THE EXPERIENCES OF ELEMENTARY SCHOOL COOPERATING MUSIC TEACHERS:
A PHENOMENOLOGICAL CASE STUDY

by

Jieun Kim

Dissertation Committee:

Professor Lori Custodero, Sponsor
Professor Harold Abeles

Approved by the Committee on the degree of Doctor of Education

Date February 12, 2020

Submitted in partial fulfillment of the requirements for the degree of Doctor of Education in Teachers College, Columbia University

2020
ABSTRACT

THE EXPERIENCES OF ELEMENTARY SCHOOL COOPERATING MUSIC TEACHERS: A PHENOMENOLOGICAL CASE STUDY

Jieun Kim

This study details how elementary school cooperating music teachers (CMTs) describe their mentoring experiences and the impact of these experiences on their teaching practices, as well as their personal and professional development. CMTs, as influential contributors to the development of student teachers (STs), have been documented to play significant roles in the student teaching process. However, there is little literature on how CMTs frame their own experiences, including the roles they play, strategies they have developed to mentor STs, and the identified challenges and rewards of their work. Therefore, I prioritized CMTs as the primary focus of this study to collect data specific to the details of their mentoring experiences. Ideally, other CMTs may relate their own experiences to CMTs highlighted in this study.

I employed a phenomenological interview approach to solicit three elementary school CMTs’ descriptions of their CMT experiences. Two key categories emerged from
participants’ reports: their professional competencies and personal competencies. Conveying professional competencies was an important practice for CMTs in order to offer STs the most effective learning-to-teaching experiences. Participants demonstrated their expertise to guide professional growth in STs adequately and collaborated with STs to find most educative practices for both themselves and STs, as well as students. Their professional demeanor and performances were also embedded in all aspects of teaching to perform their CMT roles ethically and professionally. Further, as long-term CMTs, their knowledge of the profession and their proficiency as reflective practitioners defined their professional competencies. Participants’ wide range of personal competencies encompassed their feelings of high pressure, disappointment with their STs, and enjoyment of the rewarding nature of the CMT role. Their personal competencies were also linked to their continued performances as CMTs. Participants experienced a transformation from model classroom teachers to teacher–educators in their CMT roles, which was integral in developing their professional identities. They combined memories from their past and the meaning of their present experiences to create expectations for their future experiences. Their emerging professional identities are likely to expand in positive ways as they contemplate their future CMT experience.
DEDICATION

To my loving family

&

all the teachers out there
# TABLE OF CONTENTS

Chapter I – INTRODUCTION ........................................................................................................... 1  
  Background ................................................................................................................................. 1  
  Problem Statement ...................................................................................................................... 4  
  Purpose Statement ....................................................................................................................... 5  
  Research Questions ..................................................................................................................... 6  
  Conceptual Frameworks ............................................................................................................... 6  
    Communities of Practice ........................................................................................................... 7  
    Models of Mentoring .................................................................................................................. 8  
      Apprenticeship model and ‘learning to see’ ........................................................................... 8  
      Competency model – systematic training .......................................................................... 9  
      Reflective model – from teaching to learning ................................................................... 10  
  Research Methodology Overview ............................................................................................ 12

Chapter II – REVIEW OF THE LITERATURE .............................................................................. 13  
  Introduction ................................................................................................................................. 13  
  Overview .................................................................................................................................... 13  
  Characteristics of Cooperating Teachers .................................................................................. 17  
    Effective Cooperating Teachers .............................................................................................. 18  
    Cooperating Teachers’ Perceptions of Self-Characteristics .................................................. 20  
    Cooperating Music Teacher Characteristics ........................................................................ 23  
  Roles of Cooperating Teachers in the Student Teaching Process ........................................ 24  
    Cooperating Teachers as Modelers ......................................................................................... 25  
      Student teachers’ viewpoints ............................................................................................... 26  
      Cooperating teachers’ viewpoints ....................................................................................... 27  
    Cooperating Teachers as Mentors ......................................................................................... 28  
    Cooperating Teachers as Collaborators ............................................................................... 33  
      Collaboration with teacher preparation programs ........................................................... 33  
      Collaboration with student teachers ................................................................................... 36  
  Challenges Experienced by Cooperating Teachers ................................................................. 40  
  Chapter Summary ....................................................................................................................... 44

Chapter III – METHODOLOGY ................................................................................................. 46  
  Introduction ................................................................................................................................. 46  
  Research Approach ..................................................................................................................... 47  
  Pilot study .................................................................................................................................. 48  
  Participants ................................................................................................................................. 49  
    Criteria ..................................................................................................................................... 49  
    Recruitment ............................................................................................................................. 50  
  Protection of Human Subjects .................................................................................................. 52  
  Data Collection .......................................................................................................................... 52  
  Data Analysis .............................................................................................................................. 54
Validity and Reliability..................................................................................................................56
Chapter Summary .........................................................................................................................57
Chapter IV-VI .................................................................................................................................57

Chapter IV – COOPERATING MUSIC TEACHER’S PROFILE: HELEN ..........................59
  Background .................................................................................................................................59
  Helen’s Music Class ....................................................................................................................60
  Preparation and Expectations .....................................................................................................61
  Helen’s Roles ................................................................................................................................63
  Helen’s Perception of Student Teacher Roles ...........................................................................65
  Guiding the Student Teacher’s Professional Growth ...............................................................66
    Coping with Differences between Helen and the Student Teacher ........................................66
    Viewing the Student Teacher as an Autonomous Learner ....................................................68
    More Teaching Opportunities .................................................................................................70
  Classroom Management Skills .................................................................................................70
  Feedback ........................................................................................................................................72
  Musical Collaboration with the Student Teacher ....................................................................72
  Challenges ....................................................................................................................................73
    Past Issues: Lack of preparation .............................................................................................73
    Present Issues .............................................................................................................................75
    Issues with Teacher Preparation Programs ............................................................................77
  Helen’s Rewards ............................................................................................................................79
    Professional Development with Technology ..........................................................................79
    Development and Success of Student Teachers ....................................................................80
  Helen’s Self-Reflection on the Semester ....................................................................................81
    Areas to Improve .......................................................................................................................82
    Future Expectations ..................................................................................................................82

Chapter V – COOPERATING MUSIC TEACHER’S PROFILE: ED .................................84
  Background ......................................................................................................................................84
  Ed’s Music Class .............................................................................................................................85
  Preparation and Expectations ........................................................................................................86
  Ed’s Roles .........................................................................................................................................87
  Guiding the Student Teacher’s Professional Growth .................................................................89
    Ed’s Expectations of Student Teachers .....................................................................................89
    Coping with Differences between Ed and the Student Teacher ..............................................89
    Lesson Planning ............................................................................................................................90
    Mini Lessons .................................................................................................................................90
    Tailored Teaching Opportunities ...............................................................................................91
  Feedback .........................................................................................................................................91
  Musical Collaboration with the Student Teacher .................................................................92
  Challenges ......................................................................................................................................93
    Past Issues .................................................................................................................................93
    Present Issues .............................................................................................................................94
      Low energy and motivation ....................................................................................................94
      Low engagement with students .............................................................................................95
Collaborating musically as a teaching artist ..................133
Collaboration with teacher preparation programs ..........135
Knowledge of Profession ........................................138
Cooperating Music Teachers as Reflective Practitioners ....140
    Co-reflection with student teachers ......................141
    Reflection as teachers ....................................142
    Reflection as cooperating music teachers ...............142
Personal Competencies of Cooperating Music Teachers ......143
Facing and Overcoming Challenges ..........................144
    Feelings of high pressure ................................145
    Disappointment with student teachers ..................146
    Time constraints and negative feelings ..................147
    Overcoming challenges with resilience .................147
Making Mentoring Experiences Meaningful ..................148
    Development and success of student teachers ...........148
    Mutual exchange of learning .............................150
    Positive relationship building with student teachers ..151
    Impact of positive experiences ...........................152
Revisiting the Conceptual Frameworks .......................154
Communities of Practice ......................................154
Three Models of Mentoring ...................................156

Chapter VIII – SUMMARY, CONCLUSIONS, AND RECOMMENDATIONS ......162
Summary ....................................................................162
Conclusions ................................................................164
    Research Question 1 ...........................................164
    Research Question 2 ...........................................167
    Research Question 3 ...........................................174
Implications ................................................................178
    Implications for Cooperating Music Teachers ...........178
    Implications for Teacher Preparation Programs ..........179
Limitations and Future Research Suggestions ................182

REFERENCES ..................................................................185

APPENDICES
Appendix A – E-Mail Invitation ....................................194
Appendix B – Informed Consent/Participant’s Rights ...........195
Appendix C – Interview Protocol ...................................199
# LIST OF TABLES

<p>| Table | ................................................................................................................................................Page |
|-------|--------------------------------------------------------------------------------------------------------------------------------------------------|---|
| 1     | Mentored Learning during Student Teaching                                                                                                        | 32 |
| 2     | Participants’ Demographics                                                                                                                        | 51 |
| 3     | Roles of Cooperating Music Teachers                                                                                                               | 164 |
| 4     | Mentoring Areas of Cooperating Music Teachers                                                                                                     | 169 |
| 5     | Teaching and Musical Collaborations with Student Teachers                                                                                           | 170 |</p>
<table>
<thead>
<tr>
<th>Figure</th>
<th>Description</th>
<th>Page</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Experiences of Cooperating Music Teachers</td>
<td>6</td>
</tr>
<tr>
<td>2</td>
<td>Mentoring Models of Cooperating Music Teachers</td>
<td>161</td>
</tr>
</tbody>
</table>
Chapter I

INTRODUCTION

Background

Over the past five decades, researchers have recognized the significance of in-service teachers’ participation as cooperating teachers in teacher preparation programs (Beck & Kosnik, 2000; Cuenca, 2011; Ganser & Wham, 1998; Karmos & Jacko, 1977; Lofquist, 1986; Smith, 1991; Weiss & Weiss, 2001; Woods & Weasmer, 2003). A cooperating teacher is the most commonly used descriptor today for an experienced classroom teacher who works with preservice teachers in practica (Clarke, Triggs, & Nielsen, 2014). As part of field experience in a program where a teacher license or certificate is issued, preservice teachers engage in student teaching under the joint guidance of a university supervisor and cooperating teacher.

Student teachers (STs) typically have opportunities to work closely with their university supervisors and cooperating teachers. Education researchers have called these three key individuals, the “student teaching triad” (Liebhaber, 2003; Rideout & Feldman, 2002; Smith, 1991). Besides the student teaching triad, STs are also in contact with elementary students on their student teaching days and may also interact with parents, administrators, school staff, and other STs. However, amongst all of these groups of
individuals, STs spend the majority of their time with their cooperating teacher in mentee–mentor relationships. Therefore, cooperating teachers have been found to be the most influential contributors to the development of STs (Caruso, 1998; Clarke, 2006; Ragland, 2017).

The abilities of in-service teachers to be cooperating teachers have had a significant influence on the success of preservice teachers’ professional growth during student teaching (Anderson, 2007; Baum & Korth, 2013; Glenn, 2006; Ragland, 2017). Cooperating teachers not only take responsibility for direct instruction (Smith, 1991) but also for supporting and mentoring preservice teachers during student teaching (Cuenca, 2011; Glenn, 2006). As Caruso (1998) argued, “It is the cooperating teacher’s role and responsibility to support, guide, and facilitate the student teacher’s development and learning on a daily basis during the practicum” (p.120). Although university supervisors may provide some guidance for preservice teachers, the major responsibility for structuring the whole process of student teaching internships falls to cooperating teachers (Smith, 1991). Cooperating teachers guide preservice teachers making the transition from “students of teaching” to “teachers of students” (Ganser, 2002, p. 380).

Although the aforementioned researchers have focused on general education, music education researchers have shown that cooperating music teachers (CMTs) play equally important roles in the student teaching process (Drafall & Grant, 1994; Krueger, 2006; MacLeod & Walter, 2011; Smith, 1991). Many CMTs regard student teaching as a critical event to prepare future music educators (Draves, 2013; Rideout & Feldman, 2002; Roulston, Legette, & Womack, 2005) and help STs utilize this valuable period to experience learning-to-teach music instruction. According to Abramo and Campbell (2016), learning-to-teach music is built on “(1) optimizing thinking within a ‘community
of learning” where students and teachers work in collaborative inquiry, and (2) structuring learning around problem-solving and critical thinking within cultural roles such as composer, performer, or listener” (p. 120). CMTs may apply these principles as they work with their STs.

CMTs have opportunities to collaborate with their STs in all aspects of teaching while mentoring them and may also experience professional growth through collaborative partnerships with STs (Draves, 2008b; Draves, 2013; Krueger, 2006; Pellegrino, 2015). Krueger (2006) described how CMTs become collaborators in the beginning phase of student teaching:

As student teachers enter the classroom and assume music teacher responsibilities for the first time, they observe and collaborate with experienced cooperating teachers, who share their classroom, students, and expertise. During this formative period, cooperating teachers guide their student teachers through experiences that will shape their teaching styles, their interactions with students, their current and future curricula choices, and how they think about their own teaching. As such, a cooperating teacher may be a significant professional mentor. (p. 56)

This professional exchange between CMTs and STs is one of the essential elements in student teaching. CMTs and STs can have opportunities to co-construct knowledge that benefit both. Collaboration is also an integral component of music-making experience among music learners, even between CMTs and their STs. Most STs who are in music teacher preparation programs have strong musical backgrounds as they are trained as lifetime musicians. CMTs can learn from and with their STs. Therefore, the nature and substance of CMTs’ experiences may ultimately influence themselves as music educators.

If CMTs have significant influence over STs and experience professional growth as cooperating teachers, it is necessary to pay attention to how they describe their
mentoring experiences. I prioritized CMTs as the primary focus of this study to collect data specific to the details of their mentoring experiences. Any music teachers who have served or will serve as CMTs may relate their experiences to the experiences of CMTs highlighted in this research.

**Problem Statement**

CMTs have rarely been the focus of study in music education research (Draves, 2013; Greene, 2015; MacLeod & Walter, 2011; Rideout & Feldman, 2002). Snell II, Wilson, and Cruse (2018) noted, “The roles, experiences, and perceptions of music cooperating teachers have not been researched extensively” (p. 2). Researchers have (a) attempted various models to understand the roles of the student teaching triad (Rideout & Feldman, 2002); (b) focused on the development of STs (Rideout & Feldman, 2002); (c) documented the viewpoints of STs or university supervisors (Duling, 2007; Greene, 2015; Schmidt, 2010); or (d) recognized cooperating teachers as a secondary or tangential focus of research (Draves, 2013). However, there is a lack of information based purely on CMTs’ viewpoints. As a result, little is known about how CMTs frame their experiences.

Therefore, there is a need for further research to collect and examine data specific to CMTs and to specify what it means to be cooperating teachers in music classrooms. A phenomenological case study method into the experiences of CMTs was documented for this study.
Purpose Statement

The purpose of this study was to develop an understanding of elementary school CMTs’ mentoring experiences and the impact of these experiences on their teaching practices, as well as their personal and professional development. To do so, first, I examined how CMTs described their roles and identified how their lived experiences influenced their practice as CMTs and music teachers. Second, I explored how they nurtured STs and created a culture of mentoring for STs designed for music classroom environments. Furthermore, I took a close look at how they collaborated with their STs in all aspects of music instruction. Lastly, I investigated the challenges CMTs face during their experiences. As a result, I could discover the important aspects of how CMTs conceived and performed their roles and professional identities and the way that they interacted with others involved in the CMT experience.

It was important to examine CMTs’ viewpoints and convictions to illuminate their roles and place in music teacher education. Hearing CMTs’ own voices raised awareness of issues they faced during their current and past mentoring experiences. These data may also ultimately provide groundwork for the improvement and development of music teacher preparation programs.

Research Questions

The central aim was to find out what it meant to be a CMT. To do so, I addressed the following research questions:

1. How do CMTs describe their roles?
2. How do CMTs guide professional growth in STs and collaborate with STs in a music class?

3. What are the challenges and rewards experienced by CMTs?

**Conceptual Frameworks**

In order to have a broader understanding of CMTs’ mentoring experiences, I employed Wenger’s (1998) theory of “communities of practice” and Maynard and Furlong’s (1993) three models of mentoring to explore both the educational and psychological aspects of mentoring. In Figure 1.1, I created a visual map of the course of CMT experiences based on these two conceptual frameworks, as well as my review of literature. I elaborate the details in the section below.

![Figure 1.1 Experiences of Cooperating Music Teachers](image)
Communities of Practice

Wenger’s (1998) theory of “communities of practice” extends this conceptualization of mentoring experiences among CMTs. Communities of practice are dynamic learning environments that impact all community members through their interactions. A culture of sharing and collaboration is a means of learning new practice and knowledge within communities of practice.

There can be many benefits of cultivating a community of practice for CMTs in their mentoring process. This concept can provide room for creating a culture of CMTs’ mentoring and coaching and self-reflections and promoting collaboration between CMTs and STs. CMTs as experts share their knowledge, resources, tools, techniques, and ideas with STs and contribute to nurturing learning and growth of STs. STs as novices have access to their experts and the tools and resources of the community and can apply their newly learned practices to their teaching. Through this active engagement, CMTs and STs can build mutual learning relationships. Consequently, CMTs refine their own practice and expand their professional knowledge and skills both as music educators and teacher educators.

CMTs can also construct their roles and identities in relation to their communities of practice and plan for more refined practices in the future. Wenger specified this identity formation as a trajectory where members can incorporate their learning from past and present experiences and apply this knowledge to a new practice. This lens led me to build this study to examine how CMTs’ past experiences impacted on their present and shaped their future expectations. I also intended to take a close look at how they undergo the transition from classroom teachers to teacher educators and how they reflect communities of practice to construct their professional identities.
During their transition from classroom teachers to mentors, CMTs may encounter some challenges of working with other members of their communities of practice, including their STs or university supervisors, who may have different backgrounds or goals and possess different skill sets and values. My concern is to find out what challenges CMTs face and how they develop strategies to address their various challenges in the CMT role within communities of practice.

Models of Mentoring

Maynard and Furlong (1993) proposed a complete view of the role of the mentor by outlining the three models of mentoring: the apprenticeship model, the competency model, and the reflective practitioner model. According to Maynard and Furlong, each model is (a) partial and inadequate; (b) only appropriate at a particular stage of STs’ development; and (c) not a discrete entity. Instead, these three models of mentoring are progressive and should be taken together to “contribute to a view of mentoring that responds to the changing needs of trainees [STs]” (p. 78). This suggests that CMT’s mentoring experiences can move progressively from the apprenticeship model, to the competency model, and finally to the reflective model, or can be a combination of these models depending on needs and progress of STs.

Apprenticeship model and ‘learning to see.’ In the early phase of their experiences, CMTs may begin with the apprenticeship model. During this early stage, CMTs define their roles and responsibilities while getting to know their STs. CMTs mainly act as modelers by demonstrating many work ethics, skill sets, teaching situations, classroom strategies, and dispositions as experienced teachers. CMTs also act as “interpreter[s]” who “can explain the significance of what is happening in the classroom”
By offering “learning to see” experiences, STs can model CMTs’ teaching practices and develop their sense to fit into the classroom routines. Maynard and Furlong (1993) also suggested that at this early stage, CMTs should “reduce the complexity of the teaching process” for STs and help STs “focus on the issue of differentiation” (p. 79). To do so, CMTs should arrange for STs to work with individuals or small groups of students and take responsibility for a small part of the whole teaching process.

**Competency model – systematic training.** CMTs’ experiences may progress to the second stage, also called the competency model, when STs are ready for more “explicit” (p. 81) learning by “doing the job of teaching” (p. 80). Maynard and Furlong suggested that CMTs need to help STs develop their teaching practice progressively at this stage. To support learning processes of STs, CMTs should continue to encourage STs to engage in all aspects of teaching and have STs be exposed to and experiment with a variety of teaching ideas, styles, and strategies. However, CMTs still need to require ST to model their teaching through observation and provide the benefits of modeling to STs. Furthermore, CMTs “acting as a mirror or working as a coach” (p. 80) should also actively observe STs and provide feedback during this phase.

CMTs can also invite STs to discuss which competences they should work on. They may lead a reflective dialogue to solve and mediate issues that STs face. For example, STs may still feel uncomfortable shifting their roles from students to teachers. Often, music teachers teach different grades and direct different music classes, which may result in added pressure for STs as novice teachers. Therefore, CMTs can facilitate this systematic training period by *gradually* increasing teaching opportunities until STs gain competences and confidence in teaching. For example, STs may start running a
warm-up for an ensemble class or tuning instruments at the beginning of student teaching. They can also begin teaching an individual student or a small ensemble until they get to know their students. In general music classrooms, STs may begin teaching one musical activity until they feel confident about running all activities.

**Reflective model – from teaching to learning.** When STs begin to demonstrate their competences and confidence as teachers, CMTs may proceed to implement the third stage, called the reflective model. During this final phase, CMTs should continue to take an active role in helping STs focus on not only their own teaching performance but also students’ learning. CMTs facilitate this process by promoting critical reflection of STs. Maynard and Furlong said that reflection in teaching requires to be part of STs’ learning processes. Through critical reflection, CMTs can help STs “develop a deeper understanding of the learning process; thinking through different ways of teaching and developing their own justifications and practical principles from their work” (p. 81).

Within the reflective model stage, CMTs and STs can move beyond their mentor-mentee relationships and regard each other as professional partners collaborating in all aspects of teaching. By doing so, they can deepen their reciprocal learning relationships with their STs. During this process, CMTs can initiate their professional development through mentoring STs. STs have great potential to bring content knowledge or additional teaching resources. As a result, CMTs can refine and develop their content knowledge, and with more abundant resources, they may be able to implement different strategies in teaching.

Developing reciprocal learning relationships can also promote co-teaching cultures where CMTs can help STs develop into independent teachers. Co-teaching is a reciprocal professional learning model, which can be adopted for CMTs’ more effective
mentoring. Through co-teaching, CMTs can invite STs as co-teachers to engage in co-
planning, co-practicing, and co-reflecting based on deep and meaningful collaboration
and dialogue about learning to teach. CMTs can also feel personal satisfaction as they
observe their STs’ growth and success, and commitment to developing as independent
teachers during this phase. CMTs’ rewarded feelings can develop into a sense of duty
and commitment to their CMT role, which can also be essential elements of their
professional identities. CMTs may expand their professional identities by re-examining
and refining their own teaching practices and learning from STs as co-teachers at the
same time. As a result, CMTs can be simultaneously teacher educators and learners.

Maynard and Furlong also posited effective mentoring experiences can be
challenging and demanding. Given the uncertain nature of human experiences, CMTs
may face many challenges, which include not only managing additional tasks but also
dealing with the emotional demands of their CMT roles. Another challenge can be any
power issues that are inherent in their mentor–mentee relationships during this orientation
period. CMTs, as experienced teachers naturally take the leading role, which may
influence their STs in uncertain ways. Vulnerabilities of STs as novice teachers may
make them passive in their student teaching experiences. In order to minimize this
potential power issue, CMTs can build collegial relationships with their STs through
consistent communication. As mentors, they should personalize daily communication
with STs to offer advice and feedback. This daily communication allows both mentors
and mentees to (a) acknowledge their differences and similarities in teaching styles,
teacher dispositions, knowledge, and skill sets; and (b) create a supportive and mutually
respectful learning-to-teach environment.
Research Methodology Overview

I selected a phenomenological approach fused with the case study method to uncover the nature and meaning of elementary music teachers’ mentoring experiences. I recruited three elementary school music teachers who (a) had completed a minimum of three years of classroom teaching experience in music; (b) had served as cooperating teachers within the past two years; and (c) were hosting an ST during the Fall semester in the 2018–2019 school year throughout New York City.

Participants were interviewed three times, before, during, and after their CMT experiences in the Fall of 2018. The semi-structured interviews were entirely audio-recorded and transcribed for analyses.
Chapter II

REVIEW OF THE LITERATURE

Introduction

The purpose of this phenomenological case study was to develop an understanding of cooperating music teachers’ (CMTs) viewpoints on their CMT roles, mentoring of student teachers (STs), and challenges and rewards in their experiences. The following literature review covers topics on cooperating teachers in teacher education research to understand some valuable perspectives of their place in the current teacher education, both in general education and music education.

This chapter is presented in four sections. This review begins with examining research related to the significance of student teaching field experiences. It also includes how teacher preparation programs select and prepare cooperating teachers in teacher education. The second section summarizes effective cooperating teachers’ general dispositions, traits, and behaviors. It also displays how cooperating teachers describe their characteristics as cooperating teachers. The third section presents cooperating teachers’ roles as mentors, modelers, and collaborators. In the final section, it conveys several issues that cooperating teachers may face during their CMT experiences.

Overview

Field experiences have been documented to be the most powerful learning experiences for preservice teachers (Baum & Korth, 2013; NCATE, 2010; Wasburn-
Moses, Kopp, & Hettersimer, 2012; Ragland, 2017). University-based teacher preparation programs in the United States have been providing preservice teachers opportunities to engage in multiple real classroom experiences (McIntyre, Byrd, & Foxx, 1996; Ragland, 2017; Washburn-Moses et al., 2012). Through field experiences, teacher candidates can observe and work with real students and teachers in P–12 schools and have opportunities to work on the curricula (Huling, 1998).

Student teaching has been found as the culminating field experience in teacher education (Glenn, 2006; Russell & Russell, 2011; Washburn-Moses et al., 2012; Woods & Weasmer, 2003). The National Council for Accreditation of Teacher Education (NCATE) has identified student teaching as the most highly valued element of teacher preparation (NCATE, 2010). Most states require somewhere between 10 and 14 weeks of student teaching as part of teacher preparation programs where a license or certificate is issued (NCATE, 2010; Koskela & Ganser, 1998). Once preservice teachers are assigned to cooperating teachers either in public or private schools, they are called student teachers and engage in student teaching under the joint guidance of their university supervisors and cooperating teachers. During student teaching, STs have authentic hands-on experiences as novice teachers and have opportunities to transfer their theory to practice in authentic classroom settings. For example, they develop teaching skills and understand the needs of students and school communities (Ragland, 2017). They also witness some challenges and experience diversity of current schools (Baum & Korth, 2013).

Researchers have emphasized the importance of field experiences in teacher education (Baum & Korth, 2013; MacLeod & Walter, 2011; NCATE, 2010). Over the last decade, many teacher preparation programs in the United States have started to
revamp their programs by implementing longer and earlier field experiences and integrating those field experience components into the coursework (Baum & Korth, 2013; Perry, 2014). Cooperating teachers have suggested that preservice teachers should have more opportunities to benefit from field experiences or teaching labs in general, in addition to student teaching (MacLeod & Walter, 2011).

In the field of music teacher education, the importance of fieldwork experiences has also been established (Draves, 2013; Rideout & Feldman, 2002; Roulston, Legette, & Womack, 2005). The National Association for Schools of Music (NASM) for the higher education accrediting agency for schools of music has published a revised handbook with standards and guidelines for fieldwork and student teaching requirement in 2016. NASM has emphasized that music preservice teachers should be provided opportunities for various types of observations and teaching as a part of the program content (NASM Handbook, 2016). This handbook suggested that teacher preparation programs need to facilitate additional field experiences for music preservice teachers:

Institutions should encourage observation and teaching experiences prior to formal admission to the teacher education program; ideally, such opportunities should be provided in actual school situations. These activities, as well as continuing laboratory experiences, must be supervised by qualified music personnel from the institution and the cooperating schools. (p.120)

Researchers have suggested that classroom teachers need to be adequately prepared to be cooperating teachers (Baum & Korth, 2013; Draves, 2013; NCATE, 2010). The National Council for Accreditation of Teacher Education (NCATE) report (2010) specified how to select and prepare for cooperating teachers. The report suggested that teacher preparation programs need to identify classroom teachers’ skills and attributes as cooperating teachers. The report also identified the principle of selection and preparation for classroom teachers in the fieldwork:
Clinical educators and coaches are rigorously selected and prepared and drawn from both higher education and the P–12 sector: Those who lead the next generation of teachers throughout their preparation and induction must themselves be effective practitioners, skilled in differentiating instruction, proficient in using assessment to monitor learning and provide feedback, persistent searchers for data to guide and adjust practice, and exhibitors of the skills of clinical educators. They should be specially certified, accountable for their candidates’ performance and student outcomes, and commensurately rewarded to serve in this crucial role. (p. 6)

Within music teacher education, Zemek (2008) examined whether music teacher education follows the same trends, which are evident in the general education literature concerning the selection and preparation of cooperating teachers. The selection and preparation process of CMTs were specified as follows:

To become a cooperating teacher, one simply needs the recommendation of his or her principal, several years’ experience teaching, and to respond favorably when asked to do so. Such arbitrary factors of selection, including teacher availability, location, and grade level or subject matter, have little to do with connecting models of best practice experienced in music teacher preparation programs. As music student teachers are usually required to complete multiple placements at elementary and secondary levels within limited semesters of student teaching, the situation is compounded, as twice as many cooperating teachers are needed in a field that has fewer teachers per building than several other disciplines. (p. 9)

Music education faculty may rely on professional and personal relationships as the basis for cooperating teacher selection (Zemek, 2008). To follow the professional recommendations evident in the existing literature, more specific and objective criteria are needed to stabilize the selection process such as “years of teaching experience, positive evaluations as cooperating teachers, or participation in a preparation course” (Zemek, 2008, p. 15). Also, music education faculty needs to develop an association with local school music teachers and gather information about their potential as cooperating teachers. Zemek also addressed that music classroom teachers receive little education opportunities to prepare to serve as cooperating teachers. CMTs receive
“generic” handbooks only, which do not specify issues relevant to music classrooms or music teaching experience (p. 15). Thus, Zemek suggested that music teacher preparation programs should provide CMTs short workshops on-site in K–12 schools, online courses, or state conferences. CMTs should be able to access those “relevant and engaging activities” (p. 6) so that they could employ information and knowledge they earn from the activities in the service of cooperating teachers.

Regardless of the subject areas, considerable research and national have been documented to address the ideal process of selecting and preparing cooperating teachers. In order to select and prepare a cooperating teacher adequately, (a) school boards, government agencies, and teacher preparation programs should recognize the roles of cooperating teachers; and (b) cooperating teachers need time to prepare for their roles adequately. However, cooperating teachers have been found to receive little formal preparation for their roles (Perry, 2014); as a result, the absence of required preparation may jeopardize the central roles of cooperating teachers (Baum & Korth, 2013). Teacher preparation programs have also been known to experience difficulties in finding willing and skilled cooperating teachers (Perry, 2014). Music teacher preparation programs can also lack clear and rigorous criteria for selecting and preparing cooperating teachers (Abramo & Campbell, 2016). To resolve these issues, researchers need to articulate the desired attributes of CMTs and develop a detailed framework to select high-quality CMTs (Abramo & Campbell, 2016).

**Characteristics of Cooperating Teachers**

It is important to examine some common characteristics of effective cooperating teachers to select and prepare them properly. Also, it is crucial to look at how
cooperating teachers describe themselves to understand this population better. This section covers (a) the characteristics of effective cooperating teachers across subjects; (b) cooperating teachers’ self-perceptions of their characteristics; and (c) characteristics of CMTs, specifically.

**Effective Cooperating Teachers**

Researchers examined the characteristics of cooperating teachers concerning their features as effective cooperating teachers. According to Glenn (2006), effective cooperating teachers “collaborate rather than dictate, relinquish an appropriate level of control, allow for personal relationships, share constructive feedback, and accept differences” (p. 94). Baum and Korth (2013) described high-quality cooperating teachers who have “(a) skills for critical mentoring; (b) the ability to encourage deep reflection on teaching practice; and (c) the sensitivity to work with prospective teachers with varying levels of skills and dispositions” (p. 187).

Killians and Wilkins (2009) measured a different level of effectiveness among 13 elementary teachers. Killians and Wilkins identified three factors consistent in highly effective cooperating teachers’ groups as “(a) having taught for 10 to 29 years; (b) having supervised more than five field experience students; and (c) having had sustained influence from the university supervisor” (p. 76). Interestingly, those cooperating teachers who took some graduate coursework concerning teacher leadership were highly effective.

Sayeski and Paulsen (2012) defined highly valued cooperating teachers’ practice based on the online survey of 463 STs to evaluate them. The content of the evaluation form was yielded by a review of the literature on the characteristics of effective
cooperating teachers. Sayeski and Paulsen suggested that highly valued cooperating teachers engage in (a) setting aside time to engage in one-on-one mentoring discussions with the student teacher; (b) providing concrete feedback and suggestions on a regular basis; (c) providing feedback in a variety of formats (e.g., written, verbal, modeling); (d) allowing student to experiment and explore new teaching strategies; and (e) including the student teacher in all aspects of their professional life (meetings, professional development, extracurricular involvements, etc.) (p. 128).

These practices and activities of highly valued cooperating teachers should be stressed and employed in professional development both for their training and student teaching manuals and guides (Sayeski & Paulsen, 2012). Cooperating teachers showed interest in knowing how to be more effective mentors as well. Therefore, teacher preparation programs need to train and support cooperating teachers by creating professional development based on their interest (Sayeski & Paulsen, 2012).

Ragland (2017) identified the most effective cooperating teachers as “reflective practitioners who form relationships with their student teachers” (p. 14). Surveying and interviewing a group of 10 cooperating teachers provided effective profiles and guidelines on how to support them. Ragland found that they valued reflection in their practice, which subsequently passed along to their STs and students. According to Ragland, cooperating teachers as reflective practitioners viewed “mistakes as part of the learning process that promotes adjustment through reflection” (p. 14). They also felt comfortable about giving feedback and having open conversations with their STs through reflection. Furthermore, they were open to experimenting with multiple instructional strategies through reflection. Ragland also called for the importance of relationship building with STs to become an effective cooperating teacher. When cooperating
teachers built collegial relationships with their STs, they could transmit learning through reflection to STs effectively.

