Music Teacher Mentor Experiences and Perceptions of the Mentor Role

by

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ABSTRACT

Experienced mentor teachers that are prepared for the task of mentoring pre-service teachers are highly valued. A few studies in music education address the music teachers' role of mentor or the music mentor's perceptions and practices within the mentoring process. This study investigates the experiences and practices of music mentor teachers and how they construct an understanding of their mentoring role. Guiding questions were: 1) How do music teachers describe their mentoring experiences and practices? 2) What do music teachers' descriptions of their mentoring experiences and practices reveal about their understanding of the mentoring role? and 3) What types of preparation and support do music teachers feel they need to serve in this role? Four music teacher mentors served as participants for this study. Participants described their mentoring experiences and practices in working with student teachers and responded to questions in three in-depth interviews over three semesters. Each interview was audio-recorded, transcribed, and verified for accuracy and clarification. Findings indicate that 1) Mentors tend to rely on their own student teaching experience and beliefs about teaching when working with student teachers; 2) Mentors construct their own conceptions of the mentor role, mentoring style and relationships based on personality and their beliefs about what mentoring is and is not; 3) The rewards of mentoring are closely tied to student teacher growth and successful relationships, and challenged by issues of time and student teacher readiness; and 4) Learning to mentor is like learning to teach. It is a process learned over time and requires experience. Discussing mentoring relationships and mentor roles within the student teacher triad should be considered for preparation.

For my parents, Don and Sue Marks, who believed in my ability to do anything I set my mind to, and the rest of my family: Chris, Sallie and Mark--who encouraged me to finish.

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"Coffee is a warm drink that fosters friendship and tastes great. What more is there to life?"

—Kevin Sinnott, *The Art and Craft of Coffee: An Enthusiast's Guide to Selecting, Roasting, and Brewing Exquisite Coffee*

1 INTRODUCTION

As I grasp the mug tightly and bring the steaming brew towards my face, I can see my own reflection fuzzy and skewed and think, yes, that is how I feel today. Fuzzy. Skewed—like, unfocused. It's hard to believe that I will soon have another person, a student teacher, in my classroom. What will she be like? Will she be eager or shy? Will she know the things about teaching that I think she should know, or will I have to teach her? She will learn many things from me, no doubt, and I have had so much time in the music classroom preparing for this day. And yet, am I truly ready for this experience? I mean, it's only been 14 years. I have arrived at the place in my career where I feel totally in control: I understand how to teach, how my students learn and where I must take them musically. But there's something else. . . perhaps that nagging shred of doubt, the small little voice in the back of my head saying, are you really ready? Ready to lead someone else into teaching music? I really have no idea what to expect. I guess I'll learn as I go. . . but the thing that keeps nagging. . .. perhaps, the bottom line: how will we get along? Will we become colleagues in the professional sense and hopefully more---friends, partners in learning? All these thoughts and questions float through my mind like the

cream swirling, poured into my second cup of coffee. I hold tightly to the cup. It's time. I look up as she opens the door.

Becoming a cooperating teacher for the first time was both exhilarating and terrifying. On the one hand, I knew my craft: I understood the process of teaching, the preparation and execution of a variety of lessons, and how to access student learning. I knew my students; their strengths and weaknesses and I knew my own limitations. On the other hand, I also knew that I had a big responsibility to make sure this new teacher learned how to teach, to provide the foundation for her to develop into a good music teacher, to love music and learning as much as I did, and to help her succeed beyond my classroom into one of her own. I wanted to provide a welcoming and secure learning environment for this new teacher to make mistakes, learn how to correct them and avoid them the next time. I wanted her to try out new ideas, find her own teaching style—not just emulate me. I wanted to learn new things from her—gain a fresh perspective, share new ideas and different approaches to music teaching and student learning. I also wanted to learn some new things about myself as a mentor, to re-examine my own teaching and what I believed about teaching and learning.

