unless: Question "Please choose two of the options below as your two "Most Important" traits:" is one of the following answers ("The student teacher demonstrates proficiency in music history")

When considering "The student teacher ***demonstrates proficiency in music history***," would you classify this trait as a "Musical," "Teaching," or "Personal" trait? (You may choose more than one, please check all that apply)

- Musical Trait
- Teaching Trait
- Personal Trait

Logic Hidden unless: Question "Please choose two of the options below as your two "Most Important" traits:" is one of the following answers ("The student teacher demonstrates proficiency in music history")

When considering "The student teacher ***demonstrates proficiency in music history***," please briefly describe the example, behavior, or idea that you were thinking about in the text box below:

Logic Hidden unless: Question "Please choose two of the options below as your two "Most Important" traits:" is one of the following answers ("The student teacher demonstrates an optimistic disposition")

When considering "The student teacher ***demonstrates an optimistic disposition***," would you classify this trait as a "Musical," "Teaching," or "Personal" trait? (You may choose more than one, please check all that apply)

- Musical Trait
- Teaching Trait
- Personal Trait

Logic Hidden unless: Question "Please choose two of the options below as your two "Most Important" traits:" is one of the following answers ("The student teacher demonstrates an optimistic disposition")

When considering "The student teacher ***demonstrates an optimistic disposition***," please briefly describe the example, behavior, or idea that you were thinking about in the text box below:

LOGIC Hidden unless: Question "Please choose two of the options below as your two "Most Important" traits:" is one of the following answers ("The student teacher is a proficient singer")
When considering "The student teacher ***is a proficient singer.***" would you classify this trait as a "Musical," "Teaching," or "Personal" trait? (You may choose more than one, please check all that apply)

- Musical Trait
- Teaching Trait
- Personal Trait

LOGIC Hidden unless: Question "Please choose two of the options below as your two "Most Important" traits:" is one of the following answers ("The student teacher is a proficient singer")
When considering "The student teacher ***is a proficient singer.***" please briefly describe the example, behavior, or idea that you were thinking about in the text box below:

LOGIC Hidden unless: Question "Please choose two of the options below as your two "Most Important" traits:" is one of the following answers ("The student teacher demonstrates proficiency in music theory")
When considering "The student teacher ***demonstrates proficiency in music theory.***" would you classify this trait as a "Musical," "Teaching," or "Personal" trait? (You may choose more than one, please check all that apply)

- Musical Trait
- Teaching Trait
- Personal Trait

Logic Hidden unless: Question "Please choose two of the options below as your two "Most Important" traits:" is one of the following answers ("The student teacher demonstrates proficiency in music theory")

When considering "The student teacher ***demonstrates proficiency in music theory***," please briefly describe the example, behavior, or idea that you were thinking about in the text box below:

Logic Hidden unless: Question "Please choose two of the options below as your two "Most Important" traits:" is one of the following answers ("The student teacher demonstrates appropriate professional non-verbal communication")

When considering "The student teacher ***demonstrates appropriate professional non-verbal communication***," would you classify this trait as a "Musical," "Teaching," or "Personal" trait? (You may choose more than one, please check all that apply)

- Musical Trait
- Teaching Trait
- Personal Trait

Logic Hidden unless: Question "Please choose two of the options below as your two "Most Important" traits:" is one of the following answers ("The student teacher demonstrates appropriate professional non-verbal communication")

When considering "The student teacher ***demonstrates appropriate professional non-verbal communication***," please briefly describe the example, behavior, or idea that you were thinking about in the text box below:

Logic Hidden unless: Question "Please choose two of the options below as your two "Most Important" traits:" is one of the following answers ("The student teacher displays confidence")
When considering "The student teacher ***displays confidence***," would you classify this trait as a "Musical," "Teaching," or "Personal" trait? (You may choose more than one, please check all that apply)

- Musical Trait
- Teaching Trait
- Personal Trait

LOGIC Hidden unless: Question "Please choose two of the options below as your two "Most Important" traits:" is one of the following answers ("The student teacher displays confidence")
When considering "The student teacher ***displays confidence***," please briefly describe the example, behavior, or idea that you were thinking about in the text box below:

LOGIC Hidden unless: Question "Please choose two of the options below as your two "Most Important" traits:" is one of the following answers ("The student teacher upholds developmentally appropriate musical expectations")
When considering "The student teacher ***upholds developmentally appropriate musical expectations***," would you classify this trait as a "Musical," "Teaching," or "Personal" trait? (You may choose more than one, please check all that apply)