Clarke, Triggs, and Nielsen (2014) justified why relationship building with STs is important to cooperating teachers as reflective practitioners:

In supporting reflection, a cooperating teacher potentially broadens her or his educative impact on the student teacher and may go beyond simply reporting on practice to a deeper consideration of that practice, enriching his or her own as well as the student teacher’s learning… cooperating teachers as supporters of reflection are clearly a highly desired and an important form of participation in practicum settings. (p. 178–179)

As Clarke et al. acknowledged, cooperating teachers’ reflection is significant for the development of both themselves and their STs.

**Cooperating Teachers’ Perceptions of Self-Characteristics**

Researchers have addressed cooperating teachers’ self-perceptions as cooperating teachers. Researchers have also found that cooperating teachers who decide to serve are motivated to collaborate with STs (Russell & Russell, 2011; Sinclair, Dowson, & Thistleton-Martin, 2006). Based on a survey of 322 participants, Sinclair, Dowson, and Thistleton-Martin (2006) developed a profile of cooperating teachers and found that motivation was the critical factor in serving as cooperating teachers. Researchers have also found that cooperating teachers are motivated to develop and become better mentor teachers. Their positive motivations to serve as cooperating teachers “revolve around a solid set of professional commitments to self, students, and the profession” (p. 272). However, their negative experiences with their STs in the past might have dissuaded them from continuing to be cooperating teachers.
According to Goodfellow and Sumsion (2000), *associate teacher* (used as a synonym of cooperating teachers in this study) may possess wisdom, authenticity, and passion as valuable qualities and integrate those qualities with their cooperating teacher experience. During focus group discussions, 129 cooperating teachers shared their perceptions of their contribution to development of STs on practicum.

First, Goodfellow and Sumision found that the cooperating teachers had wisdom, which was in-depth personal, professional, practical, and theoretical knowledge of their students and families, and the school communities. Their wisdom was based on “holistic and contextualized knowledge” (p. 248) of their organizational, social, and political surroundings. Also, their knowledge enabled them to respond to their day-to-day work circumstances and challenges, both professionally and ethically. They shared their knowledge to help STs understand how to transfer theory to practice on a daily basis and to have STs experience practical teaching. During this process, they knew how to keep a balance between challenging STs and supporting STs. By sharing their wisdom and knowledge, their ultimate goal was to encourage STs to reconstruct their own personal and professional expertise.

Second, the cooperating teachers mentioned the notion of authenticity in the various educational situations during the focus group discussions. Their testimony revealed that they were able to develop more authentic view of STs than university educators. They were confident of understanding their STs more than university educators because they could see their STs in action and engaging in a variety of professional roles daily. Additionally, they could provide their STs “contextually insightful feedback and guidance” (p. 249) which university educators often failed to deliver. They could develop in-depth knowledge of STs, which eventually served as
insights into personal and professional development of STs. They claimed that these insights were not usually available to university educators, who “typically lacked authentic knowledge of the setting and of the STs’ interactions within that setting” (p.249).

Goodfellow and Sumsion viewed the cooperating teachers’ dedication as the development of “more relaxed, more social, professional relationship with student teachers” (p 250). Their efforts to build authentic relationships with STs helped them develop their skills and qualities such as “communication,” “teamwork,” “flexibility,” and “humor” (p. 250). Becoming a teacher is developing not only implicit understanding in their professional practice but also mutual and authentic relationships, characterized by “trust” and “caring” (p. 250).

Goodfellow and Sumsion also highlighted cooperating teachers’ authentic leadership and their efforts to be a “positive professional role model that gave STs something to aspire to with helping them to get a more realistic picture, and to see that it doesn’t always go well, even for experienced, expert and wise practitioners” (p. 250). Therefore, they valued their abilities in providing STs an authentic place to learn, which was relatively free from the standards of university education. Their notion of authenticity encompassed some valuable and common characteristics of themselves as cooperating teachers.

Third, the cooperating teachers perceived the notion of passion as “strong enthusiasm for and commitment to teaching, and to being a teacher” (p. 250). Passion was essential to be an effective teacher to them. By sharing their passion with STs, not only could they build positive relationships with STs, but they also offer STs opportunities to experience job satisfaction as teachers.
Goodfellow and Sumsion’s study portrayed cooperating teachers’ views of their characteristics. This study may heighten our awareness of the value of hearing their perceptions about their professional practice. The findings of this study are also meaningful as it well underpins the concept of “community of practice” in student teaching experiences.

**Cooperating Music Teacher Characteristics**

Similar to Sinclair, Dowson, and Thistleton-Martin’s (2006) findings, Draves (2008a) found that CMTs’ positive student teaching experiences in the past impacted their approaches to their roles and disposition as cooperating teachers. Their positive CMT experiences in the past triggered them to re-create the experiences for their STs in the present. Although they might have some negative experiences, they managed to overcome their issues. Also, they could provide their STs with positive and educational experiences, which they learned and developed from many years of serving as cooperating teachers. One cooperating teacher noted, “No one trains you to be a cooperating teacher. You have student teaching; essentially your student teaching is your training, your own experience” (p. 183). Their mentoring experiences throughout the years influenced their practice as teacher educators. Draves found that CMTs shared some similar characteristics by nurturing and supporting their STs, planning and modeling effective teaching practice, and reflecting their practice both as music teachers and cooperating teachers.

It is also important to examine some musical characteristics that cooperating teachers commonly share. Since CMTs are musician–teachers and considered as specialists, Draves (2008a) reasonably investigated their musical characteristics in
addition to personal, professional, and educational characteristics. Interestingly, their musical attributes had the least impact on the formation of their relationship with STs among different categories of characteristics and were placed as a “secondary or tertiary position” (p. 183) compared to other characteristics. Draves noted, “Perhaps this is unique to the context of music teacher education” (p. 183). CMTs perceived that their STs possessed adequate musical skills; therefore, their primary role was to nurture teaching skills of STs. Preservice music teachers may come with their established musical identities and build their teacher identities during their student teaching. It is meaningful that Draves associated music teachers’ dual identities as teacher and musician with their characteristics in this study.

There has been a lack of research on cooperating teachers’ characteristics in music teacher education. Therefore, a future investigation should gather more detailed information about CMTs’ characteristics. Understanding the characteristics of CMTs can help the process of how to prepare and select teacher educators effectively.

**Roles of Cooperating Teachers in the Student Teaching Process**

Many researchers have concluded that the roles of cooperating teachers are highly influential in teacher preparation programs (Anderson, 2007; Cuenca, 2011; Glenn, 2006; Weiss & Weiss, 2001; Woods & Weasmer, 2003). Researchers have addressed not only how cooperating teachers participate in teacher education but also the complexity of their roles. The roles of cooperating teachers can be affected by a variety of factors such as the selection and preparation of cooperating teachers, characteristics of cooperating teachers, and other factors caused by STs and teacher preparation programs. Therefore, many different roles of cooperating teachers have been identified in various studies.
Similar to general education, CMTs have been documented to play a vital role in the music teacher education process (Drafal & Grant, 1994; Krueger, 2006; MacLeod & Walter, 2011; Smith, 1991). In addition to being responsible for overall growth of STs as teacher candidates, various roles have also been assigned to CMTs. For example, Drafal and Grant (1994) appointed the roles of CMTs as “adviser, evaluator, troubleshooter, safety valve, parent…extensions of the college or university music education faculty” (p. 35).

CMTs can be seen in many different ways regarding their roles. In this section, I placed the roles of CMTs into three categories: (a) CMTs as modelers; (b) CMTs as mentors; and (c) CMTs as collaborators. I selected, reviewed, and synthesized relevant literature for each of these roles.

**Cooperating Teachers as Modelers**

Clarke et al. (2014) reviewed 60 years of research on cooperating teachers’ participation in teacher education and generated 11 different roles of cooperating teachers. This research contains summary and analysis based on more than 400 research papers on the topic. Upon their extensive review of the literature, Clarke et al. defined cooperating teachers as “modelers of practice” (p. 176) under one of the 11 roles. Similar to both STs and cooperating teachers’ viewpoints, cooperating teachers can be seen as models of the standard teaching practices for their STs. Because coursework from teacher preparation programs tends to be too theoretical, STs often learn from “the default position,” (p. 176) replicating the practices of their cooperating teachers. Because of this issue, cooperating teachers need to be able to demonstrate how to transfer theoretical concepts to practical teaching. Clarke et al. described this process as a
“gradual move to a more reflective and independent way of engaging with STs signaling a shift from mimicked to more independent and reflective practice” (p. 177). Clarke et al. also suggested that modeling of practice should be blended with other approaches. Cooperating teachers can co-construct practice with STs. This progressive move from modeling to co-constructing practice is also shown in Table 2.1 on page 32.

**Student teachers’ viewpoints.** Anderson (2007) explored some various aspects of cooperating teachers’ impact on their STs. Anderson conducted a mixed-method study by using questionnaires and interviews for both STs and cooperating teachers. STs perceived their cooperating teachers as experts and “mental maps” to pattern their cooperating teachers’ behavior (Anderson, 2007, p. 314). STs valued their cooperating teachers’ skills and experiences and believed that their cooperating teachers had a lot to teach them. Cooperating teachers had “power” to shape development of STs, “actions, intentions, and beliefs” (p. 320). Anderson analyzed this phenomenon as STs’ “compliance and imitation” of their cooperating teachers, including “characteristics of infatuation” (p. 32). Some STs simply changed to become more like their cooperating teachers because they (a) were not afraid to; (b) felt that they were supposed to; and (c) felt they must to become members of the profession. STs observed their cooperating teachers’ practice and learned from their cooperating teachers as their role models. One ST noted:

> He gave me so much good advice. I was writing it down left and right, just watching his really good teaching techniques. I feel I really took a lot from that, and I will bring a lot of that into my own teaching ideas, especially the way that he really communicated well with the parents. (p. 320)
However, modeling cooperating teachers might have caused some STs to depend on cooperating teachers heavily. As a result, they even surrendered their autonomy as learners and failed to develop into more independent teachers.

**Cooperating teachers’ viewpoints.** Cooperating teachers also viewed their roles as modelers (Draves, 2010; Ganser & Wham, 1998; Koskela & Ganser, 1998; Woods & Weasmer, 2003). Ganser and Wham (1998) discovered that cooperating teachers as role models demonstrate strategies and techniques to their STs. Cooperating teachers described their roles as “being an excellent model,” “being a competent professional,” “being an effective facilitator…demonstrating your caring and professionalism on a daily basis,” “induce[ing] feeling of commitment and pride about teaching,” and “instilling in the student teacher a love for teaching and to have them feel that they are making a contribution to society” (p. 47).

Based on these comments, Ganser and Wham (1998) summarized two dimensions of role modeling. First, role modeling is associated with professionalism by setting a professional example and by sharing skills, knowledge, and standards as a professional. Second, role modeling within the affective dimension presents positive teaching attitude, passion, love, and caring for teaching and children.

Similar findings are presented in music education research. Draves’ (2010) found that CMTs were able to expand their music teacher identity by adding a new facet as modelers. In this case study, the participants showed that they attempted to be modelers for their STs as one of their primary CMT responsibilities. One CMT noted, “Even when I am on the podium, when there is someone else in the room—this is philosophically not how it should be—I am a little more on top of things and a little better” (p. 24). Based on
the findings from this study, we can conclude that CMTs might be fully aware of their impact on STs; accordingly, they choose to become modelers when mentoring their STs.

**Cooperating Teachers as Mentors**

Many researchers have recognized cooperating teachers as mentors (Campbell & Brummett, 2007; MacLeod & Wlater, 2011; Perry, 2014; Russell & Russell, 2011; Sayeski & Paulsen, 2012). Cooperating teachers have been documented to be mentors who (a) view the process of learning to teach as a “multidimensional and recursive phenomena rather than linear transactions between teachers” (Graham, 2006, p. 1126); (b) guide their STs through questions and inquiry; (c) provide an opportunity to reflect upon and internalize their own practice, and (d) assist STs in co-constructing knowledge of teaching through dialogic and constructive feedback (Campbell & Brummett, 2007; Glenn, 2006; Graham, 2006; Sayeski & Paulsen, 2012, Stegman, 2007). Although cooperating teachers give their STs freedom to develop and internalize their teaching potential, they still need to keep a balance of control in the amount of independence they allow STs (Glenn, 2006).

Koskela and Ganser (1998) asked 302 cooperating teachers to complete an open-ended statement, “a cooperating teacher is someone who...” Participants’ responses included words such as “guides, advises, shares, provides, encourages, motivates, communicates, and nurtures.” They concluded that cooperating teachers guide and facilitate growth of STs, which also supports the roles of cooperating teachers as mentors defined in other studies.
Russell and Russell (2011) used an open-ended questionnaire to examine how nine cooperating teachers viewed their roles as mentors and to explore some factors related to effective mentoring to occur. Russell and Russell supported the significance of cooperating teachers’ roles as mentors and defined the primary role of mentor as providing guidance and emotional support to novice teachers. Similar to other previous studies, participants in this study described their roles as mentors as a “resource person, guide, role model, friend, and experienced professional” (p. 26). Cooperating teachers as mentors fully understood how significant their mentoring roles were and how the roles were related to the development of their STs as well. Cooperating teachers’ help and guidance were directly related to the effectiveness of STs’ learning. Therefore, it is important that cooperating teachers need to be equipped with adequate skills and preparation in mentoring to facilitate the effectiveness of student teaching experiences.

There are a few studies to address cooperating teachers’ roles as mentors in music education. Stegman (2007) examined how CMTs guided STs during reflection sessions. Six pairs of STs and cooperating teachers were selected for eight reflection sessions, followed by three interview sessions. Stegman placed CMTs to be guides and mentors in this study. During those reflection sessions, STs had opportunities to reflect on practice through reflective dialogue with their cooperating teachers. Due to their limited experiences and knowledge, STs needed specific guidance from their cooperating teachers. Stegman noted cooperating teachers’ “guidance, probing, and advice stimulated deeper levels of consideration and more thoughtful reflection on practice” (p. 77).

Stegman (2007) also emphasized the significance of this reflective dialogue between CMTs and STs on a regular basis. The reflective dialogue was an essential tool to guide STs in the process of reflecting on practice. Therefore, STs need to reflect on
their practice with their cooperating teacher regularly through means of reflective dialogue.

Stegman identified what reflective dialogue meant to cooperating teachers and how they guided their STs’ reflections in detail: (a) entering discussions and offering suggestions and observations from their own experience; (b) providing supportive commentary, advice, and insight; (c) recommending instructional and participatory strategies; (d) discussing student learning and behavioral issues from individual and group perspectives; (e) validating the importance of thoughtful lesson planning and thorough preparation; and (f) encouraging reflection from student, musical, and performer perspectives (p. 77). By incorporating those six elements in their reflective dialogues, STs could enhance their learning. CMTs could also guide discussion more effectively and enhance their professional practice jointly with their STs. CMTs employed reflective dialogues as an effective tool in mentoring of STs.

Campbell and Brummett (2007) echoed Stegman’s (2007) ideas about the mentoring roles of CMTs. They defined the concept of mentoring and suggested how to create a culture for mentoring between cooperating teachers and STs in music classrooms based on social construction models of learning. To create this culture of mentoring, they said that cooperating teachers as teacher educators need to reposition their thinking in line with constructivist perspectives of learning. Also, they quoted how to implement constructivist thoughts into teacher preparation programs: “Orienting programs away from traditional master–teacher or technical models toward those focused on developing reflective practitioners may better prepare young teachers for innovation and inquiry-based forms of continuing professional development” (p. 51). They also specified cooperating teachers’ different mentoring roles and strategies following the phase of STs’
development, as illustrated in Table 2.1. The learning process of STs could move from “knowing about teaching to knowing how to teach, and ultimately knowing why they teach” (p. 54). Accordingly, they emphasized that CMTs need to develop knowledge and understanding of the complexity and developmental nature of mentoring. CMTs may help STs transform their STs from student interns to independent teachers effectively by understanding their mentoring roles and key mentoring strategies based on this constructivist-based theory of professional development.

It is vital that cooperating teachers as mentors fully understand this learning-to-teach process in their music fieldwork. As mentors, CMTs need to facilitate a field with practical experiences by articulating inquiry-based questions and providing critical feedback and reflection opportunities. It is also CMTs’ roles to understand learning goals of STs and help them expand ways of engaging in music pedagogy.
Table 2.1  
*Mentored Learning during Student Teaching* (Campbell & Brummett, 2007)

<table>
<thead>
<tr>
<th>Phase of Development</th>
<th>Student Teacher Learning Goals</th>
<th>Mentoring Role</th>
<th>Key Mentoring Strategies</th>
</tr>
</thead>
<tbody>
<tr>
<td>Beginning teaching</td>
<td>Rules, routines, establishing presence (authority)</td>
<td>Model</td>
<td>Observational feedback, Collaborative teaching focused on routines</td>
</tr>
<tr>
<td>Supervised teaching</td>
<td>Instructional competencies</td>
<td>Coach</td>
<td>Systematic feedback on students’ performance, Facilitating reflection-on-action</td>
</tr>
<tr>
<td>From teaching to learning</td>
<td>Effective teaching-learner focused</td>
<td>Critical friend</td>
<td>Observation of learners, Reexamination of lesson planning</td>
</tr>
<tr>
<td>Autonomous teaching</td>
<td>Investigation of practice</td>
<td>Coinquirer</td>
<td>Partnership teaching</td>
</tr>
</tbody>
</table>
Cooperating Teachers as Collaborators

Collaboration with teacher preparation programs. Music education researchers have recognized the value of collaboration between cooperating teachers and teacher preparation programs as collaborative partners (Baum & Korth, 2013; Johnston, Duvernoy, McGill & Will, 1996; Portelance, Caron & Martineau, 2016; Ragland, 2017; Wilcoxen, 2017). Some researchers viewed that this partnership is directly linked to the quality of fieldwork experience (Graham, 2006; Portelance et al., 2016; Woods & Weasmer, 2003). Cooperating teachers and teacher preparation programs have been documented to have some shared commitment to create a quality field experience for preservice teachers and to identify mutual goals and expectations for the roles and responsibilities of all stakeholders (Baum & Korth, 2013; Ragland, 2017). Therefore, cooperating teachers should collaborate with teacher preparation programs and university supervisors in the overall process of educating preservice teachers (Baum & Korth, 2013; Portelance et al., 2016; Ragland, 2017; Stegman, 2007; Wilcoxen, 2017).

Most related research on cooperating teachers’ collaboration with teacher preparation programs has been conducted by program faculty. Baum and Korth (2013) proposed recommendations for how teacher preparation programs can collaborate with cooperating teachers. This study is one of the studies conducted through the lens of teacher preparation program faculty, yet it provides an accurate interpretation of the roles of cooperating teachers concerning their collaboration with teacher preparation programs and university supervisors. Based on the survey of 62 program faculty, they discovered that relationships between cooperating teachers and program faculty must be viewed as mutually beneficial. Therefore, both teacher preparation programs and cooperating teachers need to engage in establishing shared goals and expectations, and role
identification through collaborative dialogue. In the long run, this mutual engagement led to significant program revision to benefit all stakeholders in teacher education. When cooperating teachers become collaborating partners with teacher preparation programs and their university supervisors, they may create better quality experiences for preservice teachers.

Similar to Baum and Korth’s study, Johnston et al. (1996) published an article through the lens of teacher preparation program faculty. This group of teacher preparation program faculty narrated their journey of student teaching experiences and illustrated the significance of collaborative effort between cooperating teachers and university teacher preparation programs in the development of preservice teachers. Johnston et al. found that university supervisors did not begin with the idea of collaboration with cooperating teachers initially but were only concerned about how best to work with STs. However, collaborative communities between cooperating teachers and faculty are often naturally developed over time as they work together. Johnston et al. still emphasized the importance of their conversations through meetings so that they could discuss and listen to each party’s needs. As they spent more time at meetings, they found that their discussions to support the program development ultimately contributed to the professional development of all participants in student teaching communities.

Another important finding was that cooperating teachers in this study viewed themselves as collaborators. One cooperating teacher described her role as a collaborator and how this collaboration helped her as a cooperating teacher:

As a cooperating teacher, I feel my part is valued not only by the student teacher, but also by the faculty…Our input is asked for and listened to…The university has changed its program based on our recommendations. (p.173)
Throughout the student teaching term, we have the opportunity to meet often...Our constant interaction helps us see what is needed in the program itself and what is needed in the classroom. To me, it is an ideal setting for a natural exchange of learning. (p. 176)

In the field of music education, Krueger (2006) discovered that CMTs often collaborate with university supervisors to plan their CMT experiences. Consistent with those general education studies mentioned earlier, CMTs also benefit from collaborating with university supervisors by discussing goals for their STs and planning a teaching schedule together throughout the process of mentoring preservice teachers. Krueger also indicated that CMTs are aware of their complex roles and often struggle to be effective cooperating teachers; therefore, they want guidance and insight from university supervisors. While performing as collaborators, Krueger summarized that cooperating teachers also perceive university supervisors as (a) mediators with whom they can share experiences, dilemmas and challenges; and (b) facilitators who can shape their mentoring experiences, and frame questions and progress.

Maltas and McCarty-Clair (2006) underlined a “good working relationship” (p. 48) between CMTs and university supervisors. Maltas and McCarty-Clair discussed the roles of university supervisors and how CMTs can benefit from collaborative relationships with university supervisors. Since university supervisors are familiar with the goals of their teacher preparation programs and know STs in their programs, they can provide insightful advice and useful guidance to collaborate with cooperating teachers. Consequently, it is recommended that cooperating teachers collaborate with university supervisors in the process of mentoring preservice teachers. Cooperating teachers may need to commit to becoming collaborators when they embark on their CMT experiences with teacher preparation programs.
**Collaboration with student teachers.** Cooperating teachers have been documented to be educational companions, co-thinkers, or collaborators rather than master teachers (Campbell & Brummett, 2007). According to Clarke et al. (2014), one of their important roles has been found to develop collaborative and positive relationships with STs. It is important to create a learning environment based on positive and collaborative relationships with STs (Clarke et al., 2014; Maltas & McCarty-Clair, 2006). By establishing collaborative relationships, “a natural exchange of learning” between the two parties can take place (Johnston et al., 1996, p. 176). Graham (2006) identified a dimension of collaboration in the student teaching context as “the willingness of cooperating teachers to develop reciprocal arrangements for ideas, instructional materials, and approaches in the cooperating teacher/intern dyad” (p. 1124).

Cooperating teachers also viewed collaboration with STs as an opportunity to learn (Campbell & Brummett, 2007; Clarke et al., 2014; Draves, 2008b; Draves, 2010; Krueger, 2006; Wilcoxen, 2017). Cooperating teachers have been documented to be willing to collaborate and maintain good interpersonal relationships with their STs (Draves, 2008a; Draves, 2008b; Ragland, 2017). Cooperating teachers have also been found to continuously reflect on themselves and strive to improve their teaching through collaboration with STs who might bring up-to-date resources and techniques (Graham, 2006; Ragland, 2017; Russell & Russell, 2011). Cooperating teachers also reported that such collaboration could foster more educative experiences both for STs and themselves (Draves, 2008a; Draves, 2008b). Therefore, it is also important to look closely at the nature of relationships that cooperating teachers develop with STs to identify (a) what extent cooperating teachers collaborate with STs; and (b) how their roles as collaborators affect their CMT experiences and professional growth.
Johnston et al. (1996) found that cooperating teachers actively engage in their experiences not only by actively teaching their STs but also by being learners themselves. Cooperating teachers as learners also observe their STs and attempt to build good rapport and relationships with them. A cooperating teacher commented, “This partnership provides for a review and updating of my own practice and their underlying principles. It provides the opportunity to reevaluate what I am teaching and why” (p.176). This testimony underpins the roles of cooperating teachers as collaborators and learners and how STs influence their cooperating teachers’ learning experiences.

Similarly, Graham (2006) noted that cooperating teachers often refine and evaluate their pedagogical approaches and instructional strategies against newer and alternative methods and approaches suggested by their STs. Graham concluded that this professional growth was the primary reason why cooperating teachers decided to serve and collaborated with their STs. Additionally, Graham highlighted, “This reciprocal dimension of learning occurred when cooperating teachers and STs viewed each other as a professional partner with skills and ability that contributed to student learning” (p. 1124). Their partnerships with STs allowed many cooperating teachers to benefit from their cooperating teacher experiences. Additional evidence has been documented to prove the importance of cooperating teachers’ collaboration with STs for successful field experiences.

Arnold (2006) echoed previous research and indicated that cooperating teachers’ roles as collaborators provide meaningful opportunities for their professional growth. Arnold noted that collaborative experiences in student teaching could “provide a purposeful focus for thoughtful reflection and collegial support around student learning” (p. 130). Based on data from a questionnaire to five participating cooperating teachers in
this study, Arnold concluded that collaboration with STs provided reflection opportunities, a collection of new ideas, and more planned and articulating teaching methods. Cooperating teachers not only indicated the primary benefits of collaboration in their teaching tasks but also mentioned that their collaborative experiences provided a boost to their confidence as teachers. One cooperating teacher compiled how collaboration with STs enriched his practice:

    It has been primarily invigorating. I have seen a few new ideas and approaches and it has forced me to be more focused and prepared than I might otherwise have been. [I've] reflected on some of the things I do. (p. 127)

Additionally, cooperating teachers illustrated that their class and students also benefited from collaboration by exposure to those new ideas and better-organized planning.

Arnold indicated that cooperating teachers “appeared to gain confidence, seem less anxious, and were able to reaffirm their values principles, and sense of purpose as teachers” (p. 130). Cooperating teachers also noticed all those positive changes and benefits from collaboration with their STs. Again, this study proves the importance of collaboration between cooperating teachers and STs.

    Collaboration can be a successful and ideal learning model in music teacher education (Campbell & Brummett, 2007; Draves, 2008b; Krueger, 2006). Krueger (2006) found that CMTs viewed their experiences as an opportunity to grow as teachers. One CMT explained, “Having a student teacher to work with allowed me to clarify and articulate what I’m really teaching my students in each class” (p. 60). Second, CMTs indicated that they felt less isolated by sharing ideas with their STs as another music expert. This exchange of ideas also allowed them to learn how to communicate with their STs concerning their teaching practice. Third, working with STs felt rewarding and gave them “a sense of contributing to the professions” (p. 60). Lastly, in line with other
research in general education, collaboration added interest and new ideas in CMTs’ teaching practice.

Draves (2008b) discovered that most CMTs preferred collaborative partnerships with their STs by sharing all aspects of teaching from planning to reflection equally. CMTs perceived that they experienced growth when STs were equitable partners in classrooms. Within collaborative partnerships, cooperating teachers could share instructional and professional responsibilities effectively with their STs.

Similarly, Draves’ (2010) discussed mutual learning of CMTs as a benefit of working with their STs. CMTs viewed their experiences as opportunities for mutual learning and professional development. They improved their teaching practice and their professional knowledge expanded through observation, interaction, and dialogue with their STs.

In summary, viewing mentoring experiences as collaborative is crucial for their successful mentoring due to more shared learning and reciprocal opportunities between them and their STs (Guise et al., 2017). CMTs as effective mentors should possess a “dispositional stance towards collaborative learning” (Abramo & Campbell, 2018, p. 15) and value their roles as mentors to develop collaborative relationships with STs (Clarke et al., 2014). Within successful mentoring relationships, CMTs and STs can become reflective practitioners, and their relationships can evolve into collaborative relationships (Glenn 2006; Russell & Russell, 2011). Collaborative relationships allow STs to act as professional partners as they actively contribute to CMTs teaching practice. Their willingness and flexibility to position themselves as learners in the process of mentoring enable them to collaborate with their STs to a greater extent. As CMTs share their knowledge with their STs, they can also develop professionally “as a result of their
collaboration and joint commitment to help their interns similarly to learn to teach through reflection” (Hoffman, Wetzel, Maloch, Greeter, Taylor, DeJulio & Vlach, 2015, p. 107). Therefore, collaboration is an important element of CMTs’ mentoring experiences.

Based on this review of related research, it seems that CMTs are predetermined collaborators. In other words, their expectations to collaborate with their STs are inevitable yet natural for their successful mentoring experiences.

**Challenges Experienced by Cooperating Teachers**

Cooperating teachers have been documented to face several challenges when working with STs (Caruso, 1998; Clarke et al., 2014; Hastings, 2004; Koerner, 1992; Koskela & Ganser, 1998; Sandholtz & Wasserman, 2001; Sinclair et al., 2006). As aforementioned, most cooperating teachers have been found to be genuinely motivated to work with STs as they regard their mentoring experiences as opportunities for professional development (Draves, 2008b; Krueger, 2006; Ragland, 2017; Wilcoxen, 2017). However, they may also “quietly and patiently accept” or tolerate some unacknowledged challenges during their mentoring experiences (Clarke et al., 2014, p. 184).

In addition to their regular tasks as teachers, cooperating teachers are expected to accomplish various tasks during student teaching (Hastings, 2004; Koskela & Ganser, 1998). Koerner’s (1992) analyses revealed added workloads among cooperating teachers were related to hosting STs. Participants reported that hosting STs affected their instruction, classroom routines, and class materials and activities. Also, being effective in the classroom with children and another adult, ST, can be challenging to participants.
Koerner argued, “The expectation that classroom teachers have the time or energy to add this task to all their other tasks and do an adequate job in teaching both the pupils in the classroom and the student teacher may be unrealistic” (p. 53). To achieve these dual goals of educating children and having an ST in the same classroom, they extended their responsibilities and became committed to more time and resources.

Another issue that cooperating teachers expressed was a lack of support and accommodation from the school where they worked. To resolve these issues, Koerner suggested providing cooperating teachers professional development sessions or workshops to (a) support and recognize their roles in student teaching; and (b) open the lines of communication among other cooperating teachers and university personnel. Koskela and Ganser (1998) also found that cooperating teachers questioned about assistance from teacher preparation programs on preparing STs for student teaching and expressed their wishes to collaborate with those programs for proper preparation of STs. They were also concerned about poor communication between themselves and teacher preparation programs, as well as a lack of communication between the school sites and those programs.

Similar to Koskela and Ganser’s (1998) findings, Woods and Weasmer (2003) revealed that cooperating teachers’ concerns among cooperating teachers about a lack of support from teacher preparation programs. Participants in this study expressed that they often felt challenged in mentoring STs due to a lack of specific mentoring direction and general guidelines. To ensure their successful mentoring experiences, participants sought more guidance regarding specific content areas and key supports from teacher preparation programs. Woods and Weasmer also critiqued that those programs relied too heavily on their expertise, rather than collaborating with cooperating teachers. This
finding was another piece of evidence that they could face some challenges when there is a lack of support, communication, and collaboration with teacher preparation programs.

Although there have been many studies directed at an emotional dimension of STs, issues on cooperating teachers’ challenges and emotional aspects of cooperating teachers have also been largely ignored (Hastings, 2004). Cooperating teachers can have their unique needs, interests, and concerns at particular times during their cooperating teacher experiences (Caruso, 1998). Consequently, any possible emotional changes they go through can be highly complex. Any challenges they confront can also be potentially heightened or changed before, during, and after student teaching.

Hastings (2004) reiterated some of the CTs’ negative emotions among CTs and recognized their effort to manage their emotion in the school context. This study was directed at the perceptions of 20 CTs to investigate how they interpreted their roles in supporting preservice teachers. They experienced a wide range of emotions directly related to their roles as CTs, such as feelings of guilt, responsibility, disappointment, frustration, sympathy, and anxiety. Moreover, such an expanded set of emotions significantly affected their working lives. They were not only expected to manage their emotions in their professional relationships with STs and TPPs but also in front of students. Therefore, further research is needed to take a close look at this area in greater sociopsychological depth.

Music education researchers have discovered that CMTs face unique challenges. Draves (2008a) found that CMTs feel challenged when sharing classroom management power with their STs. CMTs can often struggle with allowing their STs to have authority over students and not letting students behave below their expectations at the same time. CMTs can also struggle with finding the lines between stepping in and out when teaching.
by STs goes poorly. Draves described such dilemmas: “Cooperating teachers grappled with balancing the student teacher’s responsibility and their own intervention in both teaching and classroom management” (p. 192). Personality differences between CMTs and STs can also cause relationship building issues. One CMT commented on an ST who had the opposite personality:

Someone who was really withdrawn or super private or just couldn’t communicate to me ‘hey, how was your day,’ that would be very difficult for me to handle because I am a rather extroverted person. Plus, if they couldn’t talk to me, how could they control fifty kids? (p. 199)

Draves further discussed another possible cause of failure in building relationships between CMTs and STs. First, lack of teacher identities of STs could affect efforts by CMTs to develop good rapport with STs. Draves stated, “Unwillingness or inability on the part of the student teacher to accept a teacher identity would lead to a breakdown in their relationship (p. 199–200). Second, when CMTs witness failure of STs to connect with students and lack of willingness or abilities among STs to do their tasks as STs, it can not only affect views among CMTs on STs as teachers but also relationship building by CMTs with STs.

Draves’ (2010) illustrated feelings of pressure of CMTs when being observed and analyzed carefully. Draves included one cooperating teacher’s testimony about those feelings of pressure:

It’s hard; I find it nerve-wracking, in a way, to stand up and have your every move scrutinized, because you know that is what is happening. You have to have enough confidence to be able to open yourself up and have them see you fail. (p. 24)

This testimony revealed one example that CMTs can feel uncomfortable to work with STs intimately.
Based on the literature, CMTs may find their roles satisfying and beneficial, yet, there is a need for improvement of their experience. They can go through various challenges and issues during their mentoring experience. Many elementary music teachers can feel isolated as the only music teacher in the school building. Their feelings of isolation can be another reason that they often express their wishes for more interaction with other CMTs and teacher preparation programs. Understanding their challenges as CMTs can recognize their contribution to teacher education and help build a high profile of their roles to support them more effectively. Also, offering more networking opportunities for cooperating teachers to interact and collaborate with teacher preparation programs is another way to support them so that they can have opportunities to discuss their issues openly with all involved.