What I discovered in this first mentoring experience was that I found joy in sharing my expertise with another teacher. I loved the discovery—the "light bulb lighting up" moments—of understanding the "how and why" of teaching music. I liked the pedagogical discussions, the questioning of teaching practices and the camaraderie of working with another teacher. I liked process of mentoring—although I did not exactly know what that looked like then. I just knew I liked teaching teachers and helping them become the best they could be. Over the course of a decade and working with 11 student

teachers, I was able to question, analyze, refine, and rethink the process of the mentoring experience for the student teacher. However, I still felt that something was missing. I thought: what about me, the cooperating teacher? How could I be better as a mentor? How could I improve the mentoring experience for myself as well as for my student teacher? How could I continue to develop in my mentoring role and ultimately: How could I help others develop as mentors and refine mentoring practice? What should I do and where do I look for support when I run into difficulty or just need to talk? These questions are the foundation for my study.

Need for the Study

Cooperating mentor teachers are arguably the most influential force in the student teaching experience (Sudzina, Giebelhaus, & Coolican, 1997; Davis, 2009; Draves, 2008, 2013; Hobson, Ashley, Madlerez, & Thompson, 2009; Killian & Wilkins, 2009). They provide a very real and necessary service in preparing future teachers for the classroom. Cooperating mentor teachers are expected to guide the emerging teacher candidate, demonstrating effective teaching skills and knowledge, discussing the teaching and learning process, explaining the reasons and beliefs behind practice, listening and answering questions, observing and providing constructive feedback, encouraging confidence and autonomy in the student teacher's progress every step along the way (Hobson et al., 2008; Smith, 2003; Zemek, 2008).

Selection of Cooperating Mentor Teachers

The cooperating mentor teachers bear a heavy responsibility—not only to the student teacher, but also to themselves; they need to know what they are doing because they are shaping the constructs of another teacher who will eventually affect the lives of many students in a future classroom (Benson, 2008; Davis, 2009; Draves, 2008, 2013). Ideally, cooperating teachers are selected for their mentoring role through proven leadership in the profession, the quality of their teaching or the reputation they have of working well with interns, or years of successful teaching experience in their subject (Campbell & Brummett, 2007; Killian & Wilkins, 2008; Zemek, 2008). Other researchers recommend pairing student teachers with highly effective mentor teachers—such as those who have taken a graduate course in supervision or teacher leadership, received their national board certification, or developed supervisory practices identified in the literature as effective (Killian & Wilkins, 2009; Zemek, 2008). However, cooperating teachers are also often chosen for convenience, or because they have mentored before, or frequently because they simply volunteer for the job. The range from experienced and knowledgeable cooperating mentor teachers to convenience or just a warm body is large.

Preparation of Cooperating Mentor Teachers

Researchers in general education appear to have a plethora of studies to draw from regarding mentor selection and preparation Awaya, McEwan, Heyler, Linsky, Lum, & Wakukawa, 2003; Dawson, 2014; Glenn, 2006; Hamilton, 2010; Hobson et al., 2009). A few researchers have called for preparation consistency and standardized criteria for selection of music mentor teachers (Hobson et al., 2009; Killian & Wilkins, 2009;

Zemek, 2008). Although on-going research is getting closer, no universally accepted selection criteria are available for cooperating mentor teachers. Fewer researchers in the music education world have investigated selection and preparation of cooperating mentor music teachers (Conway 2003; Draves, 2013; Zemek, 2006, 2008).

Despite numerous states, district, and university professional development programs that cater to the preparation and training of cooperating mentor teachers, there is a call for differentiated and discipline-specific preparation and support for music mentor teachers (Conway & Holcomb, 2008; Zemek, 2008). Music education researchers have found that mentor preparation programs for cooperating music teachers vary greatly in nature and quality and that many of these preparation programs are not mandatory (Conway, 2003; Conway & Holcomb, 2008; Jacobs, 2008). Despite available programs, the issues of time and place create a barrier for participation. Even cooperating mentor teachers, themselves disagree about the importance of such programs. Mentor preparation programs often fail to provide adequate training by focusing on the administrative aspect of the role instead of developing mentor's abilities to develop and support novice teachers (Jacobs, 2008; Smith, 2003). In addition, the result of the cooperating teacher's volunteer status for participation, the extent to which new mentors are able to benefit from these programs is questionable (Zemek, 2008).