- Musical Trait
- Teaching Trait
- Personal Trait

Logic Hidden unless: Question "Please choose two of the options below as your two "Most Important" traits:" is one of the following answers ("The student teacher upholds developmentally appropriate musical expectations")

When considering "The student teacher ***upholds developmentally appropriate musical expectations***," please briefly describe the example, behavior, or idea that you were thinking about in the text box below:

Logic Hidden unless: Question "Please choose two of the options below as your two "Most Important" traits:" is one of the following answers ("The student teacher demonstrates proficiency in error detection")

When considering "The student teacher ***demonstrates proficiency in error detection***," would you classify this trait as a "Musical," "Teaching," or "Personal" trait? (You may choose more than one, please check all that apply)

- Musical Trait
- Teaching Trait
- Personal Trait

Logic Hidden unless: Question "Please choose two of the options below as your two "Most Important" traits:" is one of the following answers ("The student teacher demonstrates proficiency in error detection")

When considering "The student teacher ***demonstrates proficiency in error detection***," please briefly describe the example, behavior, or idea that you were thinking about in the text box below:

Logic Hidden unless: Question "Please choose two of the options below as your two "Most Important" traits:" is one of the following answers ("The student teacher is proficient on secondary instruments")

When considering "The student teacher ***is proficient on secondary instruments***," would you classify this trait as a "Musical," "Teaching," or "Personal" trait? (You may choose more than one, please check all that apply)

- Musical Trait
- Teaching Trait
- Personal Trait

Logic Hidden unless: Question "Please choose two of the options below as your two "Most Important" traits:" is one of the following answers ("The student teacher is proficient on secondary instruments")

When considering "The student teacher ***is proficient on secondary instruments***," please briefly describe the example, behavior, or idea that you were thinking about in the text box below:

Logic Hidden unless: Question "Please choose two of the options below as your two "Most Important" traits:" is one of the following answers ("The student teacher demonstrates patience")

When considering "The student teacher ***demonstrates patience***" would you classify this trait as a "Musical," "Teaching," or "Personal" trait? (You may choose more than one, please check all that apply)

- Musical Trait
- Teaching Trait
- Personal Trait

Logic Hidden unless: Question "Please choose two of the options below as your two "Most Important" traits:" is one of the following answers ("The student teacher demonstrates patience")

When considering "The student teacher ***demonstrates patience***," please briefly describe the example, behavior, or idea that you were thinking about in the text box below:

Logic Hidden unless: Question "Please choose two of the options below as your two "Most Important" traits:" is one of the following answers ("The student teacher demonstrates appropriate organizational skills")

When considering "The student teacher ***demonstrates appropriate organizational skills***," would you classify this trait as a "Musical," "Teaching," or "Personal" trait? (You may choose more than one, please check all that apply)

- Musical Trait
- Teaching Trait
- Personal Trait

Logic Hidden unless: Question "Please choose two of the options below as your two "Most Important" traits:" is one of the following answers ("The student teacher demonstrates appropriate organizational skills")

When considering "The student teacher ***demonstrates appropriate organizational skills***," please briefly describe the example, behavior, or idea that you were thinking about in the text box below:

Logic Hidden unless: Question "Please choose two of the options below as your two "Most Important" traits:" is one of the following answers ("The student teacher demonstrates appropriate professional verbal communication")

When considering "The student teacher ***demonstrates appropriate professional verbal communication***," would you classify this trait as a "Musical," "Teaching," or "Personal" trait? (You may choose more than one, please check all that apply)

- Musical Trait
- Teaching Trait
- Personal Trait

Logic Hidden unless: Question "Please choose two of the options below as your two "Most Important" traits:" is one of the following answers ("The student teacher demonstrates appropriate professional verbal communication")

When considering "The student teacher ***demonstrates appropriate professional verbal communication***," please briefly describe the example, behavior, or idea that you were thinking about in the text box below:

Logic Hidden unless: Question "Please choose two of the options below as your two "Most Important" traits:" is one of the following answers ("The student teacher establishes a positive rapport with others")

When considering "The student teacher ***establishes a positive rapport with others***," would you classify this trait as a "Musical," "Teaching," or "Personal" trait? (You may choose more than one, please check all that apply)

- Musical Trait
- Teaching Trait
- Personal Trait

Logic Hidden unless: Question "Please choose two of the options below as your two "Most Important" traits:" is one of the following answers ("The student teacher establishes a positive rapport with others")

When considering "The student teacher ***establishes a positive rapport with others***," please briefly describe the example, behavior, or idea that you were thinking about in the text box below:

Logic Hidden unless: Question "Please choose two of the options below as your two "Most Important" traits:" is one of the following answers ("The student teacher is a proficient pianist")

When considering "The student teacher ***is a proficient pianist***," would you classify this trait as a "Musical," "Teaching," or "Personal" trait? (You may choose more than one, please check all that apply)

- Musical Trait
- Teaching Trait
- Personal Trait

Logic Hidden unless: Question "Please choose two of the options below as your two "Most Important" traits:" is one of the following answers ("The student teacher is a proficient pianist")

When considering "The student teacher ***is a proficient pianist***," please briefly describe the example, behavior, or idea that you were thinking about in the text box below:

Logic Hidden unless: Question "Please choose two of the options below as your two "Most Important" traits:" is one of the following answers ("The student teacher employs a variety of instructional approaches")

When considering "The student teacher ***employs a variety of instructional approaches***," would you classify this trait as a "Musical," "Teaching," or "Personal" trait? (You may choose more than one, please check all that apply)

- Musical Trait
- Teaching Trait
- Personal Trait

Logic Hidden unless: Question "Please choose two of the options below as your two "Most Important" traits:" is one of the following answers ("The student teacher employs a variety of instructional approaches")

When considering "The student teacher ***employs a variety of instructional approaches***," please briefly describe the example, behavior, or idea that you were thinking about in the text box below:

Logic Hidden unless: Question "Please choose two of the options below as your two "Most Important" traits:" is one of the following answers ("The student teacher demonstrates effective classroom management")

When considering "The student teacher ***demonstrates effective classroom management***," would you classify this trait as a "Musical," "Teaching," or "Personal" trait? (You may choose more than one, please check all that apply)

- Musical Trait
- Teaching Trait
- Personal Trait

Logic Hidden unless: Question "Please choose two of the options below as your two "Most Important" traits:" is one of the following answers ("The student teacher demonstrates effective classroom management")

When considering "The student teacher ***demonstrates effective classroom management***," please briefly describe the example, behavior, or idea that you were thinking about in the text box below:

LOGIC Hidden unless: Question "Please choose two of the options below as your two "Most Important" traits:" is one of the following answers ("The student teacher motivates students")
When considering "The student teacher ***motivates students***," would you classify this trait as a "Musical," "Teaching," or "Personal" trait? (You may choose more than one, please check all that apply)

- Musical Trait
- Teaching Trait
- Personal Trait

LOGIC Hidden unless: Question "Please choose two of the options below as your two "Most Important" traits:" is one of the following answers ("The student teacher motivates students")
When considering "The student teacher ***motivates students***," please briefly describe the example, behavior, or idea that you were thinking about in the text box below:

LOGIC Hidden unless: Question "Please choose two of the options below as your two "Most Important" traits:" is one of the following answers ("The student teacher is a proficient musician")

When considering "The student teacher ***is a proficient musician***," would you classify this trait as a "Musical," "Teaching," or "Personal" trait? (You may choose more than one, please check all that apply)

- Musical Trait
- Teaching Trait
- Personal Trait

Logic Hidden unless: Question "Please choose two of the options below as your two "Most Important" traits:" is one of the following answers ("The student teacher is a proficient musician")

When considering "The student teacher ***is a proficient musician***," please briefly describe the example, behavior, or idea that you were thinking about in the text box below:

Logic Hidden unless: Question "Please choose two of the options below as your two "Most Important" traits:" is one of the following answers ("The student teacher is a proficient sight-reader")

When considering "The student teacher ***is a proficient sight-reader***," would you classify this trait as a "Musical," "Teaching," or "Personal" trait? (You may choose more than one, please check all that apply)

- Musical Trait
- Teaching Trait
- Personal Trait

Logic Hidden unless: Question "Please choose two of the options below as your two "Most Important" traits:" is one of the following answers ("The student teacher is a proficient sight-reader")

When considering "The student teacher ***is a proficient sight-reader.***" please briefly describe the example, behavior, or idea that you were thinking about in the text box below:

Logic Hidden unless: Question "Please choose two of the options below as your two "Most Important" traits:" is one of the following answers ("The student teacher demonstrates effective leadership")

When considering "The student teacher ***demonstrates effective leadership.***" would you classify this trait as a "Musical," "Teaching," or "Personal" trait? (You may choose more than one, please check all that apply)

- Musical Trait
- Teaching Trait
- Personal Trait

Logic Hidden unless: Question "Please choose two of the options below as your two "Most Important" traits:" is one of the following answers ("The student teacher demonstrates effective leadership")

When considering "The student teacher ***demonstrates effective leadership***," please briefly describe the example, behavior, or idea that you were thinking about in the text box below:

Logic Hidden unless: Question "Please choose two of the options below as your two "Most Important" traits:" is one of the following answers ("The student teacher adapts to changes in the classroom environment")

When considering "The student teacher ***adapts to changes in the classroom environment***," would you classify this trait as a "Musical," "Teaching," or "Personal" trait? (You may choose more than one, please check all that apply)

- Musical Trait
- Teaching Trait
- Personal Trait

Logic Hidden unless: Question "Please choose two of the options below as your two "Most Important" traits:" is one of the following answers ("The student teacher adapts to changes in the classroom environment")

When considering "The student teacher ***adapts to changes in the classroom environment***," please briefly describe the example, behavior, or idea that you were thinking about in the text box below:

Logic Hidden unless: Question "Please choose two of the options below as your two "Most Important" traits:" is one of the following answers ("The student teacher presents lessons clearly")

When considering "The student teacher ***presents lessons clearly***," would you classify this trait as a "Musical," "Teaching," or "Personal" trait? (You may choose more than one, please check all that apply)

- Musical Trait
- Teaching Trait
- Personal Trait

Logic Hidden unless: Question "Please choose two of the options below as your two "Most Important" traits:" is one of the following answers ("The student teacher presents lessons clearly")

When considering "The student teacher ***presents lessons clearly***," please briefly describe the example, behavior, or idea that you were thinking about in the text box below:

Logic Hidden unless: Question "Please choose two of the options below as your two "Most Important" traits:" is one of the following answers ("The student teacher manages program budgets effectively")

When considering "The student teacher ***manages program budgets effectively***," would you classify this trait as a "Musical," "Teaching," or "Personal" trait? (You may choose more than one, please check all that apply)

- Musical Trait
- Teaching Trait
- Personal Trait

Logic Hidden unless: Question "Please choose two of the options below as your two "Most Important" traits:" is one of the following answers ("The student teacher manages program budgets effectively")

When considering "The student teacher ***manages program budgets effectively***," please briefly describe the example, behavior, or idea that you were thinking about in the text box below:

Logic Hidden unless: Question "Please choose two of the options below as your two "Most Important" traits:" is one of the following answers ("The student teacher implements diverse teaching and learning strategies")

When considering "The student teacher ***implements diverse teaching and learning strategies***," would you classify this trait as a "Musical," "Teaching," or "Personal" trait? (You may choose more than one, please check all that apply)

- Musical Trait
- Teaching Trait
- Personal Trait

Logic Hidden unless: Question "Please choose two of the options below as your two "Most Important" traits:" is one of the following answers ("The student teacher implements diverse teaching and learning strategies")

When considering "The student teacher ***implements diverse teaching and learning strategies***," please briefly describe the example, behavior, or idea that you were thinking about in the text box below:

Logic Hidden unless: Question "Please choose two of the options below as your two "Most Important" traits:" is one of the following answers ("The student teacher demonstrates an ability to work with diverse learners")

When considering "The student teacher ***demonstrates an ability to work with diverse learners***," would you classify this trait as a "Musical," "Teaching," or "Personal" trait? (You may choose more than one, please check all that apply)

- Musical Trait
- Teaching Trait
- Personal Trait

Logic Hidden unless: Question "Please choose two of the options below as your two "Most Important" traits:" is one of the following answers ("The student teacher demonstrates an ability to work with diverse learners")

When considering "The student teacher ***demonstrates an ability to work with diverse learners.***" please briefly describe the example, behavior, or idea that you were thinking about in the text box below:

Logic Hidden unless: Question "Please choose two of the options below as your two "Most Important" traits:" is one of the following answers ("The student teacher is energetic")

When considering "The student teacher ***is energetic.***" would you classify this trait as a "Musical," "Teaching," or "Personal" trait? (You may choose more than one, please check all that apply)

- Musical Trait
- Teaching Trait
- Personal Trait

Logic Hidden unless: Question "Please choose two of the options below as your two "Most Important" traits:" is one of the following answers ("The student teacher is energetic")

When considering "The student teacher ***is energetic.***" please briefly describe the example, behavior, or idea that you were thinking about in the text box below:

Logic Hidden unless: Question "Please choose two of the options below as your two "Most Important" traits:" is one of the following answers ("The student teacher maintains appropriate professional demeanor during stressful situations")

When considering "The student teacher ***maintains appropriate professional demeanor during stressful situations***," would you classify this trait as a "Musical," "Teaching," or "Personal" trait? (You may choose more than one, please check all that apply)