**Chapter Summary**

Student teaching experience is a critical component of music teacher preparation (Draves, 2013; Rideout & Feldman, 2002; Roulston et al., 2005). Researchers have acknowledged that cooperating teachers in general education have valuable perspectives and information, which can promote the development of STs and improve more effective practica and teacher preparation programs. CMTs have also been documented as influential contributors to the development of STs by playing multiple roles in facilitating, supporting, guiding, and mentoring STs (Drafall & Grant, 1994; Krueger, 2006; MacLeod & Walter, 2011; Smith, 1991). Those effective CMTs have shared characteristics such as nurturing and supporting their STs, planning and modeling teaching practice and reflection and providing feedback about personal, professional, and educational characteristics (Draves, 2008a).
However, there is a critical need to provide proper preparation and support for cooperating teachers, regardless of the subject areas. Therefore, it is crucial in preparing clear and rigorous criteria and developing a clear framework to select high-quality cooperating teachers, which can be beneficial to teacher preparation programs in the long run. This preparation is also ultimately critical to the future success of STs.

Researchers have also suggested that teacher preparation programs and cooperating teachers work collaboratively to identify mutual goals and expectations and to create a quality student teaching experience (Baum & Korth, 2013). Cooperating teachers also need to build collaborative partnerships and share all aspects of teaching from planning to reflection equitably with STs (Draves, 2008b; Draves, 2013; Krueger, 2006; Pellegrino, 2015).

Although cooperating teachers have opportunities to grow as educators in their experience, they may face some challenges (Caruso, 1998; Clarke et al., 2014; Hastings, 2004; Koerner, 1992; Koskela & Ganser, 1998; Sandholtz & Wasserman, 2001; Sinclair et al., 2006). The emotional dimension of cooperating teachers often remains wholly hidden; therefore, a “more open and richer understanding” of cooperating teachers should encompass all aspects including “some long ignored aspects” (Clarke et al., 2014, p. 85).

Based on this review, I was able to successfully plan for this phenomenological case study investigation, develop an understanding of CMTs’ identities and their experiences, and support the results of the current research.
Chapter III

METHODOLOGY

Introduction

The purpose of this study was to describe the lived experiences of cooperating music teachers (CMTs). This phenomenological case study used qualitative data to describe and represent CMT experiences of three elementary music teachers throughout New York City during the Fall semester in the 2018–2019 school year. I collected data specific to the details of their mentoring experiences. Then, I analyzed each participant’s perception and reflection to understand the meaning of their involvement in music teacher education.

The central aim was to find out what it means to be a CMT. To do so, I addressed the following research questions:

1. How do CMTs describe their roles?
2. How do CMTs guide professional growth in student teachers (STs) and collaborate with STs in a music class?
3. What are the challenges and rewards experienced by CMTs?

The third chapter is structured in the following order: (a) research approach; (b) pilot study; (c) criteria for selecting participants; (d) human subjects’ protection; (e) data collection methods; (f) data analysis; (g) validity and reliability; and (h) chapter summary.
Research Approach

I found that a phenomenological approach is compatible with a descriptive case study method. Phenomenology is one approach to examine the lived experiences of a particular group of people for a particular event (Moustakas, 1994; Patton, 2002). Using this approach, researchers obtain the full description of their participants’ unique lived experiences in order for them to report a particular event from participants’ point of view. A case study is a type of research to investigate the complexity of a phenomenon in detail (Merriam, 1988). This method encompasses a detailed account of a particular event from the perspective of individuals; as a result, researchers can analyze data in a concrete and intimate level. Utilizing a case study design, researchers can reveal a phenomenon that may not be accessible otherwise (Merriam, 2009).

This phenomenological study is presented using a case study method to investigate three CMTs’ detailed and unique experiences. The purpose of fusing a phenomenological approach with a descriptive case study method is to obtain a holistic account of CMTs’ experiences, and to report a particular experience, the results of which provide a detailed description of a particular phenomenon.

A phenomenological approach let me create in-depth interview questions to investigate the essence of experiences among CMTs, including their challenges and rewards during their CMT experiences. Through this approach, I was able to access to each participant’s detailed description of his or her authentic experiences.

I also used a descriptive case study method to answer the “how” research questions (Yin, 2014) and to gain an insight into how CMTs describe their roles, how each CMT guides professional growth in STs, and how each CMT collaborates with STs
in a music class. I was able to facilitate an understanding of each participant in real-life complexities and situations using this method.

**Pilot Study**

In June 2018, I conducted a pilot study to experience the process of conducting phenomenological interviews and analyzing the data. Since most teacher preparation programs assign their STs during fall and spring semesters, potential participants for this pilot study have completed their CMT experiences before June 2018. It involved two CMTs in New York City: one elementary general music teacher and one high school choral teacher. Both participants were veteran teachers with more than 15 years of classroom teaching experience in music, who served as CMTs numerous times in the past.

Both participants participated in one face-to-face interview. I conducted each interview at their school and audio-recorded the complete interviews with two different recording devices and field notes. During the interview, I asked participants to reconstruct their past experiences. I reviewed the audio recordings and transcripts and analyzed the data to identify the key themes and issues.

Through this pilot study, I had an opportunity to review the interview process and protocol and to reflect on things to improve as an interviewer. I reframed the interview protocols to help an interviewee understand the interview questions more clearly and come up with answers more easily. I also added more interview questions to examine the topics more accurately and removed some redundant or less relevant interview questions.
This study was initially open to K–12 classroom music teachers as participants. However, a phenomenological research requires the range of participants to be a specific population that experiences the same phenomena (Creswell & Poth, 2018). The setting for two participants in this pilot study was not the same since they taught different grade levels with different curricular goals. In order to keep the setting and expectations more consistent, a future investigation should focus on a group of participants with the same grade levels. Therefore, I decided to narrow down to elementary music teachers only after this pilot study.

Participants

Criteria

There are no specific rules when determining the appropriate sample size in a qualitative study (Patton, 2002; Seidman, 2013). Dukas (1984) recommended choosing a sample size ranging from three to ten. Patton (2002) noted that “qualitative sampling designs specify minimum samples based on expected reasonable coverage of the phenomenon given the purpose of the study and stakeholder interests” (p. 246). Based on these guidelines, I estimated that three to six participants would suffice to obtain adequate data and in-depth, meaningful information for this study.

I intended to capture not only core elements and shared outcomes but also explore variations of CMTs’ experiences. For example, these could include a range of backgrounds, interests, viewpoints, and life experiences. For this reason, I opted for Patton’s (2002) purposeful sampling protocol. Purposeful sampling is based on information-rich and illuminative cases from which one can learn a great deal about
dive, diverse issues of central importance. Using purposeful sampling, researchers can focus in-depth on heterogeneity by investigating a small number of carefully selected participants. It made sense to employ purposeful sampling method in order to maximize the diversity of CMTs across age, race, gender, religion, and professional and personal backgrounds.

My criteria for participants were elementary school music teachers who (a) had completed a minimum of three years of classroom teaching experience in music; (b) had served as a CMT within the past two years; and (c) were hosting an ST during the Fall semester in the 2018–2019 school year.

**Recruitment**

To recruit potential participants, I first visited elementary school websites throughout New York City and found the contact information for music teachers in the faculty directory. I e-mailed as many elementary music teachers as possible to ask about their interest in participating in this study (see Appendix A). I also requested music teachers to share my study invitation letter with any other elementary music teachers and spread the invitation to as many elementary music teachers as possible. When potential participants responded to my invitation, I reviewed each one’s eligibility based on the study criteria.

At the beginning of September 2018, I finalized three participants from both public and private elementary schools throughout New York City. To protect the identity of the participants and workplaces, I gave pseudonyms to three participants (Helen, Ed, and Allison) and their STs during the semester (Ying, Marta, and Evelyn,
respectively). The protection of participants will be further explained in the following section.

Table 3.1  
*Participants’ Demographics*

<table>
<thead>
<tr>
<th>Name</th>
<th>Race/Ethnicity</th>
<th>School Types</th>
<th>Subjects Taught</th>
<th>Grade Level</th>
<th>Years of Teaching/Teaching at the current school</th>
<th>Student Diversity at the current school</th>
<th>Free/Reduced-price lunch rate</th>
</tr>
</thead>
<tbody>
<tr>
<td>Helen</td>
<td>White/Hispanic</td>
<td>Public</td>
<td>General Music, Chorus, Band, Guitar</td>
<td>P–5</td>
<td>36 years/12 years</td>
<td>Hispanic (41%), white (41%), Other (18%)</td>
<td>57%</td>
</tr>
<tr>
<td>Ed</td>
<td>White</td>
<td>Public</td>
<td>General Music, Chorus, Band</td>
<td>K–5</td>
<td>23 years/17 years</td>
<td>white (68%), Asian (16%), Other (16%)</td>
<td>11%</td>
</tr>
<tr>
<td>Allison</td>
<td>White</td>
<td>Private</td>
<td>General, Chorus, Recorder</td>
<td>2–4</td>
<td>25 years/25 years</td>
<td>white (80%), African-American (10%), Other (10%)</td>
<td>N/A</td>
</tr>
</tbody>
</table>
I immediately distributed the consent form (see Appendix B) to the three participants via e-mail for their review. In the e-mail, I encouraged them to contact me if they had any question or concern about this study. On the consent form, I clearly described the purpose and procedures of the research and identified any potential risks that might influence their willingness to participate. Once they agreed to participate and sent me a signed consent form via e-mail, I sent out follow-up emails to schedule three semi-structured interviews (before, during, and after their CMT experiences).

**Protection of Human Subjects**

There were minimal risks for participants in this study. Prior to Interview 1, I informed them that there would be no risks in answering the interview questions and that the interviews would be audio-recorded. All participants were required to sign the consent form to authorize audio-recording.

All audio recordings would: (a) never be stored in a cloud; therefore, no one could access to the data on the Internet; (b) be stored in a locked safe on a secure and encrypted drive and transferred to a password-protected computer in my home; and (c) destroyed immediately after the transcription of interviews.

**Data Collection**

I used qualitative research interviews as my data collection method for this study. In-depth interviews can provide the concrete details of each participant’s lived experiences (Moustakas, 1994). Therefore, I conducted in-depth interviews with each
participant who had experienced the phenomenon as a data collection method (Creswell & Poth, 2018).

Building on my pilot study, I prepared the interview questions to address the issues pertaining to the research questions and also utilized intensive open-ended interviews. Due to the process-oriented nature of mentoring experiences described by CMTs, I individually met with each participant three times (before, about halfway through, and after student teaching). I created three semi-structured interview protocols (see Appendix C) based on Seidman’s (2013) three-part interview process to focus on how participants can alter their perceptions throughout their experiences and see their involvement in the experiences as a whole. In keeping with the aims of phenomenological research, I utilized intensive open-ended interviews to seek to describe the meaning of the central themes of the experience. The same three interview protocols were used for all participants.

Upon the Institutional Review Board (IRB) approval, I began to prepare for the data collection procedures. Data collection officially took place during the Fall semester in the 2018–2019 school year.

The three CMTs’ schools include two New York City public schools and one independent school. The CMTs described their schools throughout the interviews. In order to provide further descriptors of participants’ schools, I obtained details and enrollment statistics of participants’ schools through the National Center for Education Statistics (NCSE) website for 2017–2018. Additionally, I looked at the two participants’ New York City public schools’ learning environment through the School Quality Snapshot for 2017–2018 provided by the New York City Department of Education (NYCDOE) website.
In Interview 1, I gathered the factual information to create a profile for each participant, including their backgrounds, teaching experiences, involvement in student teaching, and a description of their current teaching situation. During this interview, participants reconstructed and reflected on their past CMT experiences. I also asked about their preparation and expectations of becoming a CMT before their new experience started. I met participants again at the interim stage of student teaching for Interview 2. I designed these questions to have participants concentrate on the details of their present lived experiences (Seidman, 2013). I conducted Interview 3 after participants’ completion of student teaching by participants. I designed this final interview to help participants reflect on their overall experiences and make connections among the three stages of their experiences (Seidman, 2013). To accomplish this goal, I formulated the questions based on the context of the two previous interviews.

**Data Analysis**

Qualitative data analysis is a process of organizing data, reading and noting, and describing, classifying, and interpreting data into codes and themes (Creswell & Poth, 2018). After collecting data through phenomenological interviews, I transcribed the interviews into text documents. The process of data analysis involved multiple steps to run testing in responding to each research question.

I initially tried to code the data by the use of computer-assisted qualitative data analysis computer software (CAQDAS). It helped organize the data due to its powerful search and retrieve ability; however, I encountered several issues. It could not carry out the contextual frame and reflective labeling of the transcripts. Seidman (2013) has also cautioned against using CAQDAS as a resource for a phenomenological approach:
Labeling or coding excerpts requires researchers to bring all their knowledge and experience, sensibilities, and intuitions to the task of answering the question, ‘How should I label this important excerpt?’ ‘Where does it fit in?’ ‘How does it connect to other material?’ …the ease of coding with such software [CAQDAS] may lead to quicker and less reflective labeling than the material deserves. (p.135)

In line with Seidman’s concerns on the use of CAQDAS, I continued to re-visit the paper transcripts and ended up exploring and analyzing the data by hand, instead of using CAQDAS. Each participant’s subjective words seemed to be too complex to comprehend just by relying on the use of CAQDAS. As a part of the coding process, I immersed myself in the data to be closer to each participant’s lived experiences while reading the transcripts. I believed that this traditional approach would enhance the discovery of themes and better meet the purpose of this phenomenological case study.

I employed Smith, Flowers, and Larkin’s (2009) Interpretative Phenomenological Analysis (IPA) six-step approach as a guide for the data analysis strategies and procedure: (a) reading and re-reading; (b) initial noting; (c) developing emergent themes; (d) searching for connections across emergent themes; (e) moving to the next case; and (f) looking for patterns across cases (p. 82-107).

The first step and second step were done together to elicit overall emergent themes. When I noticed themes, I highlighted and tagged the keywords and sentences and notated anything of interest in the margins of the transcripts. The third step involved reducing the data and assigning a code or label to signify that particular segment. Given the volume of data, I used the research questions to avoid data overload. I eliminated repetitive or overlapping data and selected data pertaining to the research questions only. I started assigning a code or label in the margin.

The fourth step involved searching for connections among the experiences and organizing them under themes. During this stage, I found some significant ideas that cut
across the data. I looked for relationships between the codes or labels and grouped them into themes or categories. The fifth step was to move on to the next interview and repeat this process. I kept a list of all the codes and reapplied the codes to new segments of data in the subsequent interview transcript.

The last step was to search for general patterns converging across all cases (Smith et al., 2009, p. 79-108). During this stage, I entered all the data into a spreadsheet application (Numbers) to store, analyze, and code the data. I numbered each interview question and aligned each participant’s answer for the same interview question to give a comprehensive view of the data. I put the codes on the column next to each participant’s response. I began to see the patterns and relationships emerging across the data and developed clusters of meaning. Then, I summarized the key themes that emerged across a set of interview transcripts and synthesized my findings.

**Validity and Reliability**

I attempted to establish validity and enhance the accuracy of interpretation in this research. First, I transcribed the digitally recorded interviews using a transcription software program. To check the accuracy of the transcripts done by the software program, I re-read the transcripts and compared the interview recordings to the transcripts word by word. The results were drawn based on the transcriptions and emerging themes were found during the data analysis. After I finished the data analysis, I sent both the transcripts and data analysis back to participants for a member check, which helped enhance the credibility of this study (Creswell, 2013). All of the participants shared their comments, and upon their approval, I proceeded to write the remaining chapters.
Chapter Summary

I organized this chapter to present a methodology that was designed to investigate the research questions. I selected a phenomenological case study in order to illuminate the lived experiences of three elementary music teachers who served as CMTs during the Fall semester in the 2018–2019 school year. Additionally, I explained the detailed structure of instrumentation, and data collection and analysis procedures and enclosed the validity and reliability of this study.

Chapter IV-VI

In chapters IV, V, and VI, I present the findings from the three CMTs’ interviews. The purpose of these chapters is to introduce participants’ personal and professional backgrounds to this study and to elaborate on the context of their CMT experiences. As aforementioned, I conducted three semi-structured interviews (before, about halfway through, and after their experiences) with three experienced CMTs (Helen, Ed, and Allison) in New York City elementary schools. Based on their words and stories, I was able to come up with the findings of how participants describe their roles as CMTs, their past and present CMT experiences, the ways in which they mentor STs, and the impact of the experiences.

In order to weave together participants’ narratives and various strands of their experiences, I created a profile for each participant. Seidman (2013) noted, “crafting a profile or a vignette of a participant’s experience is an effective way of sharing interview data and opening up one’s interview material to analysis and interpretation” (p. 122). Creating a profile helped me (a) understand each participant’s life intimately; (b) derive
the themes and subthemes stemmed from each participant’s stories; (c) gain a holistic
view of the phenomenon of his or her lived experiences; and (d) make thematic
connections among participants’ experiences. I merged related findings intertwining
from all three interviews and embedded them in each participant’s profile.
Chapter IV

COOPERATING MUSIC TEACHER’S PROFILE: HELEN

Background

Helen has been teaching for 36 years as an elementary school music teacher. She studied both piano and trumpet performance in college, then earned a master’s degree in music education. She has teaching experience in both private and public schools. She has been serving as a zone representative of the New York State School Music Association (NYSSMA). Helen is now in her 13th year at her current school, teaching grades P–5 general music and chorus.

The school where Helen works is located in a middle-class and commercial neighborhood. The school serves around 280 students, and the average experience for teachers is over 26 years. The largest ethnic groups at the school are both Hispanic (41%) and white (41%), followed by Asian (9%), African American (8%), and other ethnicities (1%). The student-teacher ratio is 11:1. Students are exposed to different aspects of diversity throughout their years at the school. Students learn about the diverse population of the neighborhood in the city of New York represented in their studies. As half Puerto Rican and half Italian, Helen believes that she fits into the school’s culturally diverse atmosphere.

Her school also puts a great emphasis on college readiness and academic preparedness. Beginning in Kindergarten classes, teachers talk about this motto. In the hallway, the school also displays the flags of all the different universities that the teachers and staff have attended. During our interview, she noted:
You may have seen down in our hallway, we have the flags up of all the different schools that our teachers, paraprofessionals, and staff members went to, with our names underneath where we graduated from. So, the kids are seeing, “Wow! you did that, you had to do that!”

She also supports this idea and feels like it inspires students in her music class to go to college.

**Helen’s Music Class**

She is in charge of the entire music program as the only music teacher. She built the curricula for general music for grades P–5, chorus groups for grades 3–5, recorder methods for grade 4, and guitar methods for grade 5. Students participate in different group activities such as recorder groups, movement groups, or composition groups as part of music instruction. She also continually encourages students to engage in music-making experiences. Her music class is all about students’ high participation, and there is “no hiding” for students, and they are expected to engage in those activities actively.

She employs a mixture of different teaching methodologies, such as Dalcroze, Kodály, and Orff Schulwerk. She does not believe that music teachers need to be certified in a specific method of music education in order to teach in elementary school settings. She commented, “[Music teachers] don’t necessarily have to be certified in any one of them unless they really wanted, they really enjoy it…They need to be able to take turns. You got to use all of them.” She believes that blending different approaches and resources creates more effective instruction. Different teaching approaches and methods have provided a variety of influences on her teaching. She has continued to alter the curricula over the past 13 years to deliver the best instruction to her students.
Incorporating humor in teaching is important to Helen. For example, remembering every student’s name as quickly as possible is essential to her to build good rapport with them. Since she teaches nearly 280 students in seven different grades every week, remembering all the students’ names is a challenge. Besides having students say their names by singing or tapping, she also often uses her humor to remember students’ names:

I can't remember her name. I said, “Cinderella!” It made them hysterical… For the boys, I'll say “Prince Charming!” And, they go, “What? I'm not prince charming!”

Even though she forgot a particular student’s name, she shared these “little tricks” she uses to make the student laugh and feel special.

**Preparation and Expectations**

Helen became a cooperating music teacher (CMT) when she was in her third year of teaching at her first teaching position. At that time, she was asked to host a student teacher (ST) and accepted her very first ST. Ever since then, she has hosted more than 60 STs from many different teacher preparation programs throughout New York City in the past 33 years. Besides STs, she has also accepted many preservice teachers who need fieldwork observation credits only. As a result, she has experience with most of New York City’s teacher preparation programs and many different university supervisors. In general, she feels confident and prepared to host STs as she has built experiences with many STs in the past. However, she wants to continue to grow as a teacher, which has been her biggest motivation to continue to host STs.
During the Fall semester in the 2018–2019 school year, Ying joined Helen’s music class as an ST. Ying grew up in China until 10th grade, then moved to America as a first-generation immigrant. Ying has a strong background in vocal performance and showed interest in learning elementary music pedagogies. Ying was a preservice teacher who enrolled in a private teacher preparation program in New York City. In hosting Ying, Helen felt excited because she was eager to share her experiences in all aspects of elementary school music teaching.

She did not plan to do anything differently for Ying but followed her previous routines as a CMT. At the beginning of their relationship, she expressed a desire to learn a lot from Ying. She wanted to be open for what Ying could bring to her music class and Helen herself. She believed that serving as a CMT was an opportunity not only to give back and help Ying learn how to teach but also to continue her own professional development.

She expected that Ying’s teacher preparation program would lay out the student teaching program in a specific way. Also, she planned to meet the program’s criteria and goals and help Ying effectively. She hoped to receive some guidance on lesson plans, such as the details of how to write lesson plans and how to list lessons. Especially, she believed that the teacher preparation program should coordinate Ying’s last week of student teaching as a full teaching week.

She also planned to give Ying as many teaching opportunities as possible. Midway through Ying’s student teaching, she saw Ying becoming more comfortable with students and actively participating in all aspects of teaching. In the final stage of student teaching, Helen granted full teaching opportunities for Ying.
Helen’s Roles

“Guiding, helping, and supporting STs” came out when she described her primary CMT role. Helen believed that she was able to have successful CMT experiences in the past. She is now in her late 50’s and calls herself a “mommy” who needs to “listen a lot” to STs. She also understands their stresses as most of them are busy in attending their teacher preparation programs as students, doing student teaching as teachers, and going to work to make a living. She said:

You have a very hard life right now. This will pass, you will get over it…It's going to be hard and you'll cry sometimes…Just call me and tell me. I need to know because I'm a mommy. Take your time. Have plenty of time in the semester for you to make up hours…Please don't come in sick…Take care of yourself.

Second, she lets STs fail at certain times and has them experience what works and what does not work in teaching, then gives them feedback and suggestions to overcome their issues. She said, “It's a skill to the driver who's just learning to drive…Adjust your mirror, check your other mirror, turn off, check your seatbelt. Are you comfortable? Can you reach? So, with student teachers, the same thing.”

Third, she encourages STs to stay positive as good leaders and demonstrates how to be a good leader during student teaching. Fourth, she reflects on herself as a CMT. Serving as a CMT can be challenging, and she can often “detect” her feelings of impatience and frustration. Then, she looks at herself and asks, “Did I do that? Did they get that from me? Did they see me do that?” By taking the time for self-reflection, she can manage her concerns. This self-reflection also makes her more cautious with her actions and words when she mentors STs.
Lastly, she is very open to sharing her teaching resources and materials with STs.

She commented:

I tell them, “Look, this is your home. It's not that you have to ask permission. If you're going to take something home at night, just let me know.” Because, if it's something I'm going to use the next day, I might say, “Listen, I need that tomorrow. So, don't. But, otherwise, you want to use the toys, you want to do this, or do whatever you want to do.”

She allows STs access to all of her teaching resources and materials and has STs use everything in the classroom.

With Ying, Helen initially did not feel that she needed to change her role dramatically. However, she realized that Ying was inexperienced with pre-K students.

She commented:

[Ying] does not have a lot of experience with little ones, so I have to guide her in what is appropriate for the little ones. She had planned something and was doing it and realized very quickly it was too much for them. They're three to four years old. They couldn't handle that.

She decided to give Ying more teaching opportunities for Pre-K students. She also guided Ying on how to plan, how to teach a lesson, and how to set appropriate learning goals for Pre-K students.

Compared to her past experiences, she added additional roles as a guide due to Ying’s unique background. Since Ying came from China when she was in her late teens, she wanted to familiarize Ying with the American school system, protocols, and cultures. She noted, “The focus is [Ying] is getting used to the American school system and the ideals.” She also focused on guiding Ying’s English because she believed that teachers use speak grammatically correct language when speaking in front of students. She noted:

As a guide, [Ying] just came to this country in 10th grade, and she's a graduate student now. As anybody would have, although her English is beautiful, but there are still certain sounds, certain syntax or grammatical things where I've kind of
gently tried to guide her along and say, “You might want to say this instead of this.”

In order to guide Ying’s teaching experiences successfully as a guide, she decided to help Ying with her understanding of the American education system, as opposed to the system she grew up with and help her with her grammar.

**Helen’s Perception of Student Teacher Roles**

Helen recognizes STs as independent teachers. She sees one way to bridge some of their different approaches to teaching is to co-teach with STs. She commented, “I tell them right away, ‘You're not a student. You are a teacher.’” She invites STs as co-teachers who are responsible for getting to know students and are a part of all aspects of teaching. She explained how she introduces STs to students:

I’ll tell the kids, “My friend is standing here, my brand-new friend.” Because, that’s how I introduced every new beginning. “I love making new friends, and this is my new friend. Not only she is teaching, but also, she goes to school like you. And, she teaches like me. She has a job. She’s doing homework, she’s working, and she’s preparing to teach you.” …I want my students to see how much this person is working and doing. I see that they’re doing even more than me.

She purposefully called this ST her friend so that students were able to see the ST as a teacher who was on equal footing to her.

She requires STs to contribute to her music class by showing off their musical performances to students. She sees that students look for STs to perform for the class, and students also need to hear ST’s performances. She shared one of her stories with an ST who successfully contributed to her music class:

Last semester, I had somebody from [a teacher preparation program], and he was a tuba player, this was a big thing. He had this little game that he did with
the students, which is a movement game, and he played the bass line on the tuba. So cool! My students loved it.

Her students have always loved having STs in her music class. It is another person for them to get to know, and they like the ideas of having another teacher around them. Regardless of different STs’ wide range of teaching experiences and rapport with students, these are very positive experiences for students.

With Ying, Helen asked her not only to assist in all classes but also to assist students who struggled with their learning. For instance, in the fifth grade’s guitar classes, she asked Ying to walk around and make sure that students were on task. She commented, “It's always nice to have that second pair of eyes. It's an excellent help.” Helen believed that Ying genuinely liked young children and did her best to do all of her tasks during student teaching.

Guiding the Student Teacher’s Professional Growth

Coping with Differences between Helen and the Student Teacher

Helen said that she is very open about who STs are. She has had STs explore and discover their own teaching styles and disposition during student teaching. She commented about how she has been able to cope with differences between her and STs successfully in the past:

We're very different people, but we come together. We take different styles. Like I said at the beginning when you have a student teacher, it's a matter of letting go and letting them explore and see who they are. I don't want them to copy me. I use the materials. Find your own way with it as well. I use different name games, and I encourage every student teacher I have, I'll say, “Look, use mine or find one you like, or I'll show you a few others.” You must be comfortable with it. Got to be comfortable in your own skin. It's fine to teach
something in another style, but if that's not you, it's not going to work, and we want you to be successful. We'll make it work.

She respects who each ST is while supporting his or her learning as a novice teacher.

With Ying, Helen felt that they shared a lot of common views as teachers, although Ying grew up in China and was more familiar with the Chinese education system. She said, “We're very similar. I don't mean to sound that it's the Chinese way, but I am very much like that although I'm Italian-Puerto Rican.”

She also respected Ying’s upbringing and culture and teaching disposition. At the same time, she wanted Ying to learn about the American education system and culture.

She commented:

She is from China. It's a whole different system there. Protocols are different. The atmosphere is different. In helping her to not so much “fit in,” but understand those differences. Not that one is better than the other, although I freely share my opinion...I said, “Look, this is the way it's done here. This is the way it's done there. You can find a happy medium or accept the way it's done here and fall into it...Let me guess, in China, there was...you come in, you're quiet, you listen, and you write down, and you learn.” She said, “Yes.” I said, “It's not so here.” That really floored her the first time. “You see the kids talking to each other, and you're supposed to do this thing called turn and talk, and you're supposed to work in groups, and you're supposed to do this.”...And, we have a lot of siblings in the school...She explained to me later, “When I was growing up, we didn't even use the word sibling because nobody had a sibling.” I said, “Of course, you didn't have siblings because you had the one baby. When you went to school, you didn't say, Hey, there's your brother. There was my sister.” That didn't happen. Whereas here, there's brothers, sisters, cousins and stuff like that. That was a big thing for her to think differently about that.

Ying did not fully understand appropriate or inappropriate student behavior in an American classroom. Also, having siblings in the same school was a new thing for Ying.

She continued to communicate with Ying to help her familiarize with teaching in America throughout student teaching.
She felt that Ying’s teaching styles were more dramatic than hers, as a result, her music class moved to a “more dramatic place.” Midway through student teaching, she also viewed that Ying became very expressive with students. She commented:

She's doing more of a dramatic play type of thing with them. Not that [students] creating a play, it's just she is so expressive with how she does things. When they're playing, she was focusing on this one particular game, but in playing that game, she's bringing out the dramatic more than the musical part of it. We're seeing more of a playful nature with what they're doing. It's not just about “let's keep the beat” while we pass something. It's about being more expressive in how you're doing it.

She liked how her music class turned out with the help of Ying’s unique teaching style.

**Viewing the Student Teacher as an Autonomous Learner**

To Helen, allowing Ying to explore and experience challenges, failures, and successes would be the best guidance for Ying’s professional growth. Rather than jumping into or interrupting the middle of Ying’s teaching, she granted time and space for Ying so that Ying could identify her own issues and come up with better teaching strategies. She said:

Give [student teachers] free reign to explore and fail and try things. Step back even if they are failing [inaudible] and let them pick up [teaching strategies] later. Keep them literal not figurative…and let them know it's okay. That didn't go well. Let's figure out why it didn't go well. There are times when I may jump in. Most of the time, I stepped back, and then afterward, I'll say there were good things, but that's the other thing. And, what happened? Let them fix it later. I'm giving them time to plan. I'm giving them as much information to give them space and time, and I give them anything I have.

From lesson planning to teaching, she wanted Ying to come up with her own ideas and experience on her own first.
She was also very open to sharing all of her teaching resources and materials with Ying as she has done with her past STs. She stressed, “Share as much as you can with your student teacher.” She described her classroom as a “house” for Ying so that Ying could feel comfortable to access everything in the classroom. She noted:

The first thing I say to a student teacher coming in, “This is now your house. If you need something, look for it. Don't feel that oh, I can't open this door, I can't use this, or I shouldn't do that. Do it. Look for it.” I have lots of stuff. I have lots of books. I have method books. I have series books there, Share the Music, Making Music, Music Connection. I have several of those, and I tell her, “Take it! Take it home with you if you want.”

She encouraged Ying to explore her teaching resources and materials freely.

In addition to allowing Ying to access her resources and model her teaching, she wanted Ying to select her own teaching topics during student teaching. At the beginning of student teaching, she encouraged Ying to design lessons that Ying knew well. She felt that teaching something Ying felt most comfortable and confident with would be the best way to start. She advised, “There are places to look on the Internet, talk with your friends, and whatever you want to do.” Ying voluntarily asked Helen if she could start teaching with a Chinese song called “Moon Pie.” As a result, Ying’s lesson went successfully:

She taught them a moon pie song because it just happened to fall on the holiday. It was that one day. She showed them pictures of moon pies, and they learned a song about it. They did a dance with it, and they learned about the history of it. The class was really good and very comprehensive, and they had a lot of fun. They learned about another holiday that they might not know about.

She continued to help Ying understand various kinds of children’s repertoires that were acceptable or unacceptable to use and different types of activities for the repertoires. She granted Ying opportunities to select her own choice of children’s repertoire for teaching.
More Teaching Opportunities

Ying came to Helen’s school and spent three full days a week. Midway through student teaching, she granted teaching opportunities to Ying about 25-30 minutes of a 50-minute class. She wanted Ying to experience teaching Pre-K students because Ying was inexperienced with that particular age group. As an ST, Ying worked mostly with Pre-K students, but she was also able to do her formal observation with the upper grades.

From the beginning of student teaching, she asked Ying to experience the process of what her class period was like by walking around, interacting with students, and actively getting involved in the lesson. She led the first portion of lessons while Ying was observing and interacting with students. During the second portion of lessons, she shifted to co-leading depending on Ying’s preparedness, or they often switched roles. While Ying was leading the class, she became a moving observer to monitor her teaching and students as well. She noted:

I have her going around, and they'll say, “[Ying], I need help!” And, I said, “Let's see if Deanna can pick herself up a bit.” So, in those classes doing that with the younger kids, she's actually teaching 25–30 minutes of a 50-minute class...So, walking around, I can be standing here, and I'm focused on this group. I know what these two are doing really well and the rest. I can call out Alexander to being on target. I could see what they're doing.

She viewed Ying as a co-teacher who was capable of carrying out various tasks, keeping students’ attention, and independently getting much work done in her music class.

Classroom Management Skills

With Ying, Helen often demonstrated how she would handle difficult situations and shared her “tricks” about classroom management. She gave a specific example of
her classroom management skills for 25 recorder students so that she could model her teaching for Ying:

The same thing with recorder could go around. The third graders are just learning now. That's always the difficult part when they're just learning because they all want to play. I tell them, “There's 25 of you, and there's one of me. When I stop, you stop. You put [a recorder] down. It's very simple. There’s no mistake.”

She occasionally offered Ying suggestions on how to try things differently. Another example that she mentioned was, “You see Jimmy and Boris? They're chitchatting. They do a lot of partner work. I would switch partners if I think it’s necessary.”

She encouraged Ying to identify her own issues and experience and think about different classroom management strategies. To do so, she threw out many self-reflective questions for Ying during discussions. She said:

Two kids in the back of the room. Suddenly, they were tossing a guitar pick back and forth to each other while she was teaching something else. I talked to them, and I said to her, “Did you notice what was going on?” And, she said, “Well, no.” I said, “You have to address that somehow, but then you need to decide how are you going to address it? This is going to be your look? Is it going to be a hand signal? Is it going to be something you say like focus or performers ready, audiences ready, and that needs to be established beforehand? As an audience, we will sit like this, as performers, you will come up like this. As long as you establish things, then you're done.” What are you going to do to have them stop? When you're playing, you have to tell them, and this is what I do for stopping. What are you going to do for when they're talking too much? What are you going to say? What's your signal? You must teach that. But what's going to happen when it doesn't work? Well, that means you need to do something different. It's the idea of recognizing, yes, I need to do this.