Hobson et al. (2009) state emphatically that mentor preparation needs to be a priority for all stakeholders: the policymakers, researchers and teacher educators alike. In addition, these authors argued that mentoring programs should have clear goals and standards for mentor teachers, suggesting such guidelines may have a positive impact on

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the success these mentor teachers have in working with music student teachers charged to their care and development (Hobson et al., 2009).

Support for Cooperating Mentor Teachers

Selection mismatch between a cooperating mentor teacher and a student teacher or lack of preparation may cause some cooperating mentor teachers to seek support from a variety of sources. Whether experienced or not, cooperating mentor teachers need support during the student teaching experience; as the research so aptly concluded, mentors need mentors--and support (Conway & Holcomb, 2008; Hobson et al., 2009). Much research exists in the general education literature that focuses on mentor teacher support (Caroll, 2005; Hamilton, 2010; Hobson et al., 2008; Killian & Wilkins, 2009; O'Connor, 2003). Several studies in music education focus on formal mentoring programs or induction of beginning teachers as a way to support mentor teachers (Benson, 2008; Conway, 2003; Conway & Holcomb, 2008; Jacobs, 2008). In addition, a few studies in music education focus on supporting mentor music teachers through informal, collaborative means (Blair, 2008; Bell-Robertson, 2015; Montgomery, deFrece, & Robinson, 2009).

New and inexperienced mentors, especially, reach out to resources such as the university supervisor, other teachers in close proximity, friends and spouses—even experienced mentors sometimes go to trusted colleagues for advice and encouragement (Vanderwerff, 2013). The student teacher triad, comprised of student teacher, cooperating mentor teacher and university supervisor, mostly focuses on the support of the student teacher (Goodnough, Osmond, Dibbon, Glassman & Stevens, 2009; Graham, 2006).

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Some researchers, however, maintain that this triad should create a supportive structure for all the members; only recently has research focused on supporting the cooperating teacher and university supervisor (Hobson et al., 2008; Rideout & Feldman, 2002).

Cooperating Mentor Teacher Role

A great amount of research regarding mentors and the mentoring experience exists in general education, where the focus has been on cooperating teachers and the role of the cooperating teacher in mentoring beginning teachers (Caroll, 2005; Goodnough et al., 2009; Graham, 2006; Hamilton, 2010; Hobson et al., 2009; Killian & Wilkins, 2009; Weasmer & Woods, 2003). In contrast, research in music education has tended to focus on the music student teacher (Draves, 2008) and the beginning music teacher (Benson, 2008; Campbell & Brummett, 2007; Conway, 2003, 2010, 2015; Draves, 2008; Jacobs, 2008; Rideout & Feldman, 2002; Schmidt, 2010). Only in the last decade, has the cooperating mentor teacher been the focus of the research in the field of music education (Conway & Holcomb, 2008; Davis, 2008; Draves, 2008, 2013; Zemek, 2008).

In the field of music education, we need to better understand the role mentor teachers play. It may be that we can learn from the current research in general education (Hobson et al., 2008; Jonett, 2009; O'Connor, 2003). As Hobson et al. (2009) argued, "beginner teacher mentoring has great potential, yet it is also clear that this potential is unrealized and may even have the potential to do harm" (p. 214). In the literature, researchers point to documented examples of poor mentoring practices (Sudzina, Geibelhaus, & Coolican, 1997; Zemek, 2008). The negative effects that inadequate mentoring practices may have on pre-service music teachers' field experiences can

largely point back to problems related to mentor preparation and selection (Hobson et al., 2009; Zemek, 2008). My study will investigate the perceptions of music teachers regarding their mentoring experiences and practices, and how they understand and describe their role as mentor. To this end, mentor teacher preparation, selection, role, and support appear to be reoccurring themes worth meaningful investigation.