- Musical Trait
- Teaching Trait
- Personal Trait

Logic Hidden unless: Question "Please choose two of the options below as your two "Most Important" traits:" is one of the following answers ("The student teacher maintains appropriate professional demeanor during stressful situations")

When considering "The student teacher ***maintains appropriate professional demeanor during stressful situations***," please briefly describe the example, behavior, or idea that you were thinking about in the text box below:

Logic Hidden unless: Question "Please choose two of the options below as your two "Most Important" traits:" is one of the following answers ("The student teacher demonstrates appropriate social behavior with students")

When considering "The student teacher ***demonstrates appropriate social behavior with students.***" would you classify this trait as a "Musical," "Teaching," or "Personal" trait? (You may choose more than one, please check all that apply)

- Musical Trait
- Teaching Trait
- Personal Trait

Logic Hidden unless: Question "Please choose two of the options below as your two "Most Important" traits:" is one of the following answers ("The student teacher demonstrates appropriate social behavior with students")

When considering "The student teacher ***demonstrates appropriate social behavior with students.***" please briefly describe the example, behavior, or idea that you were thinking about in the text box below:

Are there other key factors in student teacher success, or other thoughts about this topic that you would like to share? (optional)

Thanks for sharing your insights, please tell us a little bit about yourself!

VALIDATION Must be numeric Whole numbers only

How many student teachers have you hosted ***in the last five years?*** *

VALIDATION Must be numeric Whole numbers only

How many student teachers have you hosted ***throughout your teaching career?*** *

Your **primary** teaching responsibility is: *

- Band
- Orchestra
- Choir
- General Music
- Other (Please explain)

Your **primary** school type is: *

- Elementary School
- Middle School
- High School
- Other (Please explain)

You have been teaching for: *

- 1-5 years
- 6-10 years
- 11-15 years
- 16-20 years
- 21-25 years
- 26-30 years
- 31-35 years
- 36+ years

1. In which state do you **currently** teach?

- Alabama
- Alaska
- Arizona
- Arkansas
- California
- Colorado
- Connecticut
- Delaware
- District of Columbia
- Florida
- Georgia
- Hawaii
- Idaho
- Illinois
- Indiana
- Iowa
- Kansas
- Kentucky
- Louisiana
- Maine
- Maryland
- Massachusetts
- Michigan
- Minnesota
- Mississippi
- Missouri
- Montana
- Nebraska
- Nevada
- New Hampshire
- New Jersey
- New Mexico
- New York
- North Carolina
- North Dakota
- Ohio
- Oklahoma
- Oregon
- Pennsylvania
- Rhode Island
- South Carolina

- South Dakota
- Tennessee
- Texas
- Utah
- Vermont
- Virginia
- Washington
- West Virginia
- Wisconsin
- Wyoming

You teach in a(n): *

- Urban school setting
- Suburban school setting
- Rural school setting

What is your gender? *

- Male
- Female
- Prefer not to say
- Other

Thank You!

To: Philip Edelman (PhilipEdelman@umkc.edu)
From: SurveyGizmo (notifications@sgizmo.com)
Subject: Dissertation Survey Response - REAL DATA

Action: URL Redirect
Redirect

Thank you very much for taking this survey!

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VITA

Philip Benjamin Edelman was born on December 17th, 1981 in Syracuse, New York. He attended the public schools of Fayetteville-Manlius, New York, graduating from Fayetteville-Manlius High School in 2000. While in school he was fortunate to have been mentored by outstanding music teachers, and realized that music education was his path. After high school, he attended the University of New Hampshire, graduating with a Bachelor of Music Education in 2004. He then continued his education at Kansas State University, where he completed a Master of Music Degree with concentrations in music education and wind conducting in 2006.

Edelman taught in the public schools of Goddard, KS for seven years. While there, he had the opportunity to teach band and orchestra at all levels of a comprehensive 5-12 instrumental music program. In addition, he directed the pit orchestras for seven musicals. He also had the opportunity to act as a cooperating mentor teacher for preservice music educators, inspiring his present research.

In the fall of 2013, he left his teaching position in Goddard, KS to begin working full-time on the Interdisciplinary Doctor of Philosophy program in Music Education and Curriculum and Instruction at the University of Missouri – Kansas City. During his doctoral study, Edelman taught a wide variety of courses in music education methods, field experiences, music technology, and was a university supervisor for student teachers. Edelman also served as the conductor of the Roeland Park New Horizons Band, an ensemble dedicated to collaborative music making among adults over the age of 50. Edelman's research focuses include lifelong music learning, undergraduate music education preparation, and the music student teaching experience.