She shared her strategies for a specific situation, but also provided Ying opportunities to reflect on what would work best for her. Helen felt that these reflective questions would help Ying’s professional growth.
Feedback

She actively helped Ying coordinate her lessons from preparation to instruction. She said, “Things have to be put together.” To help Ying’s preparing for her lessons, she asked Ying to email her lesson plans a day before for review. The next day, she would discuss with Ying and would briefly go over specific focal points. Discussions were critical because they allowed her to guide Ying by sharing her ideas, such as how to make adjustments or how to deliver the lesson effectively. For example, she might suggest that some students needed to tighten up their understanding of certain lessons. She might also ask Ying to consider a different activity instead of Ying’s original plan. She would also deliver a reminder as to the time of day for each class, especially to prepare for the last period class, which had less instruction time due to dismissal.

Right after Ying carried out her teaching, she would deliver her feedback. She found time to deliver her feedback either “three minutes or so” between classes or if the next class that came in was one of the classes where she could give students some work to do for a couple of minutes. If she had extra time, she typed her feedback on the computer and shared it with Ying. She stressed, “I talk with [Ying] as soon as possible.”

Musical Collaboration with the Student Teacher

Helen recognized Ying’s talent as a singer and encouraged Ying to showcase her vocal performances in class. She mentioned several times, “She's a singer. Beautiful. So, I've had her sing for the kids, and it's great. I've told her that I look for you to perform for the class; they need to hear that.”
She wanted students to hear and see how the two teachers did the music-making. For example, in order to model a two-part repertoire for students, she often put Ying “on the spot” and had Ying sing one part while she was singing the other part. She also felt natural about performing together in front of students. She described their musical collaboration:

We didn't sit ahead of time and say, “Okay, I will do this, and then you pick up this, and then you pick up that.” She knew when I needed her to come in, and I knew when I needed to give it back to her. So, that's how we did it… I like to do it that way… Showing them what it sounds like together. Asking the class to see what we did to make that work.

She and Ying’s musical collaboration occurred naturally and spontaneously rather than formally. She felt that their musical collaboration was “very easy going and laid back.” She also felt that demonstrating their musical collaboration was meaningful to her, Ying, and the students. She said, “It helps if the kids see that we are together and not that she is lesser, or I am lesser or anything. We are together. We respect each other.” She wanted students to see that she and Ying were “together” and of equal standing.

Challenges

Past Issues: Lack of Preparation to Teach

Helen shared her stories of times she faced some difficulties in the past. Some of the challenges she described were the extra work involved with having STs, handing her class over to somebody else, giving up her ownership, and class management issues. However, there was one big challenge for her when STs displayed their incompetence of STs as teachers.
With Helen’s guidance and help, most STs improved; however, some STs were incapable of developing as teachers and had “this sort of blankness” about teaching. She told those STs what they needed to do in a very specific way. She provided her advice, “Pick one of these three. What are you most comfortable with? Infuse it into the lesson.”

She shared another case that “threw me for a loop”:

I had a student teacher back off. I had two student teachers that semester. It was time for the second one to lead the class. You’re going to do that one song that you did a story.” So, I stepped outside, “Good morning, boys and girls!” She was standing by the door and literally backed into the room and looked at me with fear in her eyes and the color drained out of her face. My other student teacher looked at me like, “Yikes!” and shrugged her shoulders. She went, “I can’t do it.” So, I kind of went in and my other student teacher came out, and she was singing with them outside the classroom. Inside the classroom, I was trying to control the situation, and she did eventually teach. She said, “I’m just afraid of little kids.” And, my initial response was, “Well, then, what are you doing here? This is a lot of money to go to college. If you’re afraid of kids, why are you taking a degree that you have to teach kids?” Her response was, “I want to teach private lessons.” Then, you shouldn’t be in this program because this program is to teach a full class because you’re not going to pass, and it was very sad…I didn’t know how to react, and it took a lot of controlling to get her to do 10 minutes with the kids and then what we decided as I said, “Okay, you’re not going to start the class. You’ll have to when the supervisor comes, I’ll start the class, and you will join us and then you’ll take over.”

She was willing to offer teaching opportunities to the ST, but this particular ST backed away from the teaching opportunity and said that she was afraid of young children but interested in teaching private students. She simultaneously sympathized with the ST but was also frustrated with the ST’s unwillingness and incapability of teaching. This story indicated that STs’ lack of preparation to teach could frustrate her.

Some STs also showed their lack of focus as learners. They did not observe Helen’s teaching and were easily distracted by “writing something else or doing something else or always being somewhere else in their head.” There was also one ST who had “attitude” and was not fully engaged in learning-to-teach. She noted:
I would say, “Ms. [XX], how about helping Alexandra there? She can’t seem to find the note on the page.” But even then, she would roll the eyes, “I guess I’ll do it.” I said, “Right now, you’re here, and you have to really like them. You have to love what you’re doing. Otherwise, it makes it difficult.” If someone has an attitude, I have to cajole them. I’m very straightforward with them. You are here now you have to make the most of it now and put your positive face on and do it now. We have to exude passion and happiness over everything so that the kids can have it. That’s very important.

She had to be straightforward about her expectations of the ST and deliver the ST specific directives about what to do and how to improve. Serving as a CMT for many years, however, she has also learned how to "let it go" and overcome her challenges.

**Present Issues**

As an experienced CMT, Helen takes her challenges as they come. With Ying, she did not pinpoint any difficulty directly but did so somewhat indirectly. She occasionally helped Ying fix her English for more effective teaching. In the past, she has had a few non-native English STs whom she helped work on pronunciation or using a different vocabulary that would enhance students’ understanding. Unlike those STs, she explained that Ying did not have the same problem at all, even though Ying was not a native English speaker. She saw that Ying’s English “was perfectly understood by the kids.” She gave a specific example:

American phrases, that while it means the same thing with a different word, the phrase is different. For instance, the word to give somebody a “hint.” She said, “I’ll give you a hint.” I did this in the past, and I said, “They know the word clue because of American comics, because of Blue's Clues, which is a children's show, and in America, they know that word better.” So, little things like that.

She did not think that Ying’s delivery of instruction in English caused any issues. Likewise, it did not affect students’ learning, either. She sensed, however, that Ying could learn proper English for teaching.
She also mentioned that Ying needed to adapt to the American elementary classroom and American students as she came from another country. Her upbringing, including her cultural and educational background, was unique. She speculated that Ying might have had different teaching approaches and goals and views of students. She commented:

She came from China, and it's a very different school system. She grew up until the 10th grade going to school in China, and I said, “It's basically you come in, and you sit down and learn it. There's not a lot of chit chat.” She was astonished and said, “No, you don't do that at all.” So, getting her to open up more and be accepting of the children, participating more within the classroom were the main issue. It took a bit for her to relax into that to say, “Yes, they should be talking. Yes, they should be questioning,” and that stuff because that's what we promote as the whole questioning and talking, et cetera.

She had to help expand Ying’s ideas and perceptions about teaching and students in an American way.

Since Ying’s student teaching lasted only 12 weeks, helping Ying enough time to learn all of the essential contents about teaching was challenging for Helen. However, she also saw that Ying picked up things very quickly and adapted to teaching midway through student teaching. At first, she gave Ying specific tasks. After a few weeks, it was noticeable that Ying could do her own tasks without Helen’s guidance. She commented:

Through the years, I've gotten to know people as far as who needs me to put my arm around them and really push them along and who I can step back from and let them go. Ying was a perfect balance of that. There are certain things I needed to say, “Ms. Ying, come on in and help. Feel free to walk around the classroom.” Now she's getting up and doing that before I even say it. She’s far more comfortable with. Last week, I had a very stuffy head. I didn't feel well, and I said, “Would you do the first part of the class?” She said, “Absolutely!” And, she went with it. I was literally throwing things at her that I was going to introduce to the kids, but she did it, which to me was really great. I love seeing that.
She did not need to push Ying and let Ying do what she wanted to do in the remaining weeks of student teaching.

**Issues with Teacher Preparation Programs**

Since Helen mentors STs from a variety of teacher preparation programs, she usually has to invest much time “[looking] into the program’s booklet” to learn about the different criteria or prep work for each program. For instance, last semester, the ST’s program required the ST to put the codes from the standards in their lesson plans, instead of writing them out in the statement. She overlooked this requirement and did not know what the codes meant or how to find the codes. It was a different guideline from most programs, and she did not realize and had to learn for the ST.

With Ying’s teacher preparation program, Helen did not directly mention that she had any issues. Her communication with Ying’s teacher preparation program was by e-mail. When Ying’s university supervisor came to the school three times for Ying’s formal observation, she was able to discuss Ying’s progress and goals with the supervisor.

At the beginning of student teaching, Helen invested much time learning about their “very intensive and specific” rubrics. After she was able to understand the program well midway through student teaching, she felt that “things were running smoothly.” Then, when she and Ying’s supervisor discussed Ying’s teaching, the supervisor spent time mostly talking about social justice and how social consciousness should be raised in the classroom. She initially thought this topic could raise Ying’s level of thinking and her thinking process in creating a lesson. However, Ying expressed her concerns, “I don't want to talk about that. I want to talk about the lesson. How did I do as a teacher and
stuff.” She realized that Ying wanted to discuss more of the details of the lesson with the supervisor, for example, the content of Ying’s lessons or the teaching techniques or activities Ying can utilize during her teaching. She wanted the challenge to be balancing between the theoretical underpinnings of Ying’s teacher preparation program and the practical skill of learning how to teach.

Although Ying’s teacher preparation program had specific guidelines and expectations for professionalism of STs during student teaching, she felt that they could better prepare STs if they could expand teaching opportunities for STs in general. She commented about Ying’s program:

> Let them encourage them to teach even more…I would like to say that by the last week [student teachers] should be teaching the whole week. I can take it over the next week. There seems to be a thought process with [Ying’s teacher preparation program] that you build it and then you pull away and hand it back to the teacher. But this is [STs’] time to teach and teach and teach…Just keep teaching and take over the class. Take over two classes a grade because here's your place where you can fall down.

She was also invited to a cooperating teacher seminar at the end of the semester sponsored by Ying’s teacher preparation program. She attended a similar event before, but she explained why she hesitated to attend this time:

> I did go once. Problem with it was there weren't many other people who had music student teachers. It was a few years back. They were showing projects that were done in the classroom, and I thought, wow, this is really nice…And, they do give opportunities for us to collaborate and do things together. It's a time factor for me to get there. It's a time and place factor.

Due to time constraints, she could not attend the event this year. Since it was open to cooperating teachers in all subjects, she anticipated not many music teachers whom she could meet and interact with. She expressed a desire for more CMT seminars so that CMTs could network with each other.
She wants to find opportunities to provide her feedback to teacher preparation programs to contribute to the overall improvement of those programs. She also hopes that her feedback can translate to the more extensive program. Therefore, she suggested that teacher preparation programs need to facilitate more feedback opportunities for the current music teachers who serve as CMTs.

**Helen’s Rewards**

**Professional Development with Technology**

Helen has implemented her learning from past STs in her teaching, as each ST has had different strengths in different areas. For example, she likes to teach students a lullaby song, which she learned from an ST a while ago. Students learn how to be quiet while listening to this song. Another essential learning from STs has been technology skills. She said, “My technology skills are in the 18th century, and I didn't even get to the 19th century, please.” She learned from an ST how to codify the state and national standards on the computer. She can now search the standards by the code and put the code on her lesson plan. She commented:

She [an ST] was telling me last semester, and she said, “I just go online, and I pull out that little thing, and I cut and paste, and you leave it there.” And, it gave me the idea. This has actually inspired me. She said feel free to use it. So, what I did was I made the copy of the Pre-K up to grade 5 of the standards, and I have it in my plan book. Now I can in my lessons, let’s say PR 1.2A, and it's right there.

She was willing to be taught by an ST, exchange ideas with an ST, and also incorporated her new learning into her lesson plan.
The most significant reward she gained working with Ying was learning about new technology with Ying’s help. She often felt frustrated with new technology; however, the way Ying supported her learning was accommodating and helpful. She said, “I've had such a frustrating time with some technology that we've had, and she has seen me try to keep myself together. She was a great presence for me.”

Development and Success of Student Teachers

She feels rewarded when she sees STs developing and growing as teachers. She “loves” watching STs learn and build confidence as teachers. She feels appreciative that STs are successful during student teaching. Their success assures her that there will be more teachers teaching students music in the future. She felt the same way about Ying and believed that Ying had successful student teaching experiences. During the semester, she valued that there was a mutual exchange of ideas between her and Ying. She felt most appreciative that she and Ying could “bounce ideas off” together:

Having somebody to bounce ideas off of is most valuable to me. The most valuable thing is that I have that person that I can bounce, and I can say, “What do you think? Should I start with this or can we go to this?” She saw this mutual exchange of ideas as great collaboration that she accomplished with Ying.

She also valued what Ying did from “the tiniest thing” to her expressiveness with and passion about students. For example, Ying was very helpful in assisting and encouraging her ENL (English as a new language) students to participate in class. She gave a specific example of how Ying was helpful for one of her ENL students:

We have two girls in the fourth and fifth grade, sisters who are new, and they come from a village in Yemen. Their village dialect is not even Arabic. It's like Arabic French that is in that village…These girls, the lovely thing about them is they are very eager. It was on [Ying’s] official observation lesson day. It was Khadijah, one of the sisters from Yemen, who wanted to do something, and so
[Ying] had her come up. Now [Khadijah] didn't get it right, but she praised her for coming up…She really gets the kids involved. When I was teaching, I encouraged her to zero in on the kids who really needed help. And, she was very good about it, if I said, “Ying, I think Zoe needs some help here. Can you come across?”

She felt proud of herself as a CMT because Ying was one of the successful STs who could demonstrate her professional growth as a music educator during student teaching. Ying’s growth also motivated her to continue to serve as a CMT in the future.

**Helen’s Self-Reflection on the Semester**

Throughout the semester, Helen felt that she engaged with Ying in lesson planning, teaching practice, and reflection on teaching. She viewed Ying as a co-teacher who was capable of carrying out various tasks, keeping students’ attention, and independently getting much work done in her music class. From the beginning to the middle of student teaching, Ying transitioned solely from running the warm-up for a single class to teaching a small segment of a variety of lessons. Toward the end of student teaching, Ying was able to teach a full class alongside her. In reflecting on her time with Ying, she viewed that co-teaching opportunities with Ying fostered the mutual exchange of knowledge and collaborative work between them.

She shared her thoughts about how much she truly enjoyed being Ying’s CMT. She felt that their different cultural background affected her only positively. She also felt content to introduce the American education system and culture to Ying and provide teaching opportunities for Ying. Furthermore, they built a strong collaborative relationship together. She commented about Ying, “I would take another one like her in a heartbeat. Absolutely. She's conscientious.” She also felt gratified about Ying’s nature
and disposition as a teacher who successfully demonstrated active engagement in students’ learning.

**Areas to Improve**

The ultimate goal of student teaching was to help get Ying a job anywhere. Helen believed that she did her best job to have Ying experience all aspects of teaching during the semester. However, it was still challenging for her to introduce Ying to all of the varied repertoires for children within only a few weeks of student teaching. One area of improvement that she highlighted was that she felt that they could have built more lesson plans and have taught students based on those more varied repertoires.

In the future, she would like to have more discussions with STs. She would allow more time for STs to talk about what they want to accomplish, what they are learning, and how they are feeling about their experiences. Because she is at school for certain hours, she felt that there was never enough time for discussion with STs as much as she planned initially.

**Future Expectations**

She will continue to host STs in the future for two reasons. First, Helen believes that there are not many CMTs who are willing to take time for STs and “give things over” to them. She shared her concerns, “If we’re not going to do it, then how are those teachers going to learn? The schools need music teachers.” For this reason, she wants to continue to serve as a CMT in the future. Second, Helen enjoys having STs and working
with them. She shared her excitement about hosting two STs from two different teacher preparation programs at the same time in the following semester. She said:

[Two student teachers] have different backgrounds. So, I'll give them the freedom to collaborate. They can do a collaborative lesson. I will say, “You'll do this class, and you take this class, and that's your classroom with it. I'll give you materials if you want or you show me. I have certain themes that I do each month or every six weeks. You're welcome to join in with that, bring a song and bring repertoire.” I want to see them collaborate with each other. That's my whole idea. Before I even tell them to, they'll exchange numbers probably and the material and stuff. I love it.

She felt positive about having two STs at the same time. She saw this opportunity for them to explore their learning-to-teach experiences together. She even anticipated them building partnerships and collaborating.
Chapter V

COOPERATING MUSIC TEACHER’S PROFILE: ED

Background

Ed is a band and general music teacher in a public elementary school. He earned a bachelor’s degree in trumpet performance and an artist diploma in orchestral performance for trumpet. He has been teaching for 23 years as an elementary school music teacher. He is in his 18th year at his current school, teaching grades K–5 band and general music.

Before he started his teaching career, he was a tennis coach for ten years while performing as a freelance trumpeter. He met a school principal as his tennis student and became friends with him, and he often invited him to many of his concerts. The principal wanted to build a new band program at his school and ended up hiring Ed as a band teacher. The principal also helped Ed get into a teacher preparation program, where he earned a master’s degree in music education to become a certified music teacher in the state of New York. Ed described the principal as the “greatest mentor” in his entire teaching career and “the only reason” that he has become a teacher.

He used to have a year-round performance schedule as a professional trumpeter in orchestras, operas, churches, brass quintet, and various other occasions. Since he became too busy with teaching, he could only manage to perform six months out of each year. He also served as a New York City Department of Education music professional development facilitator in the past several years, however, he recently resigned from it due to time constraints.
His current school is located in an affluent neighborhood in New York City and serves around 550 students enrolled in P–5. The largest ethnic group at the school is white (72%), followed by Asian (16%), Hispanic (9%), African American (2%), and other ethnicities (1%). The student-teacher ratio is 16:1. Ed, as a white male teacher, can connect with students well, but he does not appear concerned about his school’s lack of student diversity.

**Ed’s Music Class**

As the only music teacher at his school, Ed has been responsible for the entire music program of all grades except Pre-K. His teaching responsibilities include teaching general music once a week to grades K–5, directing a chorus program for grades 3–5, and directing a band program for grades 4–5.

He has built the music program including general music for all grades, and chorus activities and large band ensembles for grades 4–5. He has created the K–1 curriculum with emphasis on singing and ear training, teaching pitch using solfège. Teaching general music to grades 2 and 3 and the recorder method to grade 3 is to prepare for the band and chorus program in grades 4–5. Grade 3 includes a three-month recorder program, which Ed feels is sufficient to prepare students to play band instruments in grades 4 and 5.

The current school where he works offers many opportunities for students to actively participate in the music program. For example, this year, he has launched a band program called, “Early Bird Band” for grade 5. It is a voluntary program for those students who are willing and available to rehearse before school starts. Given this involvement with his students he sees himself as an important person and takes pride in
creating these enrichment opportunities. Beyond leading his school’s music program, he also serves as a track coach. Some of his 5th grade students can see him four times in one day when they have a track, band, and general music, and chorus class with him. In our interview, he mentioned that he takes pride in serving his school community.

**Preparation and Expectations**

After about five years of teaching, Ed felt comfortable and confident about his teaching but also felt isolated about being “the only music person” in his school building. At that point, he started considering hosting student teachers (STs) for the first time. He recalled his negative student teaching experiences with his own cooperating music teacher (CMT) a long time ago, which prompted him to do his best as a beginning CMT. He commented:

> I actually had a really horrible student teaching experience, and [my CMT] was really burned out. He worked in a really bad neighborhood, and really phoned it in, and he was doing it for free credits basically. I felt like, “Wow I can do much better than this!”

When a teacher preparation program finally contacted him, he agreed to host an ST. His very first ST was a 55-year-old “music lover” who had worked on Wall Street and played advanced clarinet and piano. The ST switched career from working the Wall Street job to teaching music. He felt “honored to help this student teacher’s life and career” in music. To not only nurture a future teacher but also house another musician in his music class were “extraordinary” experiences for him as a first-time CMT.

Since this first ST, he has had more than 40 STs, with whom he had “a lot of crossover” experiences. Most STs came to him with previous teaching experiences and set their goals to become teachers because they said that they did not want to be
professional musicians. However, he saw that those STs chose their career paths as music teachers because “they weren’t great musicians.”

It took a long time for him to build the music program, especially the band programs, and to get to know his students and families and build rapport with them. For this reason, he wants to create opportunities for STs to become a part of his school community. At the beginning of student teaching, he assures STs that they are coming into “something important” and should be “mindful” of what they are coming into.

During the Fall semester in the 2018–2019 school year, Marta joined Ed’s music class as an ST. She is originally from Italy and has a strong background in piano performance. She enrolled in a public teacher preparation graduate program in New York City. Marta’s university supervisor, who had a very close relationship with Ed for many years, organized a meeting between Marta and Ed before the student teaching started. During this meeting, Ed learned about Marta’s goals and background. However, Ed believed that his CMT experiences could depend on Marta’s capability and “how far she could go” during the semester. He hoped to learn something new and different from her to enrich his music program and as well as his own professional development.

Ed’s Roles

Teaching STs “the philosophy of how to survive as teachers” and “how to take care of students” were his two primary CMT mentoring roles. He also shows STs how much he appreciates his job and students. With Marta, he also intended to show that being a music teacher was “the best job in the world.” He also wanted to share “tricks” about how to get through each week and survive in the first year of teaching and commented:
I think a lot of what I teach my student teachers is how to take care of yourself and how to have empathy for yourself because you're not going to be perfect and you're going to really screw things up. At the end of the day, you look back and say, “Okay, that was awful, but I can try this, and it will be better next time!” instead of plowing through. For me, working with student teachers over time, I've learned the same thing in a way. It's not going to be perfect. I'm not going to teach them everything. If they'll see that I love my job and have really good management skills, the kids like me and I like that, they'll see if it's for them or not. If it's not, that's okay. It’s good for them to know now and to help them figure out where they want to go...All you can do is to show them in a short time how cool this job is. Let them see for themselves when the dust settles, if they love it or not.

He initially offered as many teaching opportunities as possible to Marta so that she could explore on her own and discover her passion for teaching. He provided more than grade or one subject within her capability at the beginning of student teaching. However, he had to change his initial plan, midway through student teaching, because he was confronted with some issues with her preparation. As a result, he limited her teaching opportunities to third and fourth grades.

Teaching STs how to manage young children genuinely is another essential role that he exhibits as a CMT. He shares his management skill tactics with STs. He also demonstrates how he manages all his tasks “at a micro level and a macro level.” He noted:

I always try to give student teachers a toolbox. If something happens, they have one or two or three or four or five different things, and they can go to instead of shushing the kids or whatever, but also management of an entire group...I “throw macro management.”

He makes sure that his STs learned how to build good rapport with students, how to deal with challenging students instead of shushing or yelling, how to de-escalate difficult situations, and how not to be emotional. His ultimate goal is to teach them how to survive “out there” so that their future schools and principals can support their music
program. With Marta, he also tried to illustrate different ways of managing children’s behavior, and he called these sets of skills “toolbox.” As he remembered his first year was a “very tough time,” he wanted to teach Marta how to manage and how to handle different teaching situations.

**Guiding the Student Teacher’s Professional Growth**

**Ed’s Expectations of Student Teachers**

In addition to sharing his survival kits as a teacher, Ed expects STs to learn how to survive as teachers. Specifically, he wants STs to understand why he has been teaching for 16 years at his school, why he still likes his job so much, how special the job is, what the pitfalls of the first five years as a teacher can be, what may go wrong, and how to address those issues.

With Marta, he specified her roles. She was mainly responsible for the third and fourth grades’ general music by focusing on instructing a series of rhythm units. She taught many lessons on writing rhythms and playing rhythms on drums and led small group activities. For the lower grades, she also taught a small segment of rhythm lessons for 10–15 minutes or read books to students. In the last couple of weeks, he granted her more teaching opportunities for the upper grades.

**Coping with Differences between Ed and the Student Teacher**

He found that Marta would “not be a good fit” for elementary level. Most previous STs had so much energy and usually midway through student teaching accomplished a lot with the lower grade students. On the other hand, how she interacted
with the lower grade students was not ideal to him because she showed “low energy” in working with the lower grades. He commented:

Student teachers might not have the best pedagogy or whatever, but you can tell if they like kids, or if they get in there with them or not. It's my job to tell [Marta] that “You're probably going to be happier doing something else.” But I say it in a nice way… I think she wasn't somebody that I would recommend for an elementary school job.

For this reason, he purposefully asked her to teach grades 3–4 classes rather than grades K–2 classes which required a lot of attention and energy from teachers. Even so, he continued to expose her to the life of an elementary music school teacher, including all aspects of the job such as all the preparation, energy level, and different tasks.

**Lesson Planning**

Ed suggested that Marta imitated his lesson planning and followed his curriculum. He gave her specific directives about what to teach and how to coordinate lessons. He asked her to start by creating mini lessons based on given lesson units. He said that his teaching always began with a story. He encouraged her to model after him and assigned her to come up with a story to begin her lessons. For example, when they talked about composers, he asked her to prepare and tell stories about those composers to students.

**Mini Lessons**

Ed asked Marta to start teaching with a small segment of a lesson called a “mini lesson.” He demonstrated how to break things down by taking “lots of small steps” of teaching practice and lesson planning. He intentionally guided her learning process step by step. On a daily basis, he assigned specific parts of the lessons to her such as
drumming, clapping, storytelling, or drawing with students. He purposefully gave her a “specific job” in the lesson. These mini lessons were about 10–15 minutes segments of each lesson. He picked a lesson he knew very well, went over the lesson plan together with her, and explained his method of doing the lesson. Then, they “fed it” into the required format of Marta’s teacher preparation program. As she became familiar with the mini lessons, he extended her instruction parts and time gradually. His goal was to have her run the whole lesson.

**Tailored Teaching Opportunities**

Ed began by limiting Marta’s exposure to K–1 and fifth grade. After observing and “finding those strains” in her teaching disposition, he gauged that third and fourth grade students would be most suitable for her and could also benefit from her teaching. He also saw that she preferred to teach the upper grades and related herself more to older students. For this reason, he purposefully assigned her to teach third and fourth grades during student teaching. He believed that she would still get “a ton of experiences” and teaching opportunities with third and fourth grades. She also agreed with this placement.

**Feedback**

Ed usually took notes while Marta was teaching. After her lesson, he delivered his feedback based on his specific criteria. He encouraged her to identify her issues and come out with her own strategies, which mostly dealt with classroom management or pacing of the lesson. However, he made sure that he gave only one focal point at a time for her to work on.
Musical Collaboration with the Student Teacher

According to Ed, musical collaboration with STs could be greatly dependent on their musical skill sets. STs demonstrate different musical skill sets. For example, in past chorus classes, he had an ST who was a “great” piano player, and they often did two parts singing together. Sometimes he played the trumpet on one part, and the ST did piano on the other part. In general music classes, the ST also played the drum to teach rhythm units, and he occasionally played the trumpet to add some melody.

He shared one memorable musical collaboration with one of his past ST, who was a jazz musician and to whom he referred as “my friend.” This ST wrote a piece for which Ed played trumpet while the ST played drums. Their musical collaboration was a part of the lesson plan to teach students jazz swing and allowed students to engage in lessons “in just amazing ways.” He remembered this lesson plan as one of the best lessons that any ST ever conducted.

During Marta’s student teaching, their musical interactions were “probably the best part” of her experience. He felt that she genuinely enjoyed performing together. He said, “She was playing the piano while I was teaching or singing. She liked that the most when she was playing drums. I was playing piano in class. So, was she fond of music? Yes.” Collaborating musically was meaningful to him as it was the best way to connect with her and find out about her musical talent. Their good musical collaboration experiences helped him understand her better; he learned a lot about her country and culture and her musical background.
Challenges

Past Issues

Ed mentioned three significant challenges he faced as a CMT in the past. Although he enjoyed being a mentor other people and having good rapport with most STs, he still faced challenges with some STs who were not entirely motivated in their elementary school placement. These STs were knowledgeable of pedagogies for elementary teaching, but they could not connect with young children. They were usually more inclined to teach high school or were not interested in teaching young children.

When STs showed signs of disinterest in elementary level teaching or were more interested in teaching high school, it discouraged him from offering them teaching opportunities. He was concerned about that mindset of indifference, which could affect students and their learning. He said, “As a cooperating teacher, I can pick my battles better.” If STs were “really sympathetic” with him and willing to learn, he was willing to offer as many teaching opportunities as possible. He also helped those STs figure out what grade level fit them best and continued to help them navigate student teaching.

Ed also felt uneasy about the different teaching approaches of STs. For instance, there was one ST who was strictly religious and believed in disciplining young students by “yelling at them.” Also, there was an ST who was “too emotional” and “took everything too personally”; as a result, the ST had trouble getting along with students.

Ed confronted time constraints as a CMT. For example, when he had one prep period a day, but STs had a “million questions,” he was not able to spend enough time to answer all of STs’ questions. He had to change and re-organize his schedules to dedicate his time for mentoring his STs.
Present Issues

**Low energy and motivation.** There was one major issue that he saw with Marta. He felt that she was “very tired a lot” and not motivated enough to work with young children. Her “very low energy” added more work on his end, and affected his emotional state, and as a result, affected her progress in the end. He noted:

> I've never had a student teacher like Marta. I think it was such low energy. It was hard because I would look up during the lessons or whatever, and she would be half asleep or not so engaged. The kids would not be that engaged with her. Seeing her made me a little bit sad. Because, a lot of times, I've had a lot of other student teachers who might have been shy, but they came out of their shells a little bit. But for her, it was this constant low energy. It's a little depressing.

Although Marta explained her different upbringing and language barrier as she grew up in Europe, Ed felt these issues did not justify her work attitude toward him. Her different cultural background never affected his views on her teacher disposition. He felt that her low energy was more associated with her personality and her social skills. He commented:

> [Marta] talked about her country. Teachers would yell at you in Italy. She said that they were very strict...I can do lots of things, but I can't change who they are. I met lots of people from other countries. It was more like her—how she was around kids. I'm like, “How?” She wasn't able to make [students] feel that comfortable in large or smaller groups. It’s more like her personality… It's energy with social skills.

Regardless of numerous conversations with her, he viewed that she did not change her work ethic and attitude even by the end of student teaching. He almost felt that she did not enjoy being in his class. An illustration of this can be seen in the following comment of Ed:

> Even when [Marta] was going to be observed, she came in late. It was a half-hour before I was teaching and then she was late on the subway, so she didn't do the practice once. I even talked to her, “Look, if you had a job, you would be
fired. You can't be late. You can't do this.” That’s what she is going to put out. I'm not going to get crazy. The thing that killed me was that when she got observed, her lesson was awful.

Beyond being irritated by her poor work ethic during student teaching, he also shared his concerns about her professionalism, which can be seen in the comment about losing one’s job when one arrives late at an important event. Both her low energy and low motivation affected his perception of her ST roles and herself as a person.

**Low engagement with students.** Another major issue that he dealt with was Marta’s low engagement with students. He saw that her lesson plans and ideas were not her problems. However, he was more concerned with her connection to students. He noticed that she demonstrated her classroom management skills poorly. She would just call out or “shush” students and demonstrated “very little” positive reinforcement for them. She also tended to sit on the side rather than actively engaging in students. He expected her to learn how to engage with students on her own as she built her experiences. Most STs came up with their own solutions naturally, but for Marta, “it was not natural.” He commented:

> During the first week of student teaching, I'd be like, “See this, go sit with [students].” Eventually, [other STs] would know how to do that. But [Marta]would never do that. I would always be like, “Can you go sit over there now?” Or, when I want her to look and try to find something, but she couldn't take that initiative. So, I would definitely have to direct her, which is definitely a little bit strange because she's not engaging with the kids. Again, I wasn’t bothered by it because I've been through it so much. If it was my second year having a student teacher, I'd be like “I don't want to have a student teacher.” I would try to expect things out of her that I wouldn't get, and it'd be bad for me and the kids and everybody.
**Issues with Teacher Preparation Programs**

Ed has hosted the majority of his past STs from Marta’s teacher preparation program. He has developed a very close relationship with this university supervisor at her program. He described the university supervisor as “very real,” who knows known well and has shown respect toward him for a long time. Ed has also developed a deep trust in the university supervisor. Ed believes that the university supervisor can find STs who fit into his school community. He commented:

> I loved [Marta’s teacher preparation program] because I got to know [the university supervisor] and he got to know me. He would often have me meet who might work with me, which was great. I thought it was nice to know who would be with me and my kids. I’ve known him forever. He would always come and visit me and check in, and now he basically leaves me alone and checks in with me to make sure everything’s okay.

As he had a collaborative relationship with Marta’s teacher preparation program, the university supervisor hosted him to present for their STs’ seminar classes. Ed has presented at the seminars many times as a guest speaker sharing what his criteria for teaching are and how teachers can *carry out* the criteria rather than being “obsessed” with assessment rubrics.

By contrast, he shared his stories about another teacher preparation program that he could not build any relationship with. Due to no continuity of university supervisors, he had to get to know three different university supervisors in a very short period. For this reason, Ed strongly prefers to host an ST from the teacher preparation program with whom he has already developed a close relationship with.

Ed also believes that teacher preparation programs should require STs to have longer fieldwork experiences and help them work with classroom management skills. Additionally, offering free tuition vouchers for coursework is not something he will ask
for as compensation. He does not feel that he needs more coursework as he has already had his master’s degree plus 30 extra credits. Plus, he does not have time to take any coursework. Ed suggests that teacher preparation programs need to provide another way to compensate CMTs.