Statement of Purpose

This study explores the mentoring role and mentoring practices of cooperating music teacher mentors working with student teachers in the field. The study seeks to explore how participants ascribe meaning to their mentoring role, how their self-described mentor experiences and practices reflect these meanings, what are the challenges and benefits of mentoring, mentor expectations and dispositions of effective mentors, and what types of preparation and support will mentor music teachers want and need in the future.

Research Questions

The following questions guide this inquiry:

1) How do music teachers describe their mentoring experiences and practices?

2) What do music teachers' descriptions of their mentoring experiences and practices reveal about their understanding of the mentoring role?

3) What types of preparation and support do music teachers feel they need to serve in this role?

Definitions

The following terms appear extensively throughout the literature: student teacher, cooperating teacher, university supervisor, mentor teacher, mentoring role, and mentoring practice. I will clarify here how I define these terms in this study.

Student Teacher

Researchers use the following terms to describe student teachers: novice, protégé, intern and pre-service teacher. Zemek (2006) defines a student teacher as "a non-certified adult student who is learning and applying teaching skills in an actual classroom under the guidance of a classroom teacher and a university supervisor" (p. 11). In my study, "student teacher" and "music student teacher" will refer to an adult student engaged in learning to teach by applying teaching skills in a real-world classroom under the guidance and support of a classroom teacher and a university supervisor.

Cooperating Mentor Teacher

Cooperating teacher, associate teacher, observing student teacher instructor (OSTI) and mentor teacher are terms that describe an in-service, experienced teacher that agrees to host a student teacher in their classroom (Schmidt, 2008). This person is an elementary, middle school, or high school teacher who supervises and mentors student teachers (Zemek, 2006).

Historically, the definition of a mentor is someone possessing great wisdom, someone who advises and guides an apprentice (Smith, 2003). In terms of education, the definition of a mentor is someone who helps, supports, and guides a novice to success

(Smith, 2003). A mentor *teacher* describes an experienced teacher who agrees to work with and support a pre-service or beginning teacher in a single, one-on-one relationship (Hennissen, Crasborn, Brouwer, Korthagen, & Bergen, 2011). In my study, I will refer to the cooperating teacher as the "mentor teacher" or as the "cooperating mentor teacher," the person who works closely with a student teacher for the purpose of guiding, encouraging, supporting, advising, and facilitating reflection throughout the mentoring experience.

Mentoring Practice

When comparing the relationship between Telemachus and Mentor in Homer's story of Odysseus, Smith (2003) zeros in on the attributes of mentoring practice. Smith defines effective mentoring as intentional and proactive on the part of the mentor. Effective mentoring practice is a process of actions, facilitated through experience and time, which is nurturing, insightful, supportive and protective (Smith, 2003). Mentoring can also be defined as a dynamic, reciprocal relationship between an advanced career teacher and a beginner or protégé which is aimed at promoting the career development of both people (Benson, 2008; Draves, 2008). The "culture of mentoring" fosters ideas of collaboration, transformation, and personal agency through a working professional relationship with their student teacher (Campbell & Brummett, 2007). Effective mentoring causes the student teacher to critically reflect, speculate and project teaching and learning outcomes, transfer knowledge and skill, analyze a rehearsal or class lesson using their own resources, and ultimately developing "habits of critical thought" (Campbell & Brummett, 2007, p. 53). Ineffective mentoring contains a plethora of issues

such an over use of "telling" or dictating tasks from mentor to mentee, poor pairing and/or incompatible personalities, being unable to relinquish control to mentee, and less than honest feedback for the mentee (Glenn, 2006; Clarke, et al., 2014). If one or more of these problems persist, it often inhibits the progress of the student teacher (Glenn, 2006, Clarke, et al., 2014). In my study, mentoring practice will refer to the actions of the mentor teacher as he/she engages in guiding and developing the music student teacher throughout the student teaching experience.