**Ed’s Rewards**

**Development of Student Teachers**

Ed feels rewarded when STs starts showing their understanding and love of young children throughout student teaching, although it can take a long time for some STs. For example, there was one ST who was very nervous and afraid to jump into teaching at the start of the semester. Later on, this ST became “emotionally smart” with students and learned “how to push or not to push” students. He saw this ST developing “genuine love” for students and “coming out to love” being around students.

**Professional Development**

He likes to learn from his STs’ different skill sets and their different teaching ideas. He initially shares his teaching ideas with his STs, then has STs build upon so that they can “go to different places” that he may never think of. Ed also believes that STs often bring a variety of teaching ideas. For example, he has modified and still use a songwriting lesson plan created by an ST. If he likes the lesson plans that he creates with STs, those lesson plans become a part of his curriculum. STs’ ideas have remained in his music program; as a matter of fact, 50% of his current lesson plans were originated from his past STs’ ideas.
With Marta, he also learned from her musical ideas and talent as they often shared their content knowledge. He recognized her musical talent and saw her as a good musician who could support and contribute to his class in many ways. He described that she had “really great” piano skills and “good ideas” for the music curricula. She did not sing much compared to other STs but played “a good amount of piano” and drummed a lot to support his class. Having her also benefited his students because they could learn from her different skill sets. He commented:

I love having all the different skill sets in this room, and the kids get to experience those skill sets. Even though, again, I looked at 40 student teachers, [Marta] was definitely not top. She still brought things to it because she played the piano really well. We were talking about Bach yesterday with younger kids, and she played Bach. I was talking about the Goldberg variations, and I was helping her play. She was able to accompany things. How she also really adds to it is she's a really good drummer. In the chorus, she's playing drums. That was the different skillset. She's working on these new lessons about Beethoven, and she has all these different ideas. I'm helping her take those ideas and turn them into lessons. We both learn from each other with that. We'll pick creations.

He helped her showcase her musical talent in an educational setting. He felt accomplished as a CMT because he was able to highlight her musical skills during student teaching.

Ed also believed that all of his CMT experiences had made him a better teacher. On a daily basis, he forced himself to slow down things and get the structure in the classroom to model for STs. His CMT experiences prevented him from becoming “lazy and sloppy” and helped him become a good modeler and responsible mentor. He explained:

My life was better having student teachers. Like a headlight. I had that help from this great student teacher from [a teacher preparation program]. She was so cool, and that's my reward. When [student teachers] are so engaged with kids, that's the price to pay.
Marta’s roles as an ST also influenced him as a CMT in slowing down his teaching process and making his classroom more structured. He commented:

I'm making it a little more structured and because she's been with me from the beginning. It makes me slow down and structure it. Even when [students] are going to groups to do a drawing and other thing. I have spots along with the rooms so she can do it, so I can really break it down and in a way that makes my life easier too. If it was just me, I’d probably be lazy about it, and I wouldn't do it. But it makes me like, “Oh, she needs to learn how to do this.” That actually helps me too. It makes me slow down.

He valued “this really special job” as a CMT and his opportunities to guide an ST like Marta who was not fully committed to become a teacher.

Ed’s Self-Reflection on the Semester

In the past, Ed has reckoned how to take care of one another in the classroom and how to include STs in the “whole process” of teaching. However, he got disappointed with Marta’s disposition as a teacher and work attitude. He intentionally guided her differently compared to other STs. He had to break down and slow down all aspects of his teaching process for her and limited her exposure to certain aspects of teaching.

Among about 40 STs, he regarded Marta as one of his “weakest” STs because she had very little energy, did not engage with students actively, and had an “apathetic” demeanor. He could not give her as many teaching opportunities as he wished, compared to other STs. Right after her placement, he already had another ST in the remaining semester and during the interviews, spent a good amount time to talking about other ST, instead of Marta. He compared this new ST to Marta:

I've had 40 student teachers and [Marta] was definitely one of my weakest because she had very little energy, and she wasn't very engaged with the children. Even though she was very nice, she's so apathetic and really low energy…I didn't have her teach as much as I would have [had] other student teachers teach. I have
a new guy already. He's teaching more than [Marta] did, because he has tons of energy. He loves it. He loves kids...I'm like, you can do this, you can do that. Even [if] I would say, “Do this,” she wouldn't really complete the project, and she wouldn't really follow up so well.

He was still able to manage his negative feelings caused by disappointment and conflicts with her, even though Marta did not meet his expectations, unlike most STs. He would have pushed her more aggressively if he was a beginning CMT. He has learned, however, pushing STs to meet his own goals and expectations would not always work. Instead, he has developed his understanding of different types of novice teachers and their challenges as an experienced CMT. He commented:

I think a good teacher can push kids in the right way and understand when to push and when not to push. Since I've been doing it so long, I know when to push better and when not to push. I'm getting much better at that with student teachers. Whereas, when I was younger as a younger cooperating teacher, I might have forced [Marta] to get in there with other kids and do these things and then it would have been not so comfortable for everybody.

He felt “more relaxed” about the differences between him and Marta and tried not to get upset by her missteps. He noted:

If you come here, you should not be on your phone. I had to talk to her about being on her phone. If you come here, you need to be on time. If you come here, you do a lesson plan. They need to prepare early. But I don't think it would help because when I had those conversations with her, it didn't really change. I think in a way, I handled the situation really well. If this wasn't my first-time being a cooperating teacher, it might have been my last. Because I see the good of doing it.

He viewed that he handled his issues with Marta well. He stayed positive and appreciated that he was able to serve as a CMT.
Areas to Improve

He shared his ideas about how he could have mentored Marta more effectively. He regretted not being able to deliver and emphasize his clear expectations of her at the beginning of student teaching. He said, “I've never felt like I've had to say that I would actually give her clear expectations in the beginning.” He felt that Marta might not have a successful student teaching due to lack of understanding of his expectations as a CMT. Through his experiences with her, he realized that sharing his goals and expectations with STs at the beginning of student teaching could significantly affect STs’ performances.

Future Expectations

He has also helped some of his STs find jobs. He gave a specific example:

It's what [student teachers] put in, and they get out of it. For example, I have this great student teacher. I couldn't believe how good he was. He was a professional singer and taught me how to sing. I sing so much better with kids because of him. He put in so much extra work here. I knew of the job that opened up in Brooklyn. My wife was an assistant principal, and then we got him on the interview [list], and he got the job. I have a lot of like contacts and resources, and if somebody was really great when they're here, I really feel like I can help them. I still have relationships with 50% of my student teachers.

He wants to continue to mentor STs and to help them find jobs as long as they were ready for this career.

Ed believes that he has been growing as a CMT. He would continue to take STs in the future because of the “net gain.” He said that he might confront some struggles with dealing with STs or preparing for the edTPA (Teacher Performance Assessment). As a mentor, Ed, however, solely believes that his benefits and rewards outweigh his challenges as he commented:
There are some things that can be really annoying. They show up, and they ask you about the edTPA. You realize that some of them are younger and maybe if this isn't their calling and all of those things, but then that net gain, 85% of those student teachers I've had, I'm happy to have the help there, bring more energy. Thirty-two kids in my next class and I have a student teacher who is going to come help with that and that net gain outweighs the bad stuff.

Ed hopes to learn from his future STs. He believes that his future CMT experiences will make his music class better for his students, STs, and himself.
Chapter VI

COOPERATING MUSIC TEACHER’S PROFILE: ALLISON

Background

Allison is in her 26th year of teaching at a private elementary school (P–4) of approximately 380 students, where she teaches general music and chorus to grade 2–4. She studied classical piano at a well-known high school specializing in performing arts, majored in voice and composition in college, and later went on to complete a master’s degree in music education. She is a certified Orff Schulwerk instructor and also trained in Kodály.

She started her teaching career at her current school and has had multiple roles. Prior to her current appointment as a full-time music teacher, she has taught piano and voice in the afterschool music program of the school. She became the director of the afterschool music program, where she supervised 16 music teachers, conducted classes and private lessons, did scheduling, and maintained the quality of the program. After a while, the school appointed her in a part-time position, then moved her to the current full-time position to teach general music and chorus to grade 2–4.

Her elementary school is a part of the coed independent college-preparatory school system that also has middle school (5–8), and high school (9–12). The school offers music programs to all grades and has full-fledged instrumental programs starting in grade 5. There are five choirs and six bands and orchestras in middle and high schools. In middle school, 100% of grade 5 and 6 students learn an instrument.
The largest ethnic group at the school is white (80%). This is followed by African American (10 %), Asian (5 %) Hispanic (4 %), and other ethnicities (1%). The student-teacher ratio is 7.8:1. According to Allison, the school’s student demographics as a relatively upper-middle class composed of the predominantly white student population.

The new director of diversity has been working very hard in the last couple of years in order to better reflect the population of New York City. Allison values her school’s commitment to diversity and supports student learning about diversity. Being a white educator at a school with the predominantly white student population, Allison desires to see people of different backgrounds as teachers and in positions of authority.

**Allison’s Music Class**

She currently teaches chorus and general music to grades 2–4 and recorders to grade 4. Over the course of years, she has built her own curriculum based on a comprehensive sketch of each grade. Employing a variety of musical activities, body movements, and songs from Dalcroze eurhythics, Kodály, or Orff Schulwerk is essential in her music instruction. She often discusses the scope and sequence of the elementary music curricula with another music teacher who teaches Pre-K to grade 1 at the school.

The primary goal of her music program is to prepare elementary school students to maintain the quality of bands and orchestras’ in middle and high schools. She tries to ensure a thorough musical grounding for elementary school students so that they can learn all transferable skills and make a successful transition into band and orchestra members in the middle and high schools.
Changes in Allison’s Music Class This Semester

Her music class schedules changed tremendously since the new school year started. The school used to have a six-day cycle but switched to a seven-day cycle. As a result, sometimes she could go for nine days without seeing a class. This schedule change affected her not only as a classroom teacher but also as a CMT because her new student teacher (ST) might not participate in all the music classes. She has voiced her concerns about this new schedule to school administrators.

Allison’s Music Teaching Philosophy

She shared her educational philosophies and practice as a music educator, which might have impact on her roles as a cooperating music teacher (CMT). First, Allison believes that being present with students all the time during instruction is very important to any music teacher who hopes to connect with students. She tries to be present with students by being a great listener and knowing each student’s needs. She also often checks in with students by asking questions to encourage them to think in metacognitive ways such as “How am I doing? What am I struggling with? How can I fix it? Or, what are the things that I can do to make it better?” Second, Allison cautions that teachers may easily get stuck in ruts or become autopilots. To prevent this, she suggests that music teachers need to be flexible and creative by switching gears, bringing a variety of activities, or paving a million different paths to help students achieve their learning goals. Third, viewing students as learning teammates is important to her. As learning teammates, she stressed that abundant communication should be essential to build good rapport with students. Lastly, Allison believes that music teachers should be prepared with multiple different ways to develop students learning goals. She commented:
You can have the most beautiful lesson plan on paper on the planet, but oftentimes, it may not work, and you have to know how to regroup on the spot. If you know how to improvise and what the ultimate goal of the lesson is, there are many paths to the same goal at the same finish line. So, there's not only one road there. You really should be prepared with like four different ways to get there.

Allison believes that music teachers also need to be flexible and spontaneous to improvise lessons to reach to the ultimate student learning goals.

**Preparation and Expectations**

She became a CMT for the first time when a teacher preparation program contacted her to host an ST. Her first CMT experience was enjoyable, beneficial, and enriching because there was mutual learning for both her and the ST. This experience also helped her solidify her own teaching philosophies and methods through reflective work with the ST. She regarded her first ST as a co-teacher. She has had six STs who were predominantly white, and one Middle Eastern and Asian ST.

During the Fall semester in the 2018–2019 school year, Evelyn joined Allison’s music class as an ST. Evelyn was a senior student at a private teacher preparation undergraduate program in New York City. Evelyn has a strong background in piano performance and shows interest in elementary general music pedagogies.

Before Evelyn started, Allison felt prepared to host Evelyn. Although she usually spent limited time with STs, she would try to maximize time with Evelyn, especially in lesson planning. She was also willing to try something different depending on who Evelyn was. She hoped that Evelyn could address any question or issue directly. Not being a mind reader, as a mentor, she cannot assume if STs have a question or an issue unless they ask her directly. To allow for that, she was planning to do “periodic check-
ins” with Evelyn based on the goals before student teaching began. She also wanted to see Evelyn’s teacher preparation program laying out the practicum in detail. She also hoped that Evelyn’s program could provide her more teaching opportunities, including full teaching in the last week of student teaching.

Midway through Evelyn’s student teaching, Allison anticipated learning new songs or teaching ideas from Evelyn. She also expected to see continued professional growth in Evelyn in the remaining student teaching. Specifically, she hoped to see more “professionalism” in how Evelyn was able to present a lesson and talk to students.

**Allison’s Roles**

Different levels of readiness in each ST have affected Allison’s roles as a CMT. She makes sure that STs understand methodologies in music classrooms. To achieve this goal, she always encouraged STs to jump in if they were ready to take the lead. Some STs with prior classroom teaching experiences could participate in all aspects of her teaching already from the beginning of student teaching. STs with less teaching experiences were still encouraged to participate in lessons rather than observing her teaching so that they could learn how to create or execute a lesson.

With Evelyn, her primary role as a CMT stayed the same as the previous experiences, helping Evelyn learn how to teach young students and understand methodologies to teach young students in a music classroom. She was focusing on teaching Evelyn “how to be present” with young students in those particular grades. She viewed herself as a critic, as she continued to offer constructive criticism to improve Evelyn’s teaching practice.
She saw herself as a mentor by “sharing the whole person,” being open and honest. Getting involved with STs’ personal life is essential to her. If there were hardships in an ST’s life, she makes sure to hold the professionalism and to reduce the impact of outside struggle on his or her performance during student teaching. Allison lets STs know if something is going on in her own life. However, at the same time, keeping professional boundaries with STs is vital as a CMT. She noted:

As a mentor, relationships with STs need to be on a personal level. She noted: I'm open to hearing about their life. We're human beings. We have other things that we're doing. I think it's important that they don't feel like they can't share any of that with me. At the same time, I try not to be inappropriate. Of course, there are always boundaries that are really important, but you want to be able to share the whole person. If there's strife or there's something going on in their life, then that's going to impact performance, that's going to impact. So, it's good for me to know. If there's something going on in my life, and I feel like I need some extra help, they should know that I'm going to be short tempered. You need to know about each other.

**Allison’s Perceptions of Student Teacher Roles**

Allison asked Evelyn to do several tasks in the classroom. Evelyn worked as a teaching assistant, mostly. For example, Evelyn assisted her in supervising 25 students who came in and practiced the recorder every morning. It was an optional program, and it was very challenging for Allison to manage 25 students by herself. With Evelyn, she was able to divide the 25 students into two subgroups. Evelyn was in charge of one of the two subgroups and helped them practice in the hallway. Evelyn carried out various administrative tasks, such as listing and copying things, which was a big help for Allison.

She also described Evelyn as a co-teacher, as Evelyn was developing a “lovely demeanor” with students and was becoming more comfortable in front of students. She
acknowledged that Evelyn did an excellent job delivering one lesson that they planned
together using visual imagery. She felt that it was interesting to see how natural the flow
of Evelyn’s teaching was.

**Guiding the Student Teacher’s Professional Growth**

**Coping with Differences between Allison and the Student Teacher**

Allison saw herself like a “sergeant” who gives orders in the classroom. By contrast, she saw Evelyn as more easygoing. This difference in character was not an issue but helped to inform her as a mentor. She commented:

[The difference between me and Evelyn] hasn't been an issue by any means. If I would need her to do something or want her to do something, I just asked her. Sometimes, I have to ask for her opinion, because I really want her opinion. I encouraged questions and tried to check in back at that list, especially after her teaching.

She felt that Evelyn was very cooperative. For instance, she could freely ask anything of Evelyn and solicit Evelyn’s opinion if there were any conflicts between them. Checking in with Evelyn by asking, “How are we doing on this?” helped her find out about any conflicts or issues with Evelyn.

**Setting Goals**

She interviewed Evelyn before student teaching started. She wanted to call it an interview, not a meeting. During this interview, she asked what Evelyn wished to accomplish during student teaching:

“What are you want to get out of this?” Goals are important to be able to state at least three so that we can chat, and I write them down, so I can check back and say, “How are we doing on these and what do we need to work on?”
Although Evelyn did not have clear goals of student teaching during this interview, she tried to help Evelyn to keep two big questions in mind: “What was she trying to have students understand?” And, “How was that knowledge demonstrated?” She continued to discuss the goals with Evelyn and checked back throughout the semester.

Her ideal goal was to co-teach with Evelyn when Evelyn felt ready to jump in. She also continued to encourage Evelyn to jump in during student teaching.

**Reflective Work**

Allison and Evelyn spent much time identifying points of strengths and weaknesses. Initially, Evelyn had a hard time doing this. Allison continuously supported Evelyn’s self-reflection to find what she needed to work on and improve. She commented on this process:

> In the beginning, I asked [Evelyn] what she wanted to accomplish, and it was very clear that in terms of her goal, she didn't even really know what she knew and what she didn't know. The first one was to identify points of strength and identify points of weaknesses. She actually identified the management weakness along with me. That was how we pinpointed different things to work on. And, whenever she would teach, I would say, “Okay. So how do you think that went?” I usually asked her a lot of questions, and then if I felt like she was getting picked up on what she needed to know, then we worked with that. But I felt like if she missed the thing entirely, then I find them.

She asked Evelyn many reflective questions to help Evelyn think through and come up with the focal points to work on during student teaching. Evelyn eventually identified a lack of classroom management skills and pacing issues as weaknesses.

Initially, she did not set out to guide Evelyn differently than other STs she had worked with in the past. She evaluated Evelyn as a very warm and friendly teacher who was able to present learning materials in a clear and lovely way to students. However, Evelyn was not entirely comfortable taking control of the class. It was not surprising to
her that Evelyn had this issue as she has experienced the same issue with other STs. In general, she spends much time talking about classroom management skills, as most STs are new to classroom teaching.

However, unlike those past STs, the main focus was on the pacing of lessons for Evelyn, which was a new and different concern for her. Once Evelyn figured out her areas to improve, Allison focused on improving Evelyn’s classroom management skills and pacing of lessons. She expressed that she wanted to “take care of” Evelyn’s pacing of lessons and help Evelyn improve this specific area.

**Lesson Planning**

To guide Evelyn in lesson planning, Allison first independently examined Evelyn’s paper lesson plan. Then, they found time together to discuss the lesson plan. In addition to the goal, she regarded the sequence as the most critical component of each lesson plan. She gave an example that teachers could easily miss a part of the sequence or reverse certain steps; as a result, the lesson would not work. She engaged in Evelyn’s reflection in order to analyze the reasons why the lesson did not work:

I examine my student teacher’s lesson plan on the paper. I have to do that. It's a process. And then we talked about that. The most important thing for me in a lesson plan besides the goal is the sequence. Because sometimes you miss it, you miss a piece of the sequence and it doesn't work. That's tragic because you have the whole thing there, but you like reversed step five and six and it didn't work. Sometimes, you have to really analyze why it didn't work. I think it's important in the beginning and it's important to write it down. I always say this to Evelyn too. I say, “Let me look at what you have because I don't do a lot of that now because I've been doing it for so long.”

She emphasized reflective work as teachers as she engaged in this process with Evelyn so that Evelyn could also learn how to reflect.
As a beginning teacher many years ago, she used to write down many lesson plans. Now, as a CMT, she required Evelyn to write down lesson plans in order to work on an effective sequence and flow of lessons. She reminded Evelyn of the importance of writing as many lesson plans as possible as a beginning teacher. She also shared her lesson plan template from her teacher preparation program in order to model how to construct a lesson plan. Given the importance of lesson planning, she planned to dedicate more time to work on this with Evelyn in the last month of student teaching.

**Modeling**

She also had Evelyn model her teaching. In general, she did not have any “hard or fast rules” about what Evelyn should or should not do. There were a few times that the sequence did not work in Evelyn’s teaching due to the newness of a lesson plan. She demonstrated how to reflect on, modify, and re-attempt the lesson plan so that Evelyn could model her teaching. She had Evelyn experience the process of lesson planning deeply and thoroughly while being flexible and creative.

**Feedback**

Delivering feedback immediately after Evelyn’s teaching was the most important task. She usually took notes to remember what to tell Evelyn and brought up no more than three points at a time. Based on her past experiences with STs, most STs could not take up more than three points of feedback in a given time. She felt that Evelyn would have a hard time to fix more than three points at a time.


Musical Collaboration with the Student Teacher

Playing music together is a social activity to Allison. For example, she was working on an arrangement of a two-part piece and asked Evelyn to sing one part. As they sang together, both heard how the arrangement was going to sound so that they could use the song to teach students. She commented on why this musical collaboration mattered to her:

I think it fosters growth and the student teacher for sure. It's fun for sure to be able to work with someone and not always be teaching somebody and also in the collaboration you discover things about yourself. I think working in a relationship with someone else is always important. It's productive. It's also enjoyable. Music is a social thing too.

Collaborating with Evelyn was not only fun but also let both parties discover their own musicianship. She mentioned that this musical collaboration was a very productive activity to help relationship building with Evelyn.

She actively collaborated with Evelyn in practicing music instruction. Evelyn was supposed to work with her three days per week but ended up coming to school almost every day. She was a tremendous help in chorus classes, helping students learn parallel harmonies. She usually took one side of the chorus while Allison took the other. She also sang with students to bolster that side and helped them find notes. She is a pianist but did not have a chance to play the piano in class. Instead, she played the recorder with students many times and helped the recorder students. Allison frequently assigned her to work on certain things with a small group of recorder students in the hallway.
Challenges

Past Issues

Allison shared her stories of when she had experienced as a CMT in the past. There was one situation where there appeared to be a personality clash between her and an ST. Unfortunately, the teacher preparation program had to intervene in the case. These very uncomfortable and awkward experiences characterized what she called as a “tough semester.”

There was another case of one particular ST who was not interested in teaching at the elementary level. It was a disappointment for her because she perceives student teaching as a “massive opportunity” for STs to learn as novice teachers. Since then, she hopes for “real” STs who are willing to teach at the elementary level.

There was also one ST who was less “intellectual” about the reflection process because this particular ST did not know how to be intuitive and work with students at the moment. It was a challenge for Allison not to step into the ST’s teaching so that the ST could control the situation by oneself.

Another challenge was that when an ST was not a native English speaker, the delivery of instruction was not clear to students. In this case, students immediately noticed a difference between her use of language and the ST’s use of language and subsequently got confused about the instruction. She holds the opinion that how teachers communicate ideas with students is critical, therefore the way that teachers present ideas should be very specific, consistent, and clear to students.
Present Issues

**Time constraints.** With Evelyn, time constraints were a significant challenge for Allison. She was always busy with preparation for performances and teaching schedules; as a result, she ran out of time quickly and could not spend enough time to help Evelyn improve lesson planning. Helping Evelyn with lesson planning was long, challenging, and “the hardest part of mentoring.” Sometimes, this process would take more than a whole period in order to cover various topics. Allison stressed that the topics should include how to find a part that entails a concept, how to extract the concept from that part, what the activities and the sequence of the activities to choose, and how to present it initially. Allison also believed that her time constraints impacted Evelyn’s development in lesson planning in the end.

With Evelyn, her CMT roles required a lot of focus and effort outside of her work on her students. Nevertheless, she took her roles as a CMT seriously and worked hard to help develop Evelyn’s learning to teach throughout the semester.

**Lack of independence in the student teacher.** One specific challenge was that Evelyn did not come up with many lesson plans of her own. Although she addressed this issue to Evelyn during the semester, Evelyn continued to rely on her. In this way, she saw that Evelyn was an absolute beginner concerning creating lesson plans. Evelyn was also heavily dependent on her and followed her directions strictly. For example, Evelyn was not able to take activities and align them with the goal and was unable to carry this process out independently. Allison found it frustrating to dictate every step of teaching.
Issues with Teacher Preparation Programs

There was only a minimal level of communication between Allison and Evelyn’s teacher preparation program. Evelyn’s program reached out to her, however, when there was communication, it was only about how Evelyn was doing. She commented:

I must confess I do not communicate a lot with them. They communicated with me. They let me know what I need to do by email. Although I met the supervisor when she came to school for formal observations at least twice or three times during student teaching.

She wished that she could have shaped Evelyn’s teacher preparation program but was unsure if there would be any impact.

Allison also suggested a master class that STs can attend to watch how different veteran teachers teach, like musicians do at masterclasses. She noted:

It might actually be more useful to have more of an impact on the student body. Maybe go in and do a master class, the way musicians do masterclasses, where you could watch a couple of different people teach maybe the same concept and have each student learn from each other and then critique each one in front of all of the kids. I don't know if that's something for a cooperating teacher to do or if there is a class like that.

In general, Allison believes that teacher preparation programs have more impact on STs than individual CMTs. She also believes that STs will significantly benefit from this type of learning session sponsored by teacher preparation programs.

She also suggested that all elementary school music teachers need to be trained in Dalcroze, Kodály, and Orff Schulwerk. She cautioned that novice music teacher would be lost without one of those training. She has voiced this issue to teacher preparation programs and has recommended offering those training to STs as part of the programs.

Allison believes that compensation for CMTs can be re-worked. In the past, she has received many tuition vouchers from different teacher preparation programs;
however, she could not find any course that she wanted to take. Although she felt that free coursework could be an “excellent reward,” she acknowledged the challenge of taking advantage of a tuition voucher for classroom teachers with busy teaching schedules. Instead of coursework, she suggested compensating CMTs with cash equivalents of coursework, which she felt would be more useful.

**Allison’s Rewards**

**Personal Benefits of Being a Mentor**

The personal benefits of being a CMT were very high because she enjoyed mentoring and shaping Evelyn’s early career. She noted that any CMT can feel rewarded when watching their STs’ professional growth at their chosen discipline. She commented:

> I love a social aspect of it. I enjoy mentoring. I like to see people grow. It's rewarding to me. It's teaching on another level...I've been teaching a long time, but I know what I know, and my situations tend to be similar. So, [my experience] keeps reinforcing itself. But, if someone comes in here new and says, “Wow, it's interesting you do it that way. Did you ever try doing it this way? I want to do it this way. Can I try it that way?” And, I'm like, “Yep, go ahead!” When it works, it’s great.

When STs are able to come up with their own ideas, it is the “best reward” to her.

**Team Teaching**

She also valued the opportunities to discuss teaching ideas and team-teach with Evelyn. Even when Evelyn’s ideas were radically different from hers, she still saw them
as informative. She was willing to take Evelyn’s ideas and expressed her enjoyment of the process of “back-and-forth collaboration.”

**Professional Development**

Mentoring STs has also been active forms of professional development for Allison. She described mentoring experiences as a learning opportunity for herself. She also felt that she learned from Evelyn in a pronounced way. She was able to discover new ideas, materials, concepts, and approaches by working with Evelyn. Although she has been teaching a long time, she acknowledged that she does not know everything since she usually faces very similar situations. Having another teacher in the classroom exposes her to new teaching experiences.

She also described a “mirror effect” when referring to Evelyn and previous STs. She noted:

> In a very obvious way that if [STs] are watching you, and then you watch them and it's like watching yourself. If you're doing something and it's not working, you see it right away when you're watching, because they mirror back things, too. But I also learned when they do things that are all their own, and I'm like, “Oh! Look at that! That's cool!” That's the best scenario. When you can really learn from each other.

By a mirror effect, she meant that Evelyn’s teaching was a reflection of her teaching. Observing Evelyn’s teaching helped her crystallize her own methodologies and see “which methods would work, kind of work, or would not work.”
Allison’s Self-Reflection on the Semester

Allison felt confident about what she did for Evelyn’s professional growth as she could witness the significant growth and a big step forward in Evelyn’s. She noted:

I would certainly hope that I had an impact on my student teacher. I'm pretty sure that I did. I saw [Evelyn’s] growth. It depends upon the experience level of the teacher that you're getting because if they've been in the classroom before and they've done a certain amount of teaching, I think the growth has maybe not as obvious and might be a little bit more subtle. But there was big growth from Evelyn, and there was also a big step forward.

There were several ways, which Evelyn’s grew. She thought that Evelyn was very “tentative” at first and “a little too shy” at the beginning of student teaching. Throughout student teaching, however, Evelyn started demonstrating initiative to be in front of students and “got a lot stronger” in classroom management. Evelyn also became more definitive with the actions and directives to the class.

She also felt that she built the experiences together with Evelyn; however, being a CMT has been a big responsibility for her. Sometimes, she thought that she has been too hard on herself and has been under pressure to do more.

Areas to Improve

As reflective work was a big part of her tasks as a teacher and CMT, she had some thoughts about what went well and what did not go well with Evelyn. She regretted that she could not spend enough time to help Evelyn’s lesson planning. She commented on this challenge:

The one thing that I think I was a little too laissez-faire when helping [Evelyn’s] lesson planning. I feel like she didn't really learn how to do that here. I felt like she wasn't getting a lot of instruction. I probably should've said, “No, you have to do it now!” The problem is that I'm always under the gun with performances and
things like that. That's part of the problem is that I run out of time after a while. I can't say I can spend a whole like period with her, but I think that has to be part of the process where I say, “Here’s the goal. How are you going to extract that concept from that piece? What are the activities, what's the sequence of activity, how are you going to initially present it?” That's the hardest part of teaching really.

She described the process of lesson planning as “sculpting a lesson.” She found this process itself very challenging and even more challenging when she needed to help STs plan a lesson due to her time constraints.

She also viewed that Evelyn was not successful in improving her lesson planning. However, she regretted not being able to find ways to address the issue more diligently and directly. She also expressed her desires to learn how to sculpt a concept and how to collect and curate activities that can support student learning goals. Moving forward, Allison hopes to use her prior learning experiences to help STs to come up with effective lesson plans.

**Future Expectations**

She will take more STs in the future. She loves the social aspect of being a CMT. She also enjoys the back-and-forth collaboration, mentoring, and seeing novice teachers’ professional growth. She finds the whole experiences to be enriching, gratifying because it allows her to “teach on another level.” Although she felt that it would be easier to have her own agenda, she never set out to be that kind of teacher. Instead, being open and willing to learn from STs has been a critical agenda to her as a CMT. With future STs, Allison conveys that she will continue to encourage them to be open and willing to try new things with her.
Chapter VII

DISCUSSION

Introduction

I present an analysis of the findings concerning two prominent themes: professional competencies and personal competencies of cooperating music teachers (CMTs); I also revisit the conceptual frameworks. The discussion addresses the research questions that framed this study and each section provides an interpretation corroborated by findings, examples, and related literature.

The first section covers the CMTs’ professional competencies, which stands out in defining their roles as professionals, their knowledge of profession, and their proficiency as reflective practitioners. The second section treats personal competencies of CMTs, including some negative emotions dealing with challenges, overcoming those challenges with resilience, the rewarding nature of the CMT role, and the impact of their positive past CMT experiences. The final section analyzes the outcomes in the context of the conceptual frameworks.

Professional Competencies in Cooperating Music Teachers

As many music education researchers have recognized critical roles of CMTs, participants in this study also recognized their roles in helping student teachers (STs) achieve success in student teaching (Drafal & Grant, 1994; Krueger, 2006; MacLeod & Walter, 2011; Smith, 1991). In order to perform their CMT roles successfully, they took
their responsibilities and tasks as CMTs both ethically and professionally. Their professional demeanor and performances were embedded in all aspects of teaching, which were also pivotal in mentoring STs and in offering STs the best learning-to-teaching experiences. Therefore, professional competencies were central to how they viewed their CMT roles and how they guided STs professionally. I examined how participants defined their roles professionally and how they conveyed professional competencies while mentoring STs.

**Role Defining as a Cooperating Music Teacher**

There was a wide range of descriptors in relation to participants’ perceptions of their roles. The way they defined their CMT roles were complex and multifaceted. They also implied many additional roles when explaining certain situations, portraying their challenges and rewards, or recounting how to guide STs and collaborate with STs.

All of the participants acknowledged their roles as modelers, mentors, and collaborators. Helen described her role as a guide, helper, and supporter. Ed exemplified his role as a mentor, guide, and modeler. Allison directly mentioned her role as a mentor, instructor, and critic.

**Modeling.** Ganser and Wham (1998) discussed how cooperating teachers could act as role models. Cooperating teachers can be “modelers of practice” (Clarke, Triggs, & Nielsen, 2014, p. 176) by guiding STs from imitating cooperating teachers’ teaching strategies and techniques to developing STs’ own teaching. However, viewing cooperating teachers as modelers can go even further and may be associated with professionalism. Goodfellow and Sumssion (2000) highlighted cooperating teachers’ efforts to become “positive professional role model[s],” who can offer authentic learning-
to-teach experiences and a more practical teaching practice than the standards of university education. Participants in this study also demonstrated their effort to become professional modelers. They shared their skill sets, knowledge, and standards with STs as competent professionals. They facilitated professional competencies in all aspects of teaching while being modelers.

Helen demonstrated how to plan lessons, how to set appropriate learning goals, and how to instruct lessons for Pre-K students since Ying’s focus needed to build her teaching experience with Pre-K students. She also modeled different types of children’s repertoires that were acceptable or unacceptable to use and various types of activities for the repertoires.

However, Helen appeared as a modeler most clearly when she demonstrated how she was able to handle difficult situations concerning classroom management skills. She exhibited her skill sets, knowledge, and experience of classroom management for Ying to model. She often simulated her actions and words to demonstrate how she would handle a certain situation. Furthermore, she showed how she would reflect on her own classroom management skills. During discussions, she specified those self-reflective questions to have Ying model how to reflect as a teacher adequately. Clarke et al. described this process as a “gradual move to a more reflective and independent way of engaging with STs signaling a shift from mimicked to more independent and reflective practice” (p. 177). Helen’s goal was not only to model her strategies for Ying but also to provide Ying opportunities for reflective practice as an independent teacher.

Among the participants, Ed held the goal of being a modeler as a CMT the most strongly. Unlike other participants, he emphasized his role modeling in order to demonstrate how to survive as a teacher and how to take care of students. He
deliberately shared his “toolbox” to model how to get through each week for STs. As a successful and competent professional, he also intentionally promoted his love of teaching and job satisfaction as an elementary music teacher. With Marta, he also shared many strategies for teaching young children in an elementary school setting and shared his enjoyment for the job, which he referred to as “the best job in the world.” As much as he was satisfied with his work, he was eager to share his commitment to serving as a CMT with his STs. At the same time, he was fully aware that teaching could be challenging for STs as novice teachers. For this reason, he was outspoken in explaining why he set such goals in his CMT experiences.

Similar to Helen, Ed also spent much time exhibiting his management skill tactics with STs. He modeled for STs how to build good rapport with students, how to deal with challenging students instead of shushing or yelling, how to de-escalate difficult situations, and how not to become overwhelmed with challenges as a teacher.

Ed’s CMT experiences with Marta may suggest that an ST can also affect the roles of the CMT. When he realized Marta’s incompetence as a teacher, he displayed different ways of managing students and changed his direction to guide Marta. He seemed to be suspicious of Marta’s capabilities to develop as an independent teacher. Marta’s slow progress and low interest in adapting to elementary teaching and engaging with students might have changed Ed’s perspectives on expanding his potential CMT roles in the remaining weeks of student teaching. He started developing some negative ideas about Marta as a teacher, which modulated his responsibilities and tasks and highlighted his flexibility and abilities as a CMT. Since he had a strong relationship with students, Marta’s low interest in engaging with students’ learning made him upset and
frustrated. As a result, with Marta, Ed could not perform his various roles but had to limit his roles.

Allison’s demonstration on reflective practice was central to her role modeling. She guided Evelyn by modeling her reflective practice. For Evelyn’s observation, Allison presented a variety of methodologies and pedagogies to teach music to young students. She also shared her lesson plan template from her teacher preparation program in order to model how to construct a lesson plan. Then, she demonstrated how to reflect on, modify, and re-attempt the lesson plan so that Evelyn could learn from her. When Evelyn was trying to model Allison’s reflective practice, Allison also engaged in Evelyn’s reflection process to find what Evelyn needed to work on and improve. During this engagement, she not only demonstrated her professional competencies as a modeler but also offered her professional advice. She asked Evelyn many reflective questions to help Evelyn think through and come up with the focal points to work on. Consequently, Evelyn was able to identify a lack of classroom management skills and pacing issues as weaknesses and started working on those areas. On the whole, Allison’s professional guidance as a modeler resulted in Evelyn’s success in learning how to reflect as a teacher.

Each of the participants demonstrated positive interaction with students to their STs as modelers. Their most prominent teaching philosophy was associated with their profound trust in students’ abilities to learn and succeed. They put students first and were dedicated to students’ learning. In lesson planning, they demonstrated how they carefully and thoughtfully selected and prepared for lesson plans and materials. During instruction, they showed a strong commitment to their students’ learning by actively engaging with students. They also demonstrated how to reflect on their teaching practice by thinking about how to improve themselves to enhance students’ learning.
**Being a mentor.** Cooperating teachers have been documented to be mentors (Campbell & Brummett, 2007; MacLeod & Wlater, 2011; Perry, 2014; Russell & Russell, 2011; Sayeski & Paulsen, 2012). They guide, nurture, and facilitate ST’s growth (Koskela & Ganser, 1998). Cooperating teachers and their mentoring roles and responsibilities cannot be isolated. Participants in this study fully understood how critical their mentoring roles were and how such roles could affect the development of STs.

Helen’s primary role as a mentor was to provide guidance and emotional support to STs (Russell & Russell, 2011). She claimed that she was open-minded to accepting who STs were and had STs explore and discover their own teaching styles and disposition successfully in the past. As a veteran CMT, Helen proved this competence when she was also able to cope with differences between her and Ying successfully.

First of all, instead of emphasizing the differences between them, she tried to make a connection to Ying by finding the qualities they shared and showing respect for Ying’s different cultural background and teaching disposition. She showed her emotional support for Ying by calling herself a “mommy” who tried to listen to Ying’s needs and understand Ying’s challenges and stresses as a novice teacher. She treated Ying with respect and genuine care and accepted Ying as an independent teacher from the very beginning of student teaching. She stated that Ying was a similar teacher as they shared a similar teaching philosophy. She also carefully approached Ying’s inadequacies—inexperience with Pre-K students, lack of understanding of the American education system and culture, and English proficiency as a teacher. She had Ying freely experience the American education system and culture, understand appropriate or inappropriate student behavior in an American classroom, and familiarize herself with teaching in America. Instead of addressing Ying’s problems as a novice teacher, she continuously
supported Ying’s learning experiences. She also communicated with Ying on a daily basis offering Ying immediate feedback and suggestions to overcome Ying’s issues.

Another professional effort that Helen exhibited as an experienced mentor was to facilitate more teaching opportunities for Ying’s targeted grade level. She immediately noticed that Ying was inexperienced with teaching Pre-K students. She decided to have Ying build more teaching experiences with Pre-K students. For Ying’s active learning, Helen became a “resource person” (Russell & Russell, 2011, p. 26) and allowed Ying access to all of her teaching resources and materials freely. For example, she helped Ying learn as many children’s repertoires and activities as possible. She also gradually extended Ying’s teaching portion. In the final stage of Ying’s student teaching, Helen granted full teaching opportunities for Ying.

Similar to one of Helen’s mentoring roles, Allison also regarded herself as a parent to STs, who was responsible for making a personal connection to them. Her parental role required her to be open and honest and to “share the whole person” with STs. Getting involved with each other on a personal level was one way for her to build strong relationships with STs. However, she also stressed the importance of keeping professional boundaries with STs at the same time.

Allison’s disposition and teaching philosophy might have affected the way she mentored STs. She described herself as a “sergeant” who gave orders in the classroom to young students. Allison, as a competent and confident veteran teacher, made sure that her class was orderly. She also recommended getting a certification in Dalcroze, Kodály, and Orff Schulwerk methods, which she believes it is required for elementary music teaching. Allison’s professional approach to her mentoring roles was also orderly. She
appeared to be deliberate and systematic when setting goals, giving teaching assignments, working on areas to improve, coordinating lesson planning, and delivering feedback.

To set practical goals, she interviewed Evelyn before student teaching started. She wanted to set at least three goals for Evelyn’s student teaching. These goals were for the planned periodic check-up throughout Evelyn’s student teaching to assess her work as a CMT, as well as Evelyn’s performance as an ST. She also specified Evelyn’s tasks during student teaching from assisting specific administrative tasks to being in charge of co-teaching subgroups of students. In lesson planning, she taught Evelyn how to write the sequence as the most critical component of each lesson plan and made sure not to miss a part of the sequence or reverse certain steps of the sequence. As a “critic,” Allison believes that her feedback should be delivered to Evelyn immediately after Evelyn’s teaching and should not contain more than three points at a time.

Also, she calmly handled some differences between her and Evelyn. Through discussions, she intended to solicit Evelyn’s opinions by asking, “How are we doing on this?” to find out about any conflicts or issues with Evelyn. When she discovered Evelyn’s lack of control in classroom management and pacing of lessons, rather than being surprised, she planned to invest more time going over those issues to help Evelyn improve those specific areas.

Unlike Allison, Ed’s deliberate and systematic mentoring methods were related to Marta’s incapability as an elementary teacher. In the past, when he had STs who were cooperative and had an excellent work attitude, he had those STs explore teaching practice freely and embraced unlimited potential of those STs. As a resource, he shared his “toolbox” to survive in elementary teaching with them. As a leader, he stepped up and offered to guide them.
However, when he confronted an ST like Marta who showed low energy in teaching and low engagement with students, he chose to tailor his mentoring work. First, he gauged and purposefully assigned Marta to teach grades 3–4 and limited Marta’s teaching exposure to grades K–2, who required a lot of attention and energy from teachers. Second, he assigned specific teaching themes and materials to Marta rather than asking her to come up with her own teaching ideas. He gave her specific directives about what to teach and how to coordinate lessons and had her imitate and follow his lesson planning and curriculum. Third, he intentionally guided Marta’s learning process by taking “lots of small steps” to break down teaching practice and lesson planning. Once she became familiar with a small segment of lessons called “mini lessons,” he extended her instruction parts and time gradually. Overall, Ed rarely encouraged learning autonomy with Marta.

For Ed, being a mentor meant sharing the hard-earned lessons he has collected over the years. His goals as a CMT were to teach his STs many strategies and “tricks” to survive as teachers. He has built his music program over an extended time, going through many pitfalls and overcoming complications. He showed a strong attachment to his work and students and took pride in what he has accomplished at his school community. His affection for his job led him to expect his STs to be “mindful” of becoming a part of his school community and coming with readiness to learn. He perceived Marta as an ST who was “not a good fit” for his school community as she did not display her readiness to be a novice teacher; as a result, he scaled down his mentoring roles for her. He claimed that he was able to manage the issues with Marta by facilitating her teaching opportunities with young children so that she could experience how to teach
them in elementary school classroom settings. However, he also limited her teaching opportunities, which might have affected Marta’s perception of her ST role.

According to Campbell and Brummett (2007), cooperating teachers’ different mentoring roles and strategies can be seen in the phase of STs’ development, as illustrated in Table 2.1 on page 32. Helen successfully helped Ying transform from an ST to an independent teacher through their partnership teaching. Ying, as an autonomous learner, was able to come up with her own teaching and displayed her abilities to investigate her own teaching practice. Therefore, Helen’s mentoring roles may be equivalent to the last phase of development, “Autonomous teaching” in Table 2.1. In Ed’s case, his mentoring roles seemed to be closely connected to “Coach” by focusing on Marta’s gain on her instructional competences. His mentoring strategies came along with facilitating tailored teaching opportunities and offering "systematic feedback" on Marta’s performance. Therefore, Ed was able to advance to the “Supervised teaching” phase of development. Allison described one of her mentoring roles as a “critic” by observing Evelyn’s teaching and offering ongoing constructive feedback. Her orderly and systematic strategies to guide Evelyn’s development in many areas of teaching practice worked effectively as a “Critical friend” and place her in the “From teaching to learning” phase of development in Table 2.1

**Productive characteristics of collaboration.** Each of the participants in this study endeavored to create a collaborative culture in their mentoring experiences. Collaboration has been known to be a successful and ideal learning model in the process of mentoring preservice teachers in teacher education (Glenn, 2006; Russell & Russell, 2011; Johnston et al., 1996). Participants, as competent professionals, exhibited their understanding of the significance of setting up a collaborative culture, which fit naturally
into their mentoring experiences. They were open-minded to learn from STs. They were also concerned with how they could collaborate with STs successfully. Their collaboration was founded upon not only pooling resources but also building collegial relationships so that they could achieve their collective goals together effectively.

Participants asked their STs what their goals were at the beginning of student teaching and set their common objectives collectively. They also offered STs opportunities to explore and come up with their own teaching practices first, and then they jumped in and refined what worked for STs and students. They met regularly to discuss ways to improve student performance, share teaching strategies, and resolve any issues.

Participants were also willing to collaborate with teacher preparation programs to construct a student teaching environment that could maximize STs’ learning and support their achievement.

**Continuing professional development.** Draves’ (2010) discussed how CMTs might improve their teaching practice and expand their professional knowledge through collaboration with STs. Similarly, through collaboration with Ying, Helen sought information on best teaching practices for herself, Ying, and students. In addition to being Ying’s resource, for example, she also employed Ying’s ideas about teaching materials such as Ying’s choice of children’s songs to teach.

The way she guided Ying to engage in teaching practices was very natural and smooth. At the beginning of student teaching, she encouraged Ying to design and start with lessons that Ying felt most comfortable and confident teaching. She had Ying enjoy and experience successful teaching not only to bolster her professional identity as a teacher but also to encourage further engagement in collaboration. Helen’s professional
guidance created more collaborative work with STs, which eventually benefited from incorporating her new learning into her teaching. For instance, she could learn new repertoires for children, advance her technology, and grasp new trends in music education. Helen’s CMT role provided great opportunities for continuing professional development for herself as a music educator.

Ed also saw his collaborative work with STs as opportunities for professional development. He enjoyed combining his ideas with different skill sets and teaching approaches of STs, which took him to “different places” that he would have never thought of on his own. For example, he collected a variety of lesson plans from STs, which became a part of his curriculum or were occasionally modified for his teaching. Ed and Marta also shared their content knowledge. He recognized Marta as a good musician who could contribute to his music in various ways and benefited from her excellent piano skills and teaching ideas for the music curricula.

However, Ed could not build a collegial relationship with Marta due to her work attitude. For Ed, Marta’s musical skills alone did not lead to a good collaborative relationship between the two (Draves, 2008a). Also, his primary role was not to nurture her musical skills but to nurture her teaching skills. For this reason, Ed could not maximize his professional development opportunities through collaboration with Marta. He also saw that employing her musical talents—playing piano and drum during instruction—was the only way that she engaged in students’ learning. Therefore, Ed regarded his students’ exposure to Marta’s different skill sets as the primary benefit, rather than his own professional development from collaborative work with Marta.

Allison also saw collaborative work with STs as active forms of professional development. She held a daily discussion session with STs as teammates to share
teaching strategies and ideas. When confronting unfamiliar and dynamic situations, her collaborative work and discussion sessions helped her come up with better strategies to solve issues. With Evelyn’s input, Allison was also able to learn from Evelyn’s different teaching approaches, which was informative to Allison. At the beginning of student teaching, she interviewed Evelyn to set their common objectives as a part of their very first collaborative work. Throughout student teaching, she was open for “back-and-forth collaboration” with Evelyn to employ Evelyn’s ideas in creating lessons. Another example when she attempted to collaborate with Evelyn was to invite Evelyn to take the lead and execute lessons a couple of times. Allison acknowledged the benefits of collaboration with STs, however, she mainly supervised STs, rather than collaborating with them.

**Collaborating musically as a teaching artist.** Collaboration as a core component of music instruction might have ultimately illuminated the interactions between participants and their STs. Although general education and music education share some common ground in teacher education, performing music together is embedded in music instruction, which can be one distinctive feature of the music content itself. Working in this unique learning environment, collaboration both educationally and musically between CMTs and STs can occur naturally. Each of the participants viewed STs as teaching artists who possessed adequate musical skills and content knowledge. As Draves (2010) noted, “Perhaps this is unique to the context of music teacher education,” STs can come to student teaching with their established musical identities (p. 183). Consequently, participants were able to easily promote musical collaboration with their STs by performing music together or music-making in various teaching practices.
Through this musical collaboration, they were also able to connect with their STs naturally and smoothly.

Ed’s case highlighted this unique type of collaboration in a music classroom. Even though Marta lacked her teacher identity, Ed valued Marta’s professional musical skills, which motivated him to see her potential to grow as a music educator. Ed and Marta had good musical collaboration experiences as they played a duo many times during instruction. While he was singing or teaching, she was playing the piano or drum. Since Marta showed her genuine interest in musical interactions with Ed, collaborating musically was the only and best way to connect with Marta. Their good musical collaboration enabled Ed to understand Marta’s personal background even if he could not build a close partnership with Marta. For this reason, musical collaboration with Marta became unique and meaningful experiences for Ed.

Helen also recognized Ying’s musical talent as extraordinary and employed Ying’s vocal performance into her instruction for students’ learning many times. Helen and Ying showcased the process of music-making by singing a two-part song in class. Helen’s purpose in showing the music-making process was not only students’ learning about the music itself but also the meaning of collaboration between the two teachers. Helen wanted to teach students that musical collaboration between two teaching artists of equal standing could happen naturally and anytime. Their demonstration of musical collaboration allowed students to see Ying as another teacher in the classroom.

Allison’s musical collaboration with STs was one of her ways to socialize and build relationships with STs. As teaching artists, different musical backgrounds and skills of STs became resources for her and enriched her music instruction. She also actively collaborated with Evelyn in practicing music instruction. For example, both
worked on an arrangement of a two-part piece by singing together and modifying the work and performed the piece together to model for students’ learning. Most importantly, Allison genuinely enjoyed frequent musical collaboration with STs as an important social activity because she could have more opportunities to interact with them. She got to know STs on a deeper level by exchanging and learning about their musicianship and musical background. It was a meaningful way for Allison to make personal connections with her STs.

**Collaboration with teacher preparation programs.** Numerous studies have been conducted on how cooperating teachers can collaborate with teacher preparation programs effectively. Cooperating teachers revealed their concerns about working with teacher preparation programs. Koskela and Ganser (1998) discovered that cooperating teachers might lack the details of how teacher preparation programs prepare STs for student teaching due to lack of poor communication between themselves and the programs. Woods and Weasmer (2003) uncovered that cooperating teachers might need more specific guidelines and key supports from teacher preparation programs when mentoring STs. They also posited that teacher preparation programs tended to rely on their own expertise without communicating and collaborating with cooperating teachers. Koerner (1992) suggested solutions to prompt more collaborative work between cooperating teachers and teacher preparation programs; cooperating teachers may need professional development sessions or workshops sponsored by teacher preparation programs. Those opportunities not only can support the roles of cooperating teachers but also open more lines of communication between cooperating teachers and teacher preparation programs.
Allison’s experience with Evelyn’s teacher preparation program is another example of a lack of communication and collaboration between a cooperating teacher and teacher preparation program. She seemed not to be concerned about forming a partnership with the program. She played a passive role in communicating with the program, as she only had a minimal level of communication. She never voluntarily initiated contact unless the program reached out to her. Also, the program personnel only communicated with her concerning Evelyn. She was indifferent whether she had any input on the development of the program or not.

However, she shared her suggestions on how to connect cooperating teachers and teacher preparation programs efficiently. She emphasized the critical role of teacher preparation programs to help STs as novice teachers, rather than the role of CMTs. For example, she strongly recommended that teacher preparation programs should offer Dalcroze, Kodály, and Orff Schulwerk methods to STs to better prepare for student teaching. Also, she seemed discontented about the current compensation she received to appreciate the value of recognizing and validating CMTs’ work. Rather than receiving tuition vouchers which she could not utilize due to time constraints, she suggested cash equivalents of free coursework. She believed that many busy CMTs could benefit from a more practical type of compensation. Lastly, she suggested one way to encourage collaboration between CMTs and programs. She mentioned a “master class” event where STs could observe different experienced CMTs’ teaching organized by teacher preparation programs. This suggests that there is a need for meaningful career development opportunities for CMTs to collaborate with teacher preparation programs.

Helen confronted some issues with working with teacher preparation programs collaboratively. She was concerned about learning each program’s different guidelines
every semester as she invested much time to study each program’s different criteria or prep work. She also suggested that some teacher preparation programs should not limit STs’ teaching opportunities and should coordinate a full teaching week in the last week of student teaching.

Similar to Woods and Weasmer’s (2003) finding, Helen felt that she needed teacher preparation programs to lay out their programs in a more specific way, such as the details of how to write lesson plans and how to list lessons. With Ying’s teacher preparation program, Helen invested much time in learning about their “very intensive and specific” rubrics. However, when Helen and Ying’s supervisor worked together, sharing their opinions about Ying’s formal observations, Helen realized that the supervisor’s focal points were not matched to hers. The supervisor had more concerns about social justice in the classroom, which was remote from her concerns on the development of Ying. Helen seemed not to be fully aware of the program’s primary objectives of student teaching. She might also have required more active communication throughout Ying’s student teaching. However, she also had a minimal level of connection with the program.

Helen wished to attend more education conferences or seminars to connect with other CMTs at workshops organized by teacher preparation programs. She also wanted to find ways to provide her feedback to teacher preparation programs to contribute to the overall improvement of those programs. This suggests that the more feedback opportunities for CMTs facilitated by teacher preparation programs, the more opportunities for collaboration between CMTs and programs can occur. This way, teacher preparation programs can include CMTs in decision making for evaluations of STs through the CMTs’ feedback opportunities.
Unlike Helen, Ed prefers to host STs from the same teacher preparation program. When he experienced a failure to build a collaborative partnership with one program, he realized the significance of collaboration with teacher preparation programs for proper preparation of student teaching. Ed was able to develop an excellent collaborative relationship with the same university supervisor for several decades. He has presented at their seminar classes as a guest speaker many times in the past. He enjoyed this particular opportunity to share his teaching criteria and strategies with other STs. Ed’s story was one successful example of collaboration between a CMT and a teacher preparation program.

In line with Allison’s suggestion about a different type of compensation, Ed also mentioned that there should be another way to compensate CMTs. All of the participants in this study complained about their busy teaching schedules and time constraints. None of them had enough time to travel and take coursework using a free tuition voucher offered by teacher preparation programs. Plus, they already had a master’s degree and many extra college credits. Participants perceived that taking coursework required extra time, and effort was not helpful for their professional development purposes. They instead sought more networking opportunities with other CMTs or a well-designed career development seminar that could contribute to meaningful professional growth.

**Knowledge of Profession**

As experienced CMTs for many years, all of the participants possessed a high level of professional expertise. They honed their own unique set of skills and expertise as music educators and CMTs. They also shared their knowledge with STs and presented their professional competencies in mentoring of STs.
Each of the participants in this study also demonstrated and shared their knowledge of practice with STs. Goodfellow and Sumsion (2000) called cooperating teachers’ knowledge of practice as wisdom based on “holistic and contextualized knowledge” of their organizational, social, and political surroundings (p. 248). Similar to Goodfellow and Sumsion’s notion of wisdom, participants exhibited their sense of duty and commitment to the students, school, and community. They also displayed their in-depth understanding of the school’s mission and student learning goals. Participants’ knowledge of their surroundings allowed them to (a) become a resource when mentoring STs; (b) overcome circumstances and challenges professionally and ethically; and (c) set an excellent example of professionalism for STs.

It was important for each of the participants to get to know students and families and support their school communities. Helen understood her school’s diverse student population and its emphasis on college readiness and academic preparedness. She continued to employ a variety of aspects of diversity and the motto of academic preparedness in her music class to support the school’s emphasis. Over 13 years of working at the same school, she taught many siblings and got to know most families. As a veteran teacher, she fixed her eyes on any matter that occurred to students and families and the school. Getting to know students and families and getting involved with the school community was central to her love and contribution to her students and work.

Ed was deeply involved with his school, not only as of the only music teacher of the school who has been building the entire music program over many years but also as a voluntary track coach. He took pride in creating these enrichment opportunities for students and valued himself as an essential person, given his involvement in his school community. Although building rapport with students and families took a long time, he
saw it as a meaningful experience to become a member of the school community. His effort to build the music program and get connected to students and families over the years conveyed his strong commitment to his work. For this reason, he invited STs as a part of the school community assuring them that they should be ready to teach his students. It may be another reason why Ed was disappointed when Marta was not aware of her significant role as a community member.

Allison displayed her commitment to students and their successful learning. She has served her school in multiple roles for many years. With her different roles, she was able to develop her teaching career and her sense of duty for students’ success and the overall school’s development. During the interviews, she shared many of her opinions about the criteria and requirements for music educators to ensure students’ successful learning experiences. She also taught STs how to become successful music educators in a classroom setting. Furthermore, she supported her school’s mission on diversity and supported students’ learning about diversity. She was fully aware of the current issues at the school and actively communicated with school administrators delivering her concerns. Allison demonstrated an in-depth knowledge of self, students, as well as her school community and its culture.

**Cooperating Music Teachers as Reflective Practitioners**

All of the participants in this study presented themselves as reflective practitioners during their CMT experiences; they also valued reflection in their practice as a “highly desired and an important form of participation” (Clarke et al., 2014, p. 179). Participants’ abilities to become reflective practitioners were meaningful because these abilities could “potentially broaden[s] her or his educative impact on the student teacher
and [may] go beyond simply reporting on practice to a deeper consideration of that practice, enriching his or her own as well as the student teacher’s learning (p. 178). Allison and Helen had daily co-reflection sessions with their STs to support their STs’ performance. Allison also reflected on herself to improve her own teaching practice. As CMTs, they all reflected on their mentoring practices.

**Co-reflection with student teachers.** Allison engaged in co-reflection with STs through means of reflective dialogues. Stegman (2007) noted that cooperating teachers’ “guidance, probing, and advice stimulated deeper levels of consideration and more thoughtful reflection on practice” (p. 77). Her reflective dialogues with STs was an essential tool to guide her STs in her mentoring experience. During reflective dialogue sessions, she was able to have open conversations with STs and deliver feedback in a comfortable way (Ragland, 2017). With Evelyn, she invested time in engaging in daily reflective discussions. She also asked Evelyn many reflective questions to help Evelyn think through and come up with the focal points for Evelyn’s professional development. The purpose of reflective dialogues was to model how to reflect as a teacher for Evelyn and to promote Evelyn’s self-reflection to enhance Evelyn’s teaching practice.

Similarly, Helen also engaged in daily co-reflection with STs. Campbell and Brummett (2007) posited that CMTs as mentors need to facilitate a field with practical experiences by articulating inquiry-based questions and reflection opportunities. This way, the learning process of STs could move from “knowing about teaching to knowing how to teach, and ultimately knowing why they teach” (p. 54). She also threw out many self-reflective questions for Ying during their reflective dialogues. She not only shared her own strategies for a specific situation but also guided Ying deliberately to investigate Ying’s own strategies for the situation as an autonomous learner.
The purpose of co-reflection was to grant Ying opportunities to reflect on what would work best for her as an independent teacher. Unlike Allison, the way Helen co-reflected with Ying underlined her view on Ying as an autonomous learner and independent teacher. It also highlighted Helen’s mentoring roles equivalent to the “Autonomous teaching” in Table 2.1.

Reflection as teachers. Allison reported seeing herself in STs’ teaching. Being a reflective practitioner meant not only engaging in co-reflection with STs but also gaining a new perspective about her own work as a teacher. She was able to be open to experimenting with multiple instructional strategies through reflection (Ragland, 2017). She used the term “mirror effect” to describe the effect of her reflective practice with STs. Through the mirror effect, her STs’ teaching became a reflection of her own teaching. Observing STs’ teaching provided the insights for Allison to reflect on her own teaching practice.

Reflection as cooperating music teachers. Ed reflected on how he could have mentored Marta more effectively, as he had some negative CMT experiences with her during the semester. According to Ragland (2017), cooperating teachers as reflective practitioners view “mistakes as part of the learning process that promotes adjustment through reflection” (p. 14). Allison also reflected on her work as a CMT. Upon assessing her CMT work, she found herself to be a little “laissez-faire” in helping Evelyn with lesson planning; however, she also witnessed Evelyn’s significant improvement in classroom management. Allison’s reflective practice was a big part of her regular tasks both as a CMT and as a teacher.

Whenever Helen faced her challenging moments during her CMT experiences, she examined her thoughts and feelings and asked, “Did I do that? Did they get that from
me? Did they see me do that?” Through reflection, she was able to manage her concerns and come up with some solutions. Although Helen believed in what she accomplished as a CMT with Ying, she regretted not being able to create more lessons together based on more varied children’s repertoires. As she saw Ying as a great collaborative partner, she wanted to engage in team-teaching with Ying. Helen’s self-reflection also led to her future expectations. She planned to spend more time listening to what STs want to accomplish, what they are learning, and how they are feeling about student teaching in the future. Her self-reflection appeared to be critical for her own development as a CMT.

During the interview, Ed introspected about his mentoring process. He found out that he should have clarified his goals and expectations for Marta more clearly at the beginning of student teaching. It appeared that he displayed his calmness and patience to manage his challenges and also managed his negative feelings caused by Marta. However, rather than developing his understanding of a novice teacher like Marta and her struggles, he chose to step back from the situation and became inactive in his mentoring role. Ed showed how a different type of mentor was able to handle difficult situations with an ST.

**Personal Competencies of Cooperating Music Teachers**

The most striking element of interviews with participants was how emotionally impacted they were by their CMT experiences. They used language about feelings and emotions experienced in their teaching rather than the content or process of their teaching. Personal and emotional dimensions were inseparable from the actual teaching practice during their mentoring experiences.
Each of the participants demonstrated a wide range of personal competencies when they described their CMT experiences. Their feelings seemed to be central to their past, present, and future experiences concerning facing and overcoming challenges, the rewarding nature of the CMT role, and their continuity to serve as a CMT. They also shared their motivation and commitment and feelings, including passion and love related to their CMT experiences. This deep feeling can also be the cause of the negative emotions, such as disappointment and feelings of being overwhelmed due to high responsibilities and pressure of doing their jobs.

I explored how those personal competencies influenced each participant's professional and personal self, then uncovered emergent related subthemes from participants’ own descriptions about their experiences.

**Facing and Overcoming Challenges**

All of the participants described their feelings when they explained what their challenges were as CMTs and how they were able to overcome those difficulties. Their vivid descriptive words conveyed their emotional status and revealed the prevailing feelings among the participants. Hastings (2004) discussed a wide range of emotions that cooperating teachers can go through such as guilt, responsibility, disappointment, frustration, sympathy, and anxiety, which can also significantly affect their working lives. Similarly, each of the participants in this study openly shared their emotions and feelings in the role of CMTs. I found that they also went through highly complex hardships caused by a multitude of factors, and their challenges fluctuated throughout their mentoring experiences. I explored how they faced their obstacles and how they were able to overcome those challenges.
**Feelings of high pressure.** With the current ST, Evelyn, Allison expressed a high sense of responsibility and dealt with pressure to maximize her time to help Evelyn learn lesson planning. As a goal-oriented person, Allison took this role very seriously and focused on achieving successful outcomes. She described herself as being “too hard on herself” and “under pressure to do more” to meet her goals. Another factor that caused her feelings of high pressure was Evelyn’s lack of independence in the student teaching process. For example, Evelyn relied on Allison heavily concerning creating lesson plans. Evelyn was not an independent learner who could carry out her learning process in creating lessons. As a result, Allison felt that she had no choice but to dictate every step of Evelyn’s teaching, which added more responsibility and pressure on Allison’s end. Assisting Evelyn with lesson planning also required a lot of focus and effort outside of Allison’s work with her students. Similar to Koerner’s (1992) findings, Allison’s feeling of pressure to do an adequate job in teaching her students and mentoring Evelyn at the same time. Allison seemed to struggle with her feelings of high pressure as she confessed that it was the “hardest part of mentoring.”

Similarly, Helen acknowledged her feelings of responsibility and pressure of mentoring STs. In the past, giving up her ownership and handing her class over to STs caused class management issues, which eventually added extra work on her end. Mentoring underprepared STs as teachers also required her to put extra effort to clarify and resolve the problems. She felt under pressure as her CMT roles involved continuous problem-solving. In hosting Ying, no matter how great an ST she was, Helen still felt a high level of responsibility and pressure. Although she expressed her feelings of excitement in working with Ying as a great ST, she still expressed her feelings of pressure to introduce as many children’s repertoires as possible and build more lesson
plans together based on those repertoires. Within 12 weeks of student teaching, covering all of the essential content about elementary music teaching added pressure to Helen beside her own work as a teacher.

**Disappointment with student teachers.** Ed demonstrated the most dramatic emotional change with Marta during the semester. His high hope for Marta turned out to be high disappointment throughout her student teaching. At the beginning of student teaching, he anticipated seeing Marta’s capabilities as a teacher and expressed his desire to learn something new and different from her to enrich his music program, as well as his own professional development. However, soon after, he felt disappointed with her disposition as a teacher, work attitude, disinterest in elementary level teaching, low energy, and low engagement with students. In the past, he felt uneasy about some STs who had different teaching approaches such as stricter discipline over young children. However, he regarded those issues as minor issues compared to Marta’s problems. Among about 40 STs, he saw Marta as one of his “weakest” STs. He felt that mentoring Marta was going through an overall crisis as a CMT and said, “As a cooperating teacher, I can pick my battles better.” He seemed to lose his motivation to mentor Marta toward the end of student teaching.

Draves (2008a) presented similar findings to Helen, Ed, and Allison’s cases. Both Helen and Allison’s past experiences can relate to some of the struggle of CMTs in Draves’s study. Draves discovered that CMTs can struggle with granting ownership and authority to STs over students and the possible risks on maintaining class management. They can also struggle with how to intervene in STs’ responsibility in teaching and classroom management. As illustrated in Ed’s case, Draves also found that incompetence of STs as teachers, their failure to connect with students, or their lack of willingness to
learn as teachers significantly affected emotional aspects among CMTs. Draves also discussed that personality differences between themselves and STs could *pain* CMTs, which could eventually affect their relationship building.

**Time constraints and negative feelings.** All of the participants in this study shared their negative feelings caused by time constraints in their mentoring experiences. Time constraints appeared as one of the most common negative consequences of serving as CMTs. Helen never felt that she spent enough time with Ying and also regretted not being able to spend more time with Ying. At the end of Evelyn’s student teaching, Allison regretted that she could not manage her time constraints and invest enough time for Evelyn’s learning about lesson planning. With many of his past STs, Ed also felt that he was unable to spend enough time to answer all of the STs’ questions. He often needed to change or re-organize his teaching schedules to mentor STs. As Koerner’s (1992) analyses revealed, hosting STs extended participants’ responsibilities, and they were required to be committed to more time and resources. Koerner stressed that cooperating teachers are required to invest more time and energy to add mentoring tasks to their regular teaching tasks, which may be “unrealistic” to accomplish (p. 53). To achieve these unrealistic dual goals, Allison, Helen, and Ed invested more time and energy and added the role of CMTs to all of their other tasks. These challenges—caused by the most common issue, time constraints—can be an inevitable consequence of serving as CMTs.

**Overcoming challenges with resilience.** It is also remarkable that participants possessed the resilience to overcome their challenges. Although they experienced some struggles and negative feelings, they were *navigating* their challenges rather than avoiding them. Those challenges did not deter them from serving as CMTs. Helen perceived her challenges as a growing pain and embraced those challenges as a part of
her CMT experience. Ed’s feelings of disappointment with Marta did not deter him from continuing to serve as a CMT in the future. Instead, he handled his negative feelings looking forward to hosting the future STs and still exhibited an appreciation of his mentoring role. Allison felt responsible for her challenges and regretted not being able to solve her own issues as a CMT more diligently. She spoke honestly about her problems and reflected on her work to improve herself as a CMT.