Mentoring Role

Cooperating teachers perceive their mentoring role in relationship to their student teacher (Hamilton, 2010). Mentors are expected to nurture, reflect, encourage, support, observe, evaluate, and provide experiences for student teachers that bridge pedagogical knowledge with practice (Hamilton, 2010). The responsibility for sustaining the relationship rests on both the cooperating mentor teacher and the student teacher. Each requires the effort and attention of the other. "Even though student teachers are inexperienced, cooperating teachers find value in collaboration with them in the practice of teaching" (Hamilton, 2010, p. 115). Cooperating mentor teachers understand their role to reflect the "attributes of mentoring practices—to advise, to question, to reflect, to support, to encourage the student teacher in developing into a future colleague. In the symbiotic nature of relationships within the student teaching experience, a mentor must understand the balance between providing autonomy and providing an 'artificially safe environment' where the student teacher can develop" (Davis, 2009, p. 114). In this study, the mentoring role is defined by how each individual teacher defines it."

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University Supervisor

Within the student teaching triad, the role of the university supervisor is often defined as a facilitator, enabler, and guide (Rideout & Feldman, 2002). The university supervisor is a member of a college or university teacher preparation faculty or its designee. The supervisor visits the student teacher in their school placement site in order to observe and counsel the student teacher's progress and conference with the cooperating teacher (Zemek, 2006). Effective university supervisors monitor the student teacher process, adjust the contexts in which a student teacher works, and promote reflective dialogue to assist student teachers' development (Rideout & Feldman, 2002). In this study, "university supervisor" will refer to a designee of the college or university that monitors and evaluates the progress of the student teacher during their student teaching experience. Ineffective university supervisors may generally monitor the student process but may not take or have the time to develop rapport with the mentor or mentee which may be problematic for the mentee down the road at evaluation time or when a crisis arises (Zemek, 2008). They may also be more focused on other components of the mentoring triad such as paperwork and deadlines and some of the research has found the university supervisors are the least effective and impactful on the mentoring experience.

Delimitations

The participants of this study were limited to in-service music teachers who were working with a student teacher in the K-12 music classroom during the spring semester of 2016. [General music and instrumental music educators from elementary, middle school, junior high and high school levels participated in this study. Some of the participants

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were experienced while others were fairly new to the mentoring experience. This study did not consider cooperating mentor teachers working with beginning (in-service) teachers or student interns. Hence, the findings of this study are not generalized beyond the study's participants.

Overview of the Dissertation

In this chapter, I presented an introduction; a need for the study; a statement of purpose and research questions; definitions, and delimitations.

Chapter 2 contains an extensive review of the literature from each of these areas: mentor models and programs, preparation and selection of mentors, roles and characteristic of mentors, the benefits of mentoring relationships, and supporting music mentor teachers.

Chapter 3 outlines the methodology for this phenomenological case study. I explain the overall study design, provide an overview of participants and settings, and consent procedures and confidentiality, case study design, an overview of research design, observations, student teacher artifacts, trustworthiness, and interviews. Data analysis procedures are also discussed. Also included in this proposal are a list of references and appendices.

2 LITERATURE REVIEW

This study explores the mentoring experience of music teacher mentors, how they describe their practices and experiences working with student teachers, how they understand their mentoring role, and what support (if any) they may seek during the process of mentoring. In this chapter, I discuss research related to the selection and pairing of mentors; the mentoring role, style, and relationships; and the preparation and support of mentors. I also discuss prior research in both general education and music education related to the sources of mentoring: mentor models, mentor programs and frameworks, and the preparation and selection of mentors.

Selection and Pairing of Mentors

The relationship that forms between mentor teacher and the student teacher is one of great influence and importance. The foundation for this relationship is created through the selection and pairing of the mentor-mentee. The mentoring relationship takes time and lots of meaningful and purposeful communication to develop and grow. The growth of the mentee is measured by the effectiveness of the mentor's ability to communicate ideas, demonstrate, discuss and explain practices, provide a conducive environment for teaching and learning and deliver all of this in a style that is natural and genuinely professional yet personable which relates directly to mentoring style.

The research in this section focuses on the selection and pairing of mentor teachers with student teachers and new teachers, first, in general education (Awaya et al., 2003; Clarke et al., 2014; Hamilton, 2010; Hobson, Ashby, Malderez & Thompson, 2009; Killian & Wilkins, 2009; O'Connor, 2003), and second, in music education in

particular (Abramo & Campbell, 2016; Conway, 2003; Conway & Holcomb, 2008; Draves, 2008, 2013; Smith, 2003; Zaffini, 2015; and Zemek, 2006, 2008).

The selection and pairing of prospective mentors with student teachers are vitally important to the success of the student teaching experience (Conway & Holcomb, 2008; Draves, 2008, 2013; Hamilton, 2010; Zemek, 2008). The pairing and selection of music mentors with music student teachers and beginning teachers is the foundation of a professional working relationship (Smith, 2003). Research on beginning music teachers finds that pairing them with music mentors with similar grade level and music specialization provides the best, most effective induction experience, rather than pairing them with a regular classroom teacher or other staff member (Conway, 2003; Conway & Holcomb, 2008; Draves, 2013; Smith, 2003).

Hobson, Ashley, Malderez, and Thompson's (2009) literature review focused on what is known and unknown regarding the nature, effectiveness, advantages and limitations of mentoring beginning teachers (student teachers). The authors examined 980 titles and abstracts of journal articles, books, book chapters, and conference papers and theses. They chose 170 relevant texts with findings on beginner teacher (student teacher) mentoring based on the most convincing research evidence.

Hobson and colleagues found mentor selection and pairing success rests upon the *ways* mentors are chosen and paired with mentees. Selections of effective practitioners point to those who model good professional practice, possess sufficient knowledge and experience in their subject area, as well as other attributes of support: being approachable, non-judgmental, trustworthy; possessing a positive demeanor, good listening skills, the ability to empathize; and having an interest in mentoring others.

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Hobson et al. recommend that pairing should take into account mentor/mentee strengths, weaknesses, personality and professional qualities—and the obvious: share the same subject matter.

Hamilton (2010) examined three aspects of the relationship between the cooperating teacher and student teacher with regard to 1) training and support assumed by the cooperating teacher, 2) the cooperating teacher's selection, training and preparation for this role, and 3) the cooperating teacher's perceived needs regarding training and support in their mentoring role. A pilot study and preliminary teacher survey served to select participants and provided background information for the current study. Here, I discuss Hamilton's findings for her questions 2 and 3 about selection and preparation of cooperating teachers; later in the chapter, I present her findings about the cooperating teacher's role.

Hamilton found that universities selection cooperating teachers in a multitude of ways, with little or no standardization of selection criteria, and expected them to perform a varied range of tasks with no training, remuneration, or recognition from the supervising university. CTs suggested their training and support needs were receiving more university engagement (i.e., coursework content discussions, practicum expectations, prescreening and selection options of practicum partners (student teachers), collegial interactions with other Cooperating teachers and guidelines for pacing during the semester field experience. Despite the university's provision of information packets at the beginning of the semester, cooperating teachers still perceived a lack of support beyond schedules, due dates, and forms.

Cooperating teachers in Hamilton's study mentioned that they were not personally involved in the selection or pairing assignment process, even though they felt selection was an important consideration. They stated that although they had no formal training for their mentoring role, they often relied on their own teaching experience to solve mentoring issues that arose. Participants acknowledged that selection for mentoring focused on willingness to do the job, personal contact with university faculty, principal referral or personal feelings rather than on specific, standardized criteria. Half of the participants pointed to non-university training—such as their district's Beginning Teacher Support and Assessment program (BTSA provides training in coaching, evaluation, adult learning theory, and mentoring)—as the primary source of their preparation for mentoring. They perceived contact with the university to be an essential, vital part of preparing to mentor student teachers, especially when difficulties with the student teacher arose in the classroom.

Regarding pairing, cooperating teachers in Hamilton's research felt there needed to be a "level of compatibility" for the intimate relationship of sharing a workspace and teaching responsibilities. Some participant's felt that partners should be allowed to choose based on comfortable teaching environment and Cooperating teachers style of teaching. Despite these sentiments, most Cooperating teachers in Hamilton's study found value in collaboration with student teachers and viewed the practicum as a learning experience for