In addition to learning from their present experiences, Helen and Ed also learned how to be resilient from their past experiences as CMTs. Through the years of serving as a CMT, Helen learned how to "let it go" and said, “I've gotten to know people as far as who needs me to put my arm around them and really push them along, and whom I can step back from and let them go.” Ed also mentioned that he could have pushed Marta more aggressively if he was a beginning CMT. Through the years of serving as a CMT, he learned that pushing STs could not always guarantee that he would meet his expectations and bring positive outcomes. As experienced CMTs, both Helen and Ed exhibited characteristics that made them more resilient in dealing with their challenges.

**Making Mentoring Experiences Meaningful**

As many previous researchers have discovered, I was also able to identify that each of the participants commonly found their mentoring experiences rewarding and meaningful.

**Development and success of STs.** Participants exhibited their positive feelings and emotions—gratitude and gratification—when they saw growth and progress of STs during student teaching. They also demonstrated their genuine care for their STs and
those STs’ development, which seemed to be the substantial reason to continue to serve as CMTs for many years.

Allison saw her personal benefits of being a CMT were very high as she enjoyed mentoring, shaping early careers of her STs, and watching growth of her STs. With Evelyn, Allison also felt confident about what she did for Evelyn’s professional growth. Allison’s self-esteem seemed to be elevated as she felt that she could contribute to Evelyn’s success and growth.

Ed developed his rewarding feelings when his past STs demonstrated their understanding and love of young children. Also, his mentoring experiences prevented him from becoming “lazy and sloppy,” and he strived to become a good modeler and responsible mentor to STs. Unexpectedly, he did not see much progress in Marta; therefore, he did not have positive feelings to share about Marta’s growth. However, Ed still valued his mentoring role as he could guide and help an ST like Marta. He slowed down his teaching process and made his classroom more structured to model for Marta. He also helped her showcase her musical talent in an educational setting. Although he experienced some negative feelings, he perceived his mentoring experiences as meaningful opportunities to grow as a better mentor.

Helen also elaborated her rewarding feelings in many different ways. First, she loved witnessing her STs grow and build confidence as teachers. Their success in student teaching made her feel appreciated. Second, she expressed her sincere appreciation to Ying for Ying’s support. Ying’s great help and accommodating and engaging presence for Helen’s students, especially ENL (English as a new language) students was one great example. Furthermore, Helen felt grateful about Ying’s assistance on her technology learning, which was an efficient help to Helen’s needs. For many reasons, she said that
she genuinely enjoyed being Ying’s CMT. Among the participants, Helen had the most positive CMT experiences during the semester.

**Mutual exchange of learning.** Participants also described their positive feelings and emotions when they discussed the mutual exchange of knowledge and collaborative work between themselves and their STs. They looked forward to learning from their STs. They appeared to be open and extremely willing to exchange their different ideas between them and their STs. The mutual exchange of ideas resulted in mutual learning. To maximize mutual learning, a collaboration between the two parties appeared to be inevitable. All of the participants in this study easily engaged in collaborating with their STs. They perceived that a mutual exchange of learning and collaboration was a necessary thing to occur in their CMT experiences.

Helen displayed her excitement to host STs because serving as a CMT contributed to her own job training by exchanging ideas and collaborating with STs. Helen and Ying’s strong partnership exemplified the mutual learning for both a CMT and an ST. At the beginning of their relationship, Helen expressed a desire to learn a lot from Ying. She was open to what Ying could bring to her music class and herself. She appreciated and valued the mutual exchange of ideas between them and enjoyed their learning-to-teach experiences together. Their collaboration could foster more educative experiences for Helen and Ying, both (Draves, 2008a; Draves, 2008b).

Ed felt excited to see when his STs came up with new teaching ideas, which he might never think of. Exchanging teaching ideas with STs was a part of his routine for lesson planning. He co-created some of his songwriting lesson plans with his past STs, which also became a substantial part of his curriculum. He even said that 50% of his current lesson plans were originated from his STs’ ideas. Ed liked having Marta because
his students could learn from her different skill sets as a musician. Marta had excellent piano skills that she could demonstrate in class, and sometimes she shared her ideas about the content knowledge. Ed’s view echoed Graham’s (2006) discussion that students could benefit from exposure to what STs could bring due to the collaboration between cooperating teachers and STs. Although Ed felt mostly disappointed about Marta’s overall progress, there was one accomplishment he shared—being able to highlight Marta’s musical skills during student teaching.

Allison expressed that she enjoyed the back-and-forth collaboration with her STs. With Evelyn, she saw that Evelyn’s teaching ideas might be radically different yet informative. She was open for discussion to exchange their different ideas and willing to take Evelyn’s ideas for more effective team-teaching. She refined and evaluated her pedagogical approaches and instructional strategies against newer and alternative methods and approaches suggested by Evelyn (Graham, 2006). Her collaborative work with Evelyn also added to her interest in her teaching practice (Krueger, 2006).

**Positive relationship building with student teachers.** Helen referred to herself as a “mommy” who would listen to and understand STs’ stress. She likes to present herself as a guardian and makes sure that her STs feel helped and taken care of. Helen was fond of Ying because of her active engagement in students’ learning and her nature and disposition as a teacher. She described her feelings about working with Ying as gratifying. Such positive feelings led to building a powerful collaborative relationship with Ying. Establishing collaborative relationships played a significant role in “a natural exchange of learning” to occur (Johnston et al., 1996, p. 176). Ying’s different cultural background and unfamiliarity of the American education system did not hinder Helen from forming a good relationship with Ying. Their differences only affected Helen
positively. Helen achieved ideal outcomes as both her work and relationship with Ying went beyond success.

Ed also valued his relationships with his past STs. He shared his positive feelings about building good relationships with his STs. He tried his best to develop collegial relationships with STs during student teaching. After student teaching, he still put the effort into maintaining his relationships with his past STs. He said that he liked to build long-term relationships with his past STs and continue to keep in touch with them. Unfortunately, he and his current ST, Marta, were not able to build good relationship.

Allison loved that being a CMT encompassed a social aspect as she engaged in working with another person closely. As her work partner, getting involved in an ST’s personal life was essential to her. She put her effort to build relationships with her STs on a personal level. The notions of openness and honesty with STs were central to her CMT experiences. Allison believes that she was able to build a successful relationship with her current ST, Evelyn, during the semester.

**Impact of positive experiences.** Participants demonstrated a strong desire to continue to serve as CMTs due to their positive feelings about their past CMT experiences. Sinclair, Dowson, and Thistleton-Martín (2006) found that cooperating teachers’ negative experiences may dissuade them from continuing in the role of cooperating teachers. Unlike Sinclair et al.’s (2006) finding, participants’ negative experiences in this study did not deter them from staying in the role of CMT. All of the participants in this study are veteran teachers with more than 20 years’ teaching experience and have had multiple STs in the past. Although they are experienced CMTs, they have continuously faced many challenges. However, those challenges did not affect their decision to continue to serve as CMTs. Participants displayed their positive feelings
about their role, which motivated them to overcome their negative experiences in the past. They were highly self-motivated and committed to continue to mentor STs.

Draves (2008a) found that veteran CMTs’ positive experiences in the past can trigger them to re-create the experiences for their STs in the present. Participants in this study have shown that their positive feelings in the past affected not only their present CMT experience but also their expectations about their future CMTs experience. Those positive feelings were strongly linked with their decision to continue to serve as CMTs in the present and future, both.

Helen experienced professional growth as an educator in her past mentoring experiences, which was her biggest motivation to continue to host STs. She appreciated the way Ying supported her learning about new technology, which was accommodating and helpful. Helen also shared her excitement to work with future STs.

Ed felt “honored” to nurture novice teachers and felt “extraordinary” to serve as a CMT. Ed’s case with Marta also displayed that although he experienced some negative experiences with Marta during the semester, it would not affect his positive expectations for his future CMT experiences. Ed was a firm believer that his future CMT experiences would make his music class better for students, STs, and himself.

Allison described her past CMT experiences as “enjoyable,” “beneficial,” “enriching,” and “gratifying.” With Evelyn, the current ST during the semester, she enjoyed being a mentor and shaping Evelyn’s teaching career, team-teaching with Evelyn, and experiencing her own professional development. She looked forward to collaborating with her future STs and seeing novice teachers’ professional growth.

Draves (2008a) discussed intrinsic motivation and perception of CMTs as competent professionals and how their competence could cultivate them to continue to
pursue larger goals. Similarly, participants’ successful CMT experiences in the past might motivate them and encourage them to continue to develop as teacher educators. Their motivation and increased competence might help them form positive feelings about their CMT experiences. This positive association ultimately contributes to their decision to re-enter their CMT role in the present and to continue to serve as CMTs in the future. Furthermore, all of the participants showed their strong enthusiasm, commitment, and passion for the role of CMTs (Goodfellow & Sumsion, 2000). These fundamental qualities were another reason that they regarded their overall CMT experience with satisfaction regardless of their ongoing challenges.

**Revisiting the Conceptual Frameworks**

In the first chapter, I introduced Wenger’s (1998) theory of “communities of practice” and Maynard and Furlong’s (1993) three models of mentoring as conceptual frameworks for this study. Participants’ description of their CMT experiences appeared to reaffirm these frameworks throughout this study. I revisited the conceptual frameworks in Chapter I and compared them to the study outcomes. Analyzing the outcomes in the context of the conceptual frameworks helped me comprehend and further synthesize participants’ CMT experiences.

**Communities of Practice**

Participants’ mentoring experiences were observed as part of engaging in Wenger’s (1998) theory of “communities of practice,” which created dynamic learning environments for themselves and their STs. Participants can be seen to reflect
communities of practice when presenting a broad spectrum of their role from a model, mentor, and collaborator to a co-teacher and reflective practitioner. As mentors, they promoted a high-level of learning and development for STs. They encouraged their STs to access their resources and shared their teaching knowledge and ideas. As music educators, they refined and expanded their professional knowledge and skills. They benefited from the reciprocal learning with their STs. As self-reflective practitioners, participants simultaneously engaged in critical thinking about their own teaching and their STs' teaching.

However, each participant exhibited different ways of cultivating a community of practice in their mentoring process. I found that each participant’s different teacher disposition had an impact on the way they mentored their STs and their mentoring roles. Helen viewed Ying as an independent teacher and implemented “Autonomous teaching” in Table 2.1. Her genuine dedication and guidance turned out to be a great success in Ying’s professional development. Although Allison mentioned that she co-taught with Evelyn, Allison still saw Evelyn as a dependent novice teacher and could neither fully develop her mentoring role to co-teaching nor advance her learning. Ed was not able to fully benefit from the reciprocal learning with Marta because Ed had his own specific preference and standards on STs.

Although participants enjoyed their enriching experiences and the rewarding nature of their mentoring experiences, they also experienced some challenges. As I anticipated in Chapter I, working with their STs who had different backgrounds and possess different skill sets, values, personalities, disposition, and teaching styles caused some issues in this study. To overcome these issues and guide their STs appropriately, they struggled with feelings of disappointment with their STs and high pressure to guide
their STs appropriately. However, they, as experienced CMTs, possessed resilience, and they were able to manage their challenges.

Such challenges were integral in developing their professional growth as CMTs. Wenger specified this identity formation as a trajectory where members can incorporate their learning from past and present experiences and apply this knowledge to a new practice in the future. They combined memories from their past and the meaning of their current experiences to create expectations for their future experiences. Their emerging professional identities remained significant as they contemplated their future mentoring experiences as CMTs.

**Three Models of Mentoring**

A combination of three models of mentoring—the apprenticeship model, the competency model, and the reflective practitioner model—appeared throughout all of the participants’ mentoring experiences. The apprenticeship model was evident when they began their CMT experiences with their new STs. The CMTs went through an orientation period with the STs while setting their roles and responsibilities as CMTs. The CMTs as modelers demonstrated work ethics and professional competencies and shared a variety of skill sets such as teaching strategies or classroom management with the STs. During this early period, the CMTs offered opportunities for the STs to (a) observe and imitate their teaching practice; (b) embark on being in charge of a partial teaching or “specified component of the lessons” (Maynard & Furlong, 1993, p. 79); and (c) fit into their teaching environment.

Each of the participants’ challenges prominently started appearing in this stage. Although they also started feeling rewarded as they could observe the growth and success
of their STs, facing some challenges was unavoidable. I initially expected to see some power issues with STs as a primary challenge in Chapter I; however, this particular issue was not part of participants’ descriptions of challenges.

In general, all of the participants were experienced and skilled in handling this type of problem. They all acknowledged some differences in teaching styles, teacher dispositions, knowledge, and skill sets. If they had any issues, they personalized communication regularly. Most importantly, they created a supportive and mutually respectful learning-to-teach environment for the STs.

Although Allison did not admit that she had any power issues with Evelyn, she also said that she saw herself as a “sergeant” who gives orders in the classroom. She expected Evelyn to follow her steps of teaching and specific directions. She also gave Evelyn orders, for example, she said, “If I would need her to do something or want her to do something, I just asked her.” Her disposition as a teacher might have put herself in a higher position than Evelyn. Also, as a goal-oriented person, the way she guided Evelyn’s teaching appeared to be aggressive to accomplish her goals. She interrogated Evelyn during their daily discussions.

Ed also did not mention any power issues with Marta but that she possessed low energy and had a little engagement while teaching young students. In the past, he successfully appeared as a role model for many of his STs. According to Ed, however, Marta failed to pick up his high energy and engagement in teaching, one of the many methods from his “toolbox” that he demonstrated throughout student teaching.

Power issues might have been related to gender issues between Ed as a male teacher and Marta as a female teacher. Gender is a social construct that can (a) influence teaching and learning; (b) impose influence on roles, expectations, and behaviors of natal
male and female bodies, and (c) shape human self-identity (Palkki & Sauerland, 2019).

Ed’s construction of masculinity seemed to be central to his relationship building with his STs. He did not notice that he differentiated Marta from his male STs based on gender. He expressed his enjoyment of working with other male STs, and his successful mentoring experiences that he described only occurred with his male STs. For instance, he shared one memorable musical collaboration with one of his male ST in the past, who was a jazz musician and to whom he referred as “my friend.” He also implied his masculinity by portraying his characteristics as “energetic” or masculine activities as a track coach at the school.

Also, Ed’s relationship building with his STs was described in different ways to that of Helen as a female teacher. In Helen’s descriptions, her gender role was defined with stereotypical feminine word or activity, for example, “mommy” and “supportive.” In contrast to Helen’s descriptions that highlighted a nurturing female teacher, Ed’s reports reflected a demanding masculine teacher. He assumed that Marta would follow his teaching styles and approaches passively. He also demanded that Marta should model his teaching. There might have been an invisible hierarchy between Ed and Marta caused by gender issues.

Helen was the only participant who had no observable power issues. She said that she had exceptionally successful CMT experiences and could not point to any major issue with Ying. Helen successfully built a collaborative relationship with Ying. Their established collegial relationship between Helen and Ying. As a result, Helen achieved ideal outcomes as both her work and relationship with Ying went beyond success.

Midway through student teaching, the CMTs offered more explicit learning-to-teach opportunities and extended teaching opportunities for STs. Maynard and Furlong
called this mentoring stage, the “competency model,” where cooperating teachers can nurture more autonomous STs and involve more joint works with STs. Allison and Helen gradually increased teaching opportunities for Evelyn and Ying, respectively, as they became more competent and confident in their teaching practice. As Maynard and Furlong (1993) stated, three mentoring stages can “respond[s] to the changing needs of trainees [STs],” (p. 78) Ed decided to increase Marta’s teaching opportunities to grades 3 and 4 while limiting other grades. However, all of the participants provided feedback right after the STs’ teaching and continued to encourage STs to come up with their own teaching ideas, styles, and strategies. Furthermore, they set their regular discussion time to review and re-examine their teaching practice, plan for the next lesson, and exchange their different ideas and strategies.

One of the critical features of the final phase of mentoring, the “reflective model” is reflection in teaching. Both Allison and Helen invested time in engaging in daily reflection sessions with their STs to support their STs’ performance. Maynard and Furling (1993) referred to this type of critical reflection as “thinking through different ways of teaching and developing their own justifications and practical principles from their work” (p. 81).

Allison’s reflective dialogues with Evelyn were an essential tool to guide Evelyn’s teaching. During their daily discussions, she had open conversations with Evelyn by asking many reflective questions in order to help Evelyn think through the focal points for Evelyn’s professional growth. The goals of this reflective session were to model teacher reflection in order to enhance Evelyn’s teaching practice.

Similarly, Helen also threw out many self-reflective questions for Ying during their daily discussions. However, Allison’s daily discussions had a different purpose than
Helen. Unlike Allison, the way Helen co-reflect with Ying underlined Helen’s view on Ying as an autonomous learner and independent teacher. The purpose of reflection with Ying was to grant Ying as many opportunities as possible to investigate and develop her own teaching strategies.

During the semester, only Helen could wholly proceed to this final mentoring stage with Ying. Toward the end of student teaching, Helen and Ying were able to move beyond their mentor–mentee relationship and became professional partners collaborating in all aspects of teaching—lesson planning, teaching practice, and reflection on teaching. Their collegial relationship naturally promoted co-teaching cultures. Through the joint construction of instruction, Helen was able to deepen the mutual exchange of knowledge and collaboration with Ying. Consequently, Ying was able to become an autonomous learner and independent teacher.

On the whole, Ed’s mentoring heavily set on the apprenticeship model, while Helen appeared to be a type of mentor who can actively collaborate with Ying in all aspects of teaching. She implemented a co-teaching model in mentoring Ying beyond the “Reflective Model.” Although the way Allison mentored Evelyn encompassed all three stages, it is mainly tied to in between the apprenticeship model and the competency model. In Figure 7.1, I created a visual map to position each participant in the “Three Models of Mentoring” phase.
Figure 7.1 Mentoring Models of Cooperating Music Teachers
Chapter VIII

SUMMARY, CONCLUSIONS AND RECOMMENDATIONS

Summary

The purpose of this phenomenological case study was to describe the lived experiences of elementary school cooperating music teachers (CMTs). CMTs have been documented to be the influential contributors to the development of student teachers (STs) by facilitating, supporting, guiding, and mentoring STs (Drafal & Grant, 1994; Krueger, 2006; MacLeod & Walter, 2011; Smith, 1991). However, there is a lack of information based purely on CMTs’ views; as a result, little is understood about how CMTs frame their own experiences.

As a researcher, my utmost concern was to develop an understanding of elementary school CMTs’ mentoring experiences and the impact of these experiences on their teaching practices, as well as their personal and professional development. In order to illuminate CMTs’ descriptions of their lived mentoring experiences, I adopted a phenomenological approach.

I selected three experienced elementary school music teachers (Helen, Ed, and Allison), who hosted an ST (Ying, Marta, and Evelyn, respectively) during the Fall semester in the 2018–2019 school year throughout New York City. I interviewed each participant independently three times: before, about halfway through, and after their CMT experiences during the semester. I designed the interview questions to investigate the research questions further. Semi-structured interviews were useful to collect in-depth and vibrant descriptions from each of the participants. I employed the Interpretive
Phenomenological Analysis (IPA) six-step approach as a guide for the data analysis strategies and procedure (Smith, Flowers, & Larkin, 2009).

I presented the findings from the three CMTs’ own words and stories. To weave together participants’ narratives and various strands of their experiences, I created a profile for each participant. I merged related findings intertwining from all three interviews and embedded them in each participant’s profile. In the profiles, I introduced each participant’s personal and professional background to this study. Furthermore, I elaborated on the context of their CMT experiences: how they (a) described their past experiences, their role as CMTs, and their challenges and rewards; (b) guided STs professionally; (c) collaborated with STs and teacher preparation programs; and (d) reflected on their future experiences based on their past and present experiences.

I discovered two emergent categories from participants’ own descriptions: professional competencies and personal competencies of CMTs. The results of this study indicated that conveying professional competencies was an important practice for CMTs in order to offer STs the most effective learning-to-teaching experiences. Their professional demeanor and performances were embedded in all aspects of teaching to perform their CMT roles ethically and professionally. As long-term CMTs, their knowledge of the profession and their proficiency as reflective practitioners defined their professional competencies.

Each of the participants also demonstrated a wide range of personal competencies, including passion, love, commitment, disappointment, high responsibilities and pressure, and resilience related to their CMT experiences. Those personal competencies impacted their past, present, and future experiences when facing and overcoming challenges and
enjoying the rewarding nature of the CMT roles. Their personal competencies were also linked to their continued performances as CMTs.

All of the participants experienced a transformation from model classroom teachers to teacher educators in their CMT roles, which was integral in developing their professional identities. They combined memories from their past and the meaning of their present experiences to create expectations for their future experiences. Their emerging professional identities remained significant as they contemplated their future mentoring experiences as CMTs.

Conclusions

This study began with three questions:

1. How do CMTs describe their roles?
2. How does a CMT guide professional growth in STs and collaborate with STs in a music class?
3. What are the challenges and rewards experienced by CMTs?

Research Question 1: How Do Cooperating Music Teachers Describe Their Roles?

There was a wide range of descriptors concerning CMTs’ perceptions of their roles. CMTs articulated their viewpoints about their complex and multifaceted roles in their CMT experiences. Although they described their roles in many different ways and occasionally implied additional roles during the interviews, the cornerstone of their CMT role was to help STs achieve success in the student teaching process (MacLeod & Walter, 2011). To play this fundamental role, not only did they take their responsibilities and
tasks critically, but they also demonstrated their knowledge of practice as CMTs both ethically and professionally. I put CMTs’ primary roles into three categories, as illustrated in Table 8.1.

Table 8.1
Roles of Cooperating Music Teachers

<table>
<thead>
<tr>
<th>Roles</th>
<th>Helen</th>
<th>Ed</th>
<th>Allison</th>
</tr>
</thead>
<tbody>
<tr>
<td>Modeler</td>
<td>-Classroom Management</td>
<td>-Classroom Management</td>
<td>-Methodologies/ pedagogies to teach young students</td>
</tr>
<tr>
<td></td>
<td>-Children’s repertoire/activities</td>
<td>-Good rapport with students</td>
<td></td>
</tr>
<tr>
<td></td>
<td>-Leadership</td>
<td>-Emotional control</td>
<td>-Reflective practice</td>
</tr>
<tr>
<td></td>
<td>-Reflective practice</td>
<td>-Job satisfaction</td>
<td></td>
</tr>
<tr>
<td>Mentor</td>
<td>-Parental role as “mommy”: Listening/Emotional support</td>
<td>-Limited/ modulated responsibilities &amp; tasks</td>
<td>-Relationship building on a personal level</td>
</tr>
<tr>
<td></td>
<td>-Helping Ying with understanding of the U.S. education system/protocols/cultures &amp; English grammar</td>
<td></td>
<td>-Engagement in Evelyn’s reflection process</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>-“Critic”: Offering constructive criticism/focal point</td>
</tr>
<tr>
<td>Collaborator</td>
<td>-Teaching materials (e.g. choice of children’s songs)</td>
<td>-Mutual exchange of the content knowledge</td>
<td>-Daily discussion to exchange teaching ideas</td>
</tr>
<tr>
<td></td>
<td>-Technology upgrade</td>
<td></td>
<td>-Learning from Evelyn’s teaching approaches</td>
</tr>
<tr>
<td></td>
<td>-Co-teaching</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>
CMTs demonstrated their efforts to become professional modelers who provided authentic learning-to-teach experiences to STs. On the whole, they displayed how to plan lessons, how to set appropriate learning goals, and how to instruct lessons for a specific grade for STs to model. Modeling was the default position to help STs’ transition from learning in academics to practical teaching. It was an essential component of mentoring of STs to demonstrate the fundamentals of teaching strategies and techniques throughout the overall student teaching.

Another critical component of their CMT role was to be mentors as they guided, nurtured, and facilitated STs’ growth (Koskela & Ganser, 1998). The meaning of being mentors was deeply connected to their identities as CMTs. As much as they understood the significance of the purpose of this role and its impact on STs’ growth, their mentoring work was embedded in all aspects of teaching from the beginning to the end of student teaching. Their primary roles as mentors were to provide guidance and emotional support to STs (Russell & Russell, 2011). As experienced CMTs, they fortified their parental position to STs and attempted to make a personal connection to them in order to develop strong relationships. On a daily basis, they communicated with their STs offering immediate feedback and suggestions. For their STs’ active learning, they became a resource person. They allowed their STs access to all of their teaching resources and materials and shared their skill sets to teach STs how to survive in elementary teaching.

Being productive collaborators was also vital in their CMT experiences. Through collaboration, they were able to improve their teaching practice and expand their professional knowledge through observation, interaction, and dialogue with their STs. The purpose of this productive collaboration was not only meant for pooling resources,
but also for positioning themselves as learners to facilitate a collaborative culture during their CMT experiences. Most importantly, their willingness and flexibility to position themselves as learners enabled them to collaborate with STs to a greater extent. As productive collaborators, they also endeavored to develop collegial relationships with STs in order to achieve their collective goals with STs effectively. By establishing collaborative relationships, they allowed themselves to have more opportunities for an exchange of learning with their STs.

CMTs saw their collaborative work with STs as opportunities for active and continuing professional development as educators (Krueger, 2006). Through working with STs as professional partners, they successfully (a) collaborated in all aspects of teaching—lesson planning, teaching practice, and reflection on teaching; and (b) sought information on best teaching practices for themselves, STs, and even students. Consequently, they deepened their collaboration and the mutual exchange of knowledge with their STs.

**Research Question 2: How Do Cooperating Music Teachers Guide Professional Growth in Student Teachers and Collaborate with Student Teachers in a Music Class?**

Guiding professional growth in STs and collaborating with STs simultaneously occurred during CMTs’ experiences. Overall, their mentoring practices supported autonomy of STs and promoted more discussions and collaborative work with STs (Guise, Habib, Thiessen & Robbins, 2017). Among these three, engaging in collaborative work and evolving into collaborative relationships with STs were the most crucial factors to guide professional growth in STs successfully.
Collaboration with STs was an essential activity for CMTs throughout their experiences. CMTs employed collaboration as an ideal learning model in mentoring STs (Glenn, 2006). At the beginning of student teaching, CMTs asked STs what their goals were and set their common objectives together. CMTs offered STs opportunities to explore various teaching practices first. CMTs also encouraged STs to come up with their own teaching practices and to jump into the teaching process. Throughout student teaching, CMTs met regularly to discuss ways to improve student performance, share teaching strategies, and resolve any issues with their STs.

Lastly, CMTs collaborated with their STs musically as they viewed STs as teaching artists who possessed adequate musical skills and content knowledge. Collaboration is embedded in a core component of music instruction, which can be one distinctive feature of the music content itself. CMTs promoted musical collaboration with their STs that occurred naturally by performing music together or music-making in various teaching practices. Musical collaboration was also a meaningful way to connect with their STs.

I condensed the different areas of CMTs’ mentoring work for their STs in the Fall 2018 into Table 8.2: (a) coping with differences; (b) teaching opportunities; (c) feedback and reflective work. I also summarized both CMTs’ collaboration in teaching and musical collaboration with their current STs in Table 8.3.
Table 8.2
*Mentoring Areas of Cooperating Music Teachers*

<table>
<thead>
<tr>
<th>Areas</th>
<th>Helen viewing Ying as an autonomous learner</th>
<th>Ed viewing Marta as an incompetent teacher in elementary level</th>
<th>Allison viewing Evelyn as an absolute beginner</th>
</tr>
</thead>
</table>
| **Coping with differences** | -Making a personal connection to Ying  
-Finding their shared qualities  
-Showing respect for Ying’s different cultural background, teaching disposition | -High energy (Ed) vs. “Low energy (Marta)  
-Tailoring Marta’s teaching opportunities | -Orderly like a “Sergeant” (Allison) vs. “Easy-going” (Evelyn)  
-Checking in with Evelyn to find out about conflicts or issues |
| **Teaching opportunities** | -Encouraging Ying to design lessons (Co-planning)  
-The first half of a period: Active engagement with students  
-The second half of a period: Shifting to co-leading a lesson (Co-practicing)  
-Increasing to the entire period of teaching for Ying’s targeted grade level | -Limiting teaching opportunities to only grades 3–4  
-Coordinating Marta’s “Mini Lessons” (10–15 min. per each lesson)  
-Assigning specific teaching materials  
-Taking small steps to break down teaching practice | -Setting practical goals for Evelyn  
-Specifying Evelyn’s tasks for each lesson |
| **Feedback** | -Offering immediate feedback | -Offering one focal point at a time to work on | -Offering immediate feedback, no more than three points |
| **Reflective work** | -Encouraging Ying to identify Ying’s own issues (Co-reflecting)  
-Asking self-reflective questions | None | -Assessing teaching practice during the planned periodic check-up |
### Table 8.3
**Teaching and Musical Collaborations with Student Teachers**

<table>
<thead>
<tr>
<th>Areas</th>
<th>Helen viewing Ying as an autonomous learner</th>
<th>Ed viewing Marta as an incompetent teacher in elementary level</th>
<th>Allison viewing Evelyn as an absolute beginner</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Collaboration in teaching</strong></td>
<td>-Collaborating in all aspects of teaching → More varied teaching practice</td>
<td>-Focusing on exchanging content knowledge through collaborative practice</td>
<td>-Facilitating “back-and-forth collaboration” in sharing teaching ideas</td>
</tr>
<tr>
<td><strong>Musical collaboration:</strong> Viewing STs as teaching artists who possessed adequate musical skills and content knowledge</td>
<td>-Recognizing Ying’s musical talent</td>
<td>-Depending on STs’ musical skill sets → “Probably the best part” of Marta’s experience (genuine interest)</td>
<td>-Practicing music instruction (e.g. working on a new arrangement)</td>
</tr>
<tr>
<td></td>
<td>-Modeling a two-part singing for students/Showcasing Ying’s vocal in class</td>
<td>-Taking turns &amp; Accompanying on the piano/drum while singing during instruction → Benefits for students</td>
<td>-Discovering their own musicianship</td>
</tr>
<tr>
<td></td>
<td>-Occurring naturally &amp; smoothly vs. formally (feeling natural about performing a duo in class)</td>
<td>-The best way to connect with Marta</td>
<td>-Two-part singing in chorus class to help student</td>
</tr>
<tr>
<td></td>
<td>-Music-making in front of students to demonstrate the equal standing as co-teachers</td>
<td>-Understanding Marta’s musical background/talent, culture, country</td>
<td>-Music is a “social thing” → Playing music together as a “fun” social activity</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>-Relationship building with Evelyn</td>
</tr>
</tbody>
</table>
Helen appeared to be an outstanding mentor. She focused on making a personal connection to Ying successfully by (a) finding the qualities they shared; (b) showing respect for Ying’s different cultural background and teaching disposition; and (c) continuously supporting Ying’s learning experiences providing more teaching opportunities for Ying’s targeted grade level. Lastly, Helen communicated with Ying daily, offering Ying immediate feedback and suggestions to overcome her issues.

As an experienced CMT, Helen also set a great example of how to collaborate with STs. The way she collaborated with Ying was very natural and smooth. She purposefully asked Ying to design and start with lessons that Ying felt most comfortable and confident teaching. This professional guidance naturally led to creating more collaborative work with Ying. Consequently, her teaching practice became more varied, combining with Ying’s teaching ideas. Helen recognized those positive impact of engaging in collaboration with STs.

Helen and Ying’s demonstration of musical collaboration was meaningful as it helped students recognize Ying as another teacher in their music class. Helen and Ying actively showcased the process of music-making by singing a two-part song in class. The purpose of showing the music-making process was to (a) help student learning about the music itself; (b) employ Ying’s vocal performance into lessons; and (c) deliver the meaning of collaboration between the two teachers. Helen wanted to teach students that musical collaboration between two teaching artists of equal standing could happen naturally and at any time.

Allison’s professional approach to her mentoring roles was deliberate and systematic when (a) setting goals; (b) giving teaching assignments; (c) working on areas to improve; (d) coordinating lesson planning; and (e) delivering feedback. She
interviewed Evelyn before student teaching started to set three practical goals of student teaching. She also specified Evelyn’s tasks from assisting specific administrative tasks to being in charge of co-teaching subgroups of students. Through the planned periodic check-up with Evelyn, she was able to assess her own work as a CMT and Evelyn’s performance simultaneously. In lesson planning, she taught Evelyn how to write the sequence as the most critical component of each lesson plan and made sure not to miss a part of the sequence or reverse certain steps of the sequence. She delivered her feedback with no more than three points at a time immediately after Evelyn’s teaching.

Allison was also an excellent example of demonstrating this collaborative culture during her CMT experiences. As a part of their very first collaborative work, Allison and Evelyn set their common objectives before student teaching began. Throughout student teaching, Allison actively facilitated “back-and-forth collaboration” with Evelyn to employ Evelyn’s ideas in creating lessons. She also held a daily discussion session with Evelyn as teammates to share teaching strategies and ideas and to resolve issues with dynamic situations.

Allison also frequently collaborated with Evelyn in practicing music instruction—working on an arrangement of a two-part piece by singing together and modifying the work or performing the piece together to model for students’ learning. Her musical collaboration with Evelyn was to socialize and interact with Evelyn. She got to know Evelyn as a teaching artist on a deeper level by exchanging and learning about their musicianship and different musical skills and backgrounds.

Ed’s deliberate and systematic mentoring methods were related to Marta’s incapability as an elementary teacher. Ed had STs explore teaching practice freely and embraced unlimited potential of those STs in the past; however, with an incompetent ST
like Marta, he chose to tailor his mentoring work. He (a) deliberately shared his “toolbox” to model how to get through each week for Marta; (b) assigned specific teaching themes and materials to Marta rather than asking her to come up with her own teaching ideas; and (c) intentionally guided Marta’s learning process by taking many small steps to break down teaching practice and lesson planning.

As a result of instilling collaboration with STs throughout the CMT experiences, Ed has had many shared learning opportunities with STs (Guise et al., 2017). In the past, he was able to collect a variety of lesson plans from STs, which became a part of his curriculum or were occasionally modified for his teaching. With Marta, he focused on exchanging his content knowledge through collaborative practice. Even though he could not build a close partnership with Marta due to her incompetent work attitude, he valued Marta’s professional musical skills and benefited from her excellent piano skills and teaching ideas for the music curricula.

Similar to Allison and Helen’s experiences, Ed and Marta had beneficial musical collaboration as they played a duo many times during instruction. For example, he had Marta accompany his singing on the piano or drum. He employed her musical talents as an effective way to have her engage in student learning more actively. Ed utilized their musical collaboration as an effective tool to guide Marta’s teaching experience—to have her participate in student learning more actively.

CMTs’ professional demeanor and performances, and in-depth understanding of their STs were pivotal in guiding professional growth in STs and collaborating with STs. As veteran CMTs, they honed their knowledge and built valuable experiences as CMTs over many years. As a result, they were able to possess a high level of professional expertise. Most critically, CMTs’ genuine care for who STs were and how STs
progressed as novice teachers was inherent in their mentoring experiences. As long-term CMTs, they strived to develop in-depth knowledge of STs so that they could also deepen their insights into personal and professional growth of STs.

**Research Question 3: What are the Challenges and Rewards Experienced by Cooperating Music Teachers?**

CMTs experienced some of the highly complex hardships that CMTs face caused by a multitude of factors. Their mentoring experiences encompassed complex social interactions with their STs as mentees (Fairbanks, Freedman, & Kahn, 2000). In the past, they have had incompetent STs who also lacked interest in elementary teaching. Mentoring this type of ST required them to put extra efforts to clarify and resolve the problems. Personality differences between themselves and STs have also caused some issues related to relationship building with STs (Draves, 2008a). Giving up their ownership and handing their class over to STs have risked maintaining class management. This issue placed CMTs in a problematic position to figure out when and how to intervene in STs’ responsibilities in teaching and classroom management.

The most common struggle that CMTs confronted has been time constraints. As experienced CMTs, they accepted time constraints as one of the most common negative consequences of serving as CMTs, yet an unavoidable issue that they had managed to tolerate. Roles of CMTs added more tasks to all their other responsibilities. Being able to both teach students and mentor STs appeared to be challenging (Koerner, 1992). To resolve this particular issue, CMTs were required to be committed to more time, energy, and resources and to extend their responsibilities for successfully mentoring STs.

With their current STs, they expressed a high sense of responsibility and pressure to maximize their time and more tasks to guide STs. They dictated every step of STs’
teaching due to their lack of independence as teachers. This issue resulted in adding more responsibility and pressure on CMTs’ end. They were also under pressure as their CMT roles involved continuous problem-solving, no matter how excellent STs were. Also, covering all of the essential content about elementary music teaching added pressure to CMTs within 12 weeks of student teaching.

Emotions of participants could fluctuate dramatically throughout their CMT experiences. At the beginning of student teaching, they expressed their desire to learn something meaningful from their STs to enrich their music program, as well as their own professional development. Midway through student teaching, their high expectations for them could lead to disappointment. At the end of student teaching, they could experience their unmet expectations. They struggled with incompetence of STs as teachers, ST’s disinterest in elementary teaching, or STs’ low engagement with students, which all significantly affected their emotional aspects.

However, CMTs managed and masked their negative feelings caused by the challenges in their professional relationships with STs (Hastings, 2004). They (a) recognized their challenges as an inevitable consequence of their CMT roles; (b) navigated their challenges rather than avoiding them; (c) continued to serve as CMTs regardless of those challenges; (d) reflected their CMT work; and (e) possessed the resilience to overcome those challenges.

First, CMTs identified their challenges as growing pains and embraced those challenges as a part of their CMT experiences. They handled their challenging moments by asking and examining the source of their negative thoughts and feelings. Developing their understanding of novice teachers and their struggles throughout the semester were
necessary. Their feelings of disappointment with STs neither deterred them from continuing to serve as CMTs in the future.

Second, CMTs’ reflective practice was a big part of their regular tasks and promoted adjustment for their mistakes as part of the learning process (Ragland, 2017). As reflective practitioners, they could introspect about their mentoring process and handle difficult situations with STs. Through reflection, they were also able to manage their concerns and come up with better solutions for STs’ development. Their self-reflection ultimately led to their future expectations and shaped them as CMTs.

Lastly, CMTs also learned how to be resilient from their past experiences. They felt responsible for their challenges and strived to improve themselves as CMTs. They learned how to be resilient in dealing with their struggles as CMTs. Rather than expressing their negative feelings toward their STs directly, they displayed how to cope with those emotions and how to stay positive, calm, and patient.

Regardless of their ongoing challenges, CMTs perceived their overall mentoring experiences with satisfaction. They felt that their experiences were intrinsically rewarding and meaningful when they could (a) receive support from STs; (b) witness growth and progress of STs; (c) experience the mutual exchange of knowledge and professional development; and (d) develop collegial relationships with STs successfully.

First, CMTs felt gratified with STs’ great support in all aspects of teaching—their accommodating and engaging presence for students and their efficient assistance, including miscellaneous administrative tasks, teaching an individual or a small group of students, and upgrading their technology proficiency.

Second, their rewarding feelings expanded when their STs developed their understanding and love of young children. They also experienced personal benefits and
heightened self-esteem with success and growth of STs. Consequently, their mentoring experiences turned out to be meaningful opportunities to grow as more effective mentors.

Third, CMTs also perceived that a mutual exchange of learning and collaboration was a necessary thing to occur for their CMT experiences to feel rewarded. They were willing to exchange their different ideas with their STs. The mutual exchange of ideas resulted in mutual learning. To maximize mutual learning, they easily engaged in collaborating with their STs. They could refine and evaluate their pedagogical approaches and instructional strategies against newer and alternative methods and approaches suggested by their STs (Graham, 2006). They could also benefit from musical collaboration with their STs.

Lastly, strong partnership building with STs exemplified the most ideal mutual learning for both CMTs and STs. CMTs expressed gratification when they had competent STs. Such positive feelings ultimately led to developing successful collaborative relationships with STs. Their strong collegial relationships naturally could promote co-teaching cultures, which fostered more educative experiences for CMTs. Through co-teaching, CMTs and STs could move beyond their mentor–mentee relationships and become co-teachers collaborating in all aspects of teaching.

CMTs’ positive experiences from many years of serving as CMTs influenced their practice as music educators. Shaping teaching careers of STs, team-teaching with STs, and experiencing their own professional development were beneficial and enriching for CMTs. These successful experiences in the past were strongly linked with their decision to re-enter their CMT role so that they could continue to develop as music educators. Furthermore, increased motivation and competence of CMTs cultivated their expectations about their future experiences. They believed that their future experiences
would make their music class better for students, STs, and themselves. They all looked forward to collaborating with their future STs and hoped for continuing professional growth as music educators.

**Implications**

**Implications for Cooperating Music Teachers**

The results of this study convey three important implications for current and future CMTs. The first implication is based on the finding that professional demeanor and performances of CMTs can be central in guiding professional growth in STs. Nurturing development and progress of STs in a critical and ethical way should be the core activity in mentoring experiences of CMTs. Successful CMTs can learn from dynamic situations, build valuable skills, refine their knowledge, and achieve a high level of professional expertise over many years. Additionally, the foundation of their CMT role should be helping STs achieve success in the student teaching process. To do so, they should demonstrate their genuine care and respect for STs as novice teachers and accept as they are. It is also recommended that they should strive to develop an in-depth understanding of their STs so that they can deepen their insights into personal and professional growth of STs. As accomplished CMTs, they can amplify the benefits of STs’ learning-to-teach experiences and share their professional knowledge and expertise to help adequately prepare these future teachers.

Another implication is that guiding professional growth in STs and collaborating with STs can simultaneously occur during CMTs’ experiences. For successful guidance on development of STs, CMTs can engage in collaborative work with STs to discuss their
collective goals, share teaching ideas and strategies, resolve any problems, and strengthen student performance. It is necessary to develop collaborative relationships with STs. Strong partnership building with STs can represent the most ideal mutual learning for both CMTs and STs. Through working with STs as professional partners, CMTs and STs can successfully collaborate in all aspects of teaching and seek information on most educative teaching practices for both themselves and students.

Lastly, CMTs’ meaningful and rewarding experiences in the past can be strongly linked with overcoming their challenges and their decision to continue to serve as CMTs. Although CMTs may face unavoidable struggles and challenges, the rewarding nature of their CMT role cannot be overlooked. Their enriching experiences can include receiving support from STs and teacher preparation programs, observing STs’ progress, engaging the mutual exchange of knowledge, and developing collegial relationships with STs successfully. They can also participate in shaping teaching careers of STs with teacher preparation programs, team-teaching with STs, and experiencing their own professional growth. This participation may ultimately reinvigorate them as both CMTs and music educators. The positive impact can be the driving force that led to their increased motivation and competence and to overcome their challenges. As being successful CMTs requires resilience, maturity, a sense of ethics and commitment, and professional competencies; they can also learn from those challenges, recharge, and re-enter their CMT roles with positive perspectives.

Implications for Teacher Preparation Programs

Collaboration between teacher preparation programs and CMTs is crucial in identifying mutual goals and expectations and creating a quality student teaching
experience (Baum & Korth, 2013). Numerous studies have been conducted on how cooperating teachers can collaborate with teacher preparation programs effectively. However, CMTs in this study unveiled their concerns—lack of communication and the unuseful compensation they received—about working with teacher preparation programs. They also shared their suggestions and solutions to ameliorate the negative impact of those issues. The results of this study can serve several recommendations for teacher preparation programs.

When CMTs cannot form close relationships with teacher preparation programs, they may play a passive role in communicating with teacher preparation programs. They may rarely voluntarily initiate contact unless programs reach out to them. Also, university supervisors may only communicate with them concerning STs. Due to inactive communication, CMTs may lack the details of how different teacher preparation programs prepare their STs for student teaching (Koskela & Ganser, 1998).

CMTs need more specific guidelines and key supports from teacher preparation programs when mentoring their STs (Woods & Weasmer, 2003). Furthermore, they can be concerned about not being fully aware of each program’s primary objectives of student teaching; as a result, they have to learn each program’s different guidelines every semester. They may invest much time to study each program’s different criteria or prep work. CMTs may also identify the problem that teacher preparation programs employ their own expertise and methods in mentoring STs without collaborating with CMTs. Therefore, teacher preparation programs should lay out their programs in a more specific way, for instance, the details of how to write lesson plans and how to list lessons. CMTs should also require more active communication with teacher preparation programs throughout student teaching of their STs.
CMTs may feel discontented about a tuition voucher as compensation because they believe that this type of compensation does not appropriately recognize and validate the value of their work. They may not be inclined toward a tuition voucher because they (a) have time constraints; (b) already have many extra college credits beyond their master’s degree as tenured teachers; (c) believe that taking coursework requires extra effort; and (d) have difficulty in finding a course which is helpful for their professional development purposes. Teacher preparation programs can investigate this issue thoroughly and may consider a more practical type of compensation, such as cash equivalents of tuition vouchers in the future.

One way to prompt more communication and collaboration between CMTs and teacher preparation programs can be professional development sessions or workshops sponsored by teacher preparation programs (Koerner, 1992). First, it is recommended that teacher preparation programs can organize more education conferences or seminars to connect with other CMTs at workshops. They can seek more networking opportunities with other CMTs or well-designed career development seminars that contribute to meaningful professional growth. Second, CMTs may also want to find ways to deliver their feedback to teacher preparation programs to contribute to the overall improvement of those programs. Through more feedback opportunities for CMTs facilitated by teacher preparation programs, they can have more opportunities to collaborate with programs. These opportunities not only can support roles of CMTs, but also can open more lines of communication by including CMTs in decision making.
Limitations and Future Research Suggestions

At this time, there is only a small amount of related music education literature focusing on the experiences of CMTs available. CMTs not only have rarely been the primary focus of research, but also their roles, experiences, and perceptions have not been studied extensively. More studies should be conducted on this topic in order to (a) inform us of how they frame their own experiences; (b) raise awareness of any issues that they often face during their experiences; and (c) ultimately provide the groundwork for the improvement of music teacher preparation programs.

Through a phenomenological investigation fused with the case study approach, I thoroughly documented their lived experiences, feelings, perspectives, and convictions through in-depth chronological interviews in the Fall of 2018. I intended to explore CMTs’ descriptions of their mentoring experiences, the impact of these experiences on their teaching practices, as well as their personal and professional development. However, this study is limited to three elementary music teachers’ mentoring experiences. Therefore, researchers should expand the number of participants or alter this study’s participant settings in future studies.

Researchers can conduct similar studies with other types of music teachers who teach different grade levels such as grades 6–12 or teach specific areas of music such as orchestra, band, or chorus. Researchers can also expand the number of participants in future research to continue to corroborate more empirical data and to discuss further the phenomenon given the purpose of this study.

Additionally, a more in-depth study looking at different teaching backgrounds or different mentoring experiences of CMTs may provide a better understanding of how
these differences affect their CMT experiences. For example, what are the lived experiences of CMTs who host an ST for the first time?

A comparative study can be conducted on the relationships between teaching experiences of CMTs and their roles as CMTs. For example, how would new CMTs’ experiences be different from veteran CMTs’ experiences? How would mid-career teachers with four to ten years of teaching experience be different from music teachers with more than ten years of teaching experience?

Such future studies can inform P–12 music educators of the experiences of other CMTs so that they can learn other CMTs’ expertise and adequately prepare themselves as teacher educators in the future. It is also important to inform STs and teacher preparation programs of a variety of how CMTs conceive and perform their roles and professional identities and how CMTs interact with others involved in their mentoring experiences.

During finding research participants, I noticed that there is only a small population of music teachers who host STs. It is interesting to note that all of the participants in this study have been serving as CMTs for a long period. Then, who takes STs, and who does not? What factors to dissuade music teachers from serving as CMTs? These factors can be varied, complex, and an undiscovered issue, which is different from the challenges of veteran CMTs identified in this study. One principal direction for future research can be to build a profile of music teachers who continue to host STs and investigate how to encourage more music teachers to take on this critical mentoring role.

There is also a need for further research to examine the current process of selecting CMTs for music education students. Little is known about how teacher preparation programs match their STs to CMTs, in terms of culture, age, gender, socioeconomic status, race background match, or mismatch. Based on the data gathered
in this study, the current selection practices for CMTs were based on either CMTs’ schedules or previous acquaintance with CMTs. How can teacher preparation programs find compatibility and minimize the risk of a generational gap, gender issue, or cultural mismatch between CMTs and STs? It is critical to examine how teacher preparation programs can maximize the potential for successfully matching STs to CMTs. This increased understanding of the matching process can be informative to enable CMTs to implement a successful mentoring and better nurture future teachers.
REFERENCES


Draves, T. J. (2008a). *Nurturing our future colleagues: Cooperating music teachers’ relationships with their student teachers* (Doctoral Dissertation). Available from ProQuest Theses and Dissertation Database. (UMI No. 3312680)


Appendix A: E-Mail Invitation

To: [potential participant’s e-mail address]

From: jek2178@tc.columbia.edu

Subject: Research Participation Invitation:

Dear [potential participant’s name]:

I am a doctoral candidate at the Department of Music and Music Education at Teachers College, Columbia University. I am conducting research on elementary music teachers’ cooperating teacher experiences as part of my requirements for the doctorate of education.

The purpose of this phenomenological case study is to develop a profound understanding of who cooperating elementary music teachers are and what experiences they have during student teaching. Uncovering the nature and meaning of your cooperating teacher experiences would help understand valuable perspectives of your place as cooperating teacher in the current music teacher education.

In order to participate in this study, you are an elementary teacher who (a) completed a minimum of three years of classroom teaching experience in music; (b) served as cooperating teachers within the past two years; (c) host a student teacher during the Fall semester in the 2018–2019 school year.

Your participation is voluntary. Would you be interested in participating in this study? If so, you will be asked to participate in three face-to-face interviews with me before, during and after your cooperating teacher experiences. During the interview, you will be asked questions and invited to discuss your cooperating teacher experiences. You do not have to answer any questions or divulge anything you do not want to state. You can stop participating in the study at any time without penalty. Each interview will take a total of three hours, involving three, one-hour interviews over the semester. The interviews will be conducted in an agreed upon location at a time that is convenient for you. All interviews will be audio-recorded and transcribed for research purposes only, then be destroyed after the transcription of interviews. You have the right to read the transcripts and offer any corrections. If you do not wish to be audio-recorded, you will not be able to participate.

Participation is confidential. You will be given a pseudonym to keep your identity confidential, and no personal information will be circulated.

You will be compensated for each interview. If you would like to participate, please e-mail me to discuss your participation.

Sincerely,

Jieun Kim
Appendix B: Informed Consent/Participant’s Rights

Teachers College, Columbia University
525 West 120th Street
New York NY 10027
212 678 3000

INFORMED CONSENT

Protocol Title: The Experiences of Elementary School Cooperating Music Teachers
Principal Investigator: Jieun Kim, Graduate Student, Teachers College
646-872-1095, jek2178@tc.columbia.edu

INTRODUCTION
You are being invited to participate in this research study called “The experiences of elementary school cooperating music teachers.” You may qualify to take part in this research study because you are elementary music teachers who (1) completed a minimum of three years of classroom teaching experience in music, (2) served as cooperating teachers within the past two years, and (3) host a student teacher during the Fall semester in the 2018–2019 school year. Approximately four to six people will be invited to participate in this study, and it will take a total of three hours, involving three, one-hour interviews over the semester.

WHY IS THIS STUDY BEING DONE?
This study is being done to better understand the lived experiences of elementary school music teachers who participate in cooperating teacher experiences.

WHAT WILL I BE ASKED TO DO IF I AGREE TO TAKE PART IN THIS STUDY?
If you decide to participate, I will interview you in person three times: before, during, and after your cooperating teacher experiences. The interviews will be conducted in an agreed upon location at a time that is convenient for you, for instance, your classroom or office. During the interview, you will be asked questions and will be invited to discuss your cooperating teacher experiences. This interview will be audio-recorded. After the audio-recording is transcribed, the audio-recording will be deleted. If you do not wish to be audio-recorded, you will not be able to participate. You will be given a pseudonym in order to keep your identity confidential. You have the right to read the transcripts and offer any corrections.
WHAT POSSIBLE RISKS OR DISCOMFORTS CAN I EXPECT FROM TAKING PART IN THIS STUDY?
This is a minimal risk study, which means the harms or discomforts that you may experience are not greater than you would ordinarily encounter in daily life while taking routine physical or psychological examinations or tests. However, there are some risks to consider. You might feel embarrassed to discuss problems that you experienced as a cooperating music teacher. However, you do not have to answer any questions or divulge anything you do not want to state. You can stop participating in the study at any time without penalty.

The principal investigator is taking precautions to keep your information confidential and prevent anyone from discovering or guessing your identity, such as using a pseudonym instead of your name and keeping all information on a password protected computer and locked in a file drawer.

WHAT POSSIBLE BENEFITS CAN I EXPECT FROM TAKING PART IN THIS STUDY?
There is no direct benefit to you for participating in this study. Participation may benefit the field of music teacher education to develop valuable perspectives of cooperating music teachers’ place.

WILL I BE PAID FOR BEING IN THIS STUDY?
You will be compensated at the conclusion of each interview.

WHEN IS THE STUDY OVER? CAN I LEAVE THE STUDY BEFORE IT ENDS?
The study is over when you have completed the interview. However, you can leave the study at any time even if you have not finished. You will still be paid for your time.

PROTECTION OF YOUR CONFIDENTIALITY
Audio-recordings and notes will be stored in a locked safe on a secure and encrypted drive and transferred to a password-protect computer in the researcher’s home. All information obtained during the data collection will not be stored in a cloud; therefore, there will be no access to the data on the Internet. There will be no record matching your real name with your pseudonym.

For quality assurance, the study team, the study sponsor, and/or members of the Teachers College Institutional Review Board (IRB) may review the data collected from you as part of this study. Otherwise, all information obtained from your participation in this study will be held strictly confidential and will be disclosed only with your permission or as required by U.S. or State law.
HOW WILL THE RESULTS BE USED?
This study is being conducted as part of the dissertation of the principal investigator. The results of this study may be published in journals and presented at academic conferences. Your identity will be removed from any data you provide before publication or use for educational purposes.

CONSENT FOR AUDIO AND RECORDING
Audio recording is part of this research study. You can choose whether to give permission to be recorded. If you decide that you don’t wish to be recorded, you will not be able to participate in this research study.

_____ I give my consent to be recorded

_____________________________________________________________
Signature

_____ I do not consent to be recorded

_____________________________________________________________
Signature

WHO MAY VIEW MY PARTICIPATION IN THIS STUDY

___ I consent to allow audio recorded materials viewed at an educational setting or at a conference outside of Teachers College

_____________________________________________________________
Signature

___ I do not consent to allow audio recorded materials viewed outside of Teachers College Columbia University

_____________________________________________________________
Signature

WHO CAN ANSWER MY QUESTIONS ABOUT THIS STUDY?
If you have any questions about taking part in this research study, you should contact the principal investigator, Jieun Kim, at 646-872-1095 or at jek2178@tc.columbia.edu.

If you have questions or concerns about your rights as a research subject, you should contact the Institutional Review Board (IRB) (the human research ethics committee) at 212-678-4105 or email IRB@tc.edu. Or you can write to the IRB at Teachers College, Columbia University, 525 W. 120th Street, New York, NY 1002. The IRB is the committee that oversees human research protection for Teachers College, Columbia University.
PARTICIPANT’S RIGHTS

- I have read and discussed the informed consent with the researcher. I have had ample opportunity to ask questions about the purposes, procedures, risks, and benefits regarding this research study.
- I understand that my participation is voluntary. I may refuse to participate or withdraw participation at any time without penalty.
- The researcher may withdraw me from the research at his or her professional discretion.
- If during the course of the study, significant new information that has been developed becomes available, which may relate to my willingness to continue my participation, the investigator will provide this information to me.
- Any information derived from the research study that personally identifies me will not be voluntarily released or disclosed without my separate consent, except as specifically required by law.
- Your data will not be used in further research studies.
- I should receive a copy of the Informed Consent document.

My signature means that I agree to participate in this study.

Print name: ____________________________________________

Date: _____________________

Signature: ____________________________________________

____
## INTRODUCTION

### Objectives

Thank you for your time and willingness to participate in this study. As I mentioned in my e-mail invitation, I am conducting a study on CMTs’ experience as part of my requirements for the doctorate of education.

Do you have any questions?

To begin, I would like to learn about your teaching background.

### Questions

1. **Grade level and musical areas**
   - How many years have you been teaching?
   - How many years have you been teaching at this particular school and what areas/grade levels of music do you currently teach?
   - What was your musical concentration while in undergraduate or graduate program?

2. **Past CMT experiences**
   - How many STs have you had in the past?
   - What motivated you to become a CMT in the past?
   - Tell me about your first CMT experiences and past CMT experiences.

3. **RQ1. How do CMTs describe their roles?**
   - Preparation and motivation:
     - In what ways do you feel prepared to have an ST this semester?
     - What motivated you to become a CMT this semester?
     - From which teacher preparation programs are you hosting an ST? What are you expecting from the teacher preparation program?

   - Characteristics of CMTs:
     - How do you see yourself as a CMT?
     - What made you an effective CMT in the past?

   - Roles of CMTs:
     - What role do you think you played as a CMT in the past?
     - Are you expecting to play the same roles this semester or in the future?
     - Is there any area you would like to improve as a CMT?
     - What other roles can you play as a CMT this semester?
**RQ2. How does a CMT guide professional growth in STs and collaborate with STs in a music class?**

CMTs’ goals as classroom teachers:
- 13. What is the most important thing you teach your students in your class?
- 14. What are some musical activities you use to achieve those critical things?

Nature of music class:
- 15. How is your music class different from non-musical classes?
- 16. How did your music program affect the way you mentored your STs in the past?

Influences from STs:
- 17. What were your STs’ responsibilities in your classroom in the past?
- 18. In what way did your STs contribute to your music class?

Similarities and differences:
- 19. Were there any similarities or differences between you and your STs that affected you? If so, was it essential that you and your STs had those similarities or differences?
- 20. Give me detail about how you coped with any differences in those areas?

Collaborative learning community:
- 21. Have you had a chance to collaborate with your STs musically?
  - If so, can you give me some examples?
  - How do you employ musical collaboration in your music class?
  - What do you think about musical collaboration between you and your STs?
- 22. Have you ever had a chance to collaborate with teacher preparation programs?
  - If so, can you give me some examples?
  - Do you prefer to collaborate with teacher preparation programs? Why and in what way?

**RQ3. What are the challenges and rewards experienced by CMTs?**

Challenges:
- 23. What did you find to be challenging about being a CMT?
- 24. Tell me about any negative consequences for hosting an ST in the past.
<table>
<thead>
<tr>
<th>Reflection and Future Expectations</th>
<th>Reflection, Impact, and Changes:</th>
</tr>
</thead>
<tbody>
<tr>
<td>25. How did you deal with any issues with the university supervisor or teacher preparation program, if any?</td>
<td></td>
</tr>
<tr>
<td>26. What would you do differently to face those challenges this semester?</td>
<td></td>
</tr>
<tr>
<td>Rewards:</td>
<td></td>
</tr>
<tr>
<td>27. What did you find to be rewarding as a CMT?</td>
<td></td>
</tr>
<tr>
<td>28. What kind of rewards do you anticipate receiving this semester?</td>
<td></td>
</tr>
<tr>
<td>29. Do you think that you learned from your STs? If so, in what way?</td>
<td></td>
</tr>
<tr>
<td>30. What are the major lessons you learned from this experience?</td>
<td></td>
</tr>
<tr>
<td>31. Do you feel that your CMT experiences influenced you? If so, in what way?</td>
<td></td>
</tr>
<tr>
<td>Future expectations:</td>
<td></td>
</tr>
<tr>
<td>32. What would you do differently in your CMT experiences this semester?</td>
<td></td>
</tr>
<tr>
<td>Closing</td>
<td>Do you have any additional thoughts or comments?</td>
</tr>
<tr>
<td>Thank you again for your time to participate in this interview.</td>
<td></td>
</tr>
</tbody>
</table>
INTERVIEW 2

<table>
<thead>
<tr>
<th>Objectives</th>
<th>Questions</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Introduction</strong></td>
<td>Thank you for your participation! It is good to see you again. The information you provide in this interview will be used to help understand CMTs’ experiences during student teaching and is valued by stakeholders in the teacher preparation programs.</td>
</tr>
<tr>
<td></td>
<td>Do you have any questions?</td>
</tr>
<tr>
<td></td>
<td>To begin, I would like to learn about your motivation to become a CMT this semester.</td>
</tr>
<tr>
<td><strong>RQ1. How do CMTs describe their roles?</strong></td>
<td>Characteristics of CMTs:</td>
</tr>
<tr>
<td></td>
<td>1. How do you see yourself as a CMT?</td>
</tr>
<tr>
<td></td>
<td>- Do you feel that you are successful as a CMT?</td>
</tr>
<tr>
<td></td>
<td>- What are some tips to be a successful and effective CMT can you share?</td>
</tr>
<tr>
<td></td>
<td>Roles of CMTs:</td>
</tr>
<tr>
<td></td>
<td>2. What responsibilities and duties are you playing as a CMT?</td>
</tr>
<tr>
<td></td>
<td>3. Have you been playing the same roles to play the same roles this semester as you did in the past?</td>
</tr>
<tr>
<td></td>
<td>4. Is there any area do you feel like you have been improving as a CMT? Are there other roles have you been playing as a CMT this semester? If so, tell me more about it.</td>
</tr>
<tr>
<td><strong>RQ2. How does a CMT guide professional growth in STs and collaborate with STs in a music class?</strong></td>
<td>Nature of music class:</td>
</tr>
<tr>
<td></td>
<td>5. Is there any change in your music class since you had your new ST this semester? If so, in what way?</td>
</tr>
<tr>
<td></td>
<td>Influences from STs:</td>
</tr>
<tr>
<td></td>
<td>6. What is your ST’s responsibilities in your classroom?</td>
</tr>
<tr>
<td></td>
<td>7. How does your ST contribute to your music class?</td>
</tr>
<tr>
<td></td>
<td>Guide professional growth in STs:</td>
</tr>
<tr>
<td></td>
<td>8. What do you want your ST to learn from you and your music class?</td>
</tr>
<tr>
<td></td>
<td>9. How do you help your ST prepare and present their lesson plans? Please be as specific as possible.</td>
</tr>
<tr>
<td></td>
<td>10. How do you deliver your feedback to your ST?</td>
</tr>
<tr>
<td><strong>Similarities and differences:</strong></td>
<td></td>
</tr>
<tr>
<td>----------------------------------</td>
<td></td>
</tr>
<tr>
<td>11. Are there any similarities or differences between you and your ST that affect you? If so, can you think of an example?</td>
<td></td>
</tr>
<tr>
<td>12. Do you think it is important that you and your ST have those similarities or differences? In what way?</td>
<td></td>
</tr>
<tr>
<td>13. How are you coping with any differences?</td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th><strong>Collaborative learning community:</strong></th>
</tr>
</thead>
<tbody>
<tr>
<td>14. How do you and your ST collaborate to plan and coordinate lessons?</td>
</tr>
<tr>
<td>15. Tell me about how you communicate with the teacher preparation programs.</td>
</tr>
<tr>
<td>16. How do you collaborate with your ST in your music class?</td>
</tr>
<tr>
<td>- Are you music-making with your ST during lessons?</td>
</tr>
<tr>
<td>- Do you employ intersections of music-making as a pedagogical tool?</td>
</tr>
<tr>
<td>- Can you think of any specific example of collaboration with your ST musically and educationally?</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th><strong>RQ 3. What are the challenges and rewards experienced by CMTs?</strong></th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Challenges:</strong></td>
</tr>
<tr>
<td>17. What do you find to be challenging about being a CMT?</td>
</tr>
<tr>
<td>18. Are you having any issues with your ST?</td>
</tr>
<tr>
<td>If so, tell me how you are dealing with him/her.</td>
</tr>
<tr>
<td>19. Are you having any issues with the university supervisor or the program? If so, I would like to hear about how you are dealing with him/her.</td>
</tr>
<tr>
<td>20. Is there anything you have been doing differently to face those challenges this semester? If so, please tell me the details.</td>
</tr>
<tr>
<td><strong>Rewards:</strong></td>
</tr>
<tr>
<td>21. What do you find to be rewarding as a CMT?</td>
</tr>
<tr>
<td>22. Do you feel like you are getting the rewards you deserve?</td>
</tr>
<tr>
<td>23. How do you feel about being rewarded as a CMT?</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th><strong>Reflection</strong></th>
</tr>
</thead>
<tbody>
<tr>
<td>24. What are you doing as a CMT differently this semester?</td>
</tr>
<tr>
<td>25. What are some significant lessons you are learning from this experience?</td>
</tr>
<tr>
<td>26. Are there any areas that you feel like you need to improve as a mentor for this particular ST? If so, please tell me those areas to improve as a mentor.</td>
</tr>
<tr>
<td>Impact and Changes:</td>
</tr>
<tr>
<td>--------------------</td>
</tr>
<tr>
<td>27. Do you feel that your ST’s background affects you as a CMT? If so, in what way?</td>
</tr>
<tr>
<td>28. Do you feel that you are learning from your ST? If so, in what way?</td>
</tr>
<tr>
<td>29. Do you feel that your current CMT experience is influencing you as a CMT? If so, in what way?</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Closing</th>
</tr>
</thead>
<tbody>
<tr>
<td>Do you have any additional thoughts or comments?</td>
</tr>
<tr>
<td>Thank you again for your time to participate in this interview.</td>
</tr>
</tbody>
</table>
## INTERVIEW 3

<table>
<thead>
<tr>
<th>Objectives</th>
<th>Questions</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Introduction</strong></td>
<td>Thank you again for taking the time to share your CMT experiences with me. Your input will be valuable in this research. I would like you to look at your entire experience for this final interview. Do you have any questions? Let’s begin.</td>
</tr>
</tbody>
</table>
| **RQ1. How do CMTs describe their roles?** | Roles of CMTs:  
1. What role do you think that you played as a CMT this semester?  
2. What was your accomplishment as a CMT this semester?  
3. Do you feel that you have input and influence on your ST(s) or teacher preparation program(s)? If so, please be as specific as possible. |
| **RQ2. How does a CMT guide professional growth in STs and collaborate with STs in a music class?** | Nature of music class:  
4. Is there any change in your music class since you had your new ST this semester? If so, in what way?  

Influences from STs:  
5. What is your ST’s responsibilities in your classroom?  
6. How does your ST contribute to your music class?  

Guide professional growth in STs:  
7. What do you want your ST to learn from you and your music class?  
8. How do you help your ST prepare and present their lesson plans? Please be as specific as possible.  
9. How do you deliver your feedback to your ST(s)?  

Collaborative learning community:  
10. How do you and your ST collaborate to plan and coordinate lessons?  
11. Tell me about how you communicate with the teacher preparation programs.  
12. How do you collaborate with your ST in your music class?  
13. Are you music-making with your ST during lessons?  
14. Do you employ intersections of music-making as a pedagogical tool?  
15. Can you think of any specific example of collaboration with your ST musically and educationally? |
| **RQ 3. What are the challenges and rewards experienced by CMTs?** | **Challenges:**
16. What did you find to be challenging about being a CMT?
17. What suggestions do you have for the program that would better prepare an ST?

| **Rewards:**
18. What do you find to be rewarding as a CMT?  
   - Any professional benefits to having an ST?  
   - Any personal benefits to having an ST?  
19. What do you value the most about being a CMT this semester?

| **Impact and Changes:**
20. Do you think that you learned from your ST? If so, in what way?  
21. Do you feel that your CMT experiences influenced you as a CMT? If so, in what way? |

| **Reflection and Future Expectations** | **Reflections:**
22. If you could redo your CMT experiences, what would you do differently? What motivated you to do differently?  
23. Are there any areas you would like to continue to develop as a CMT?

| **Future expectations:**
24. Would you continue to take an ST in the future? If so, why?  
25. What would your expectations be of a CMT in the future? |

| **Closing** | Do you have any additional thoughts or comments? Thank you again for your time to participate in this interview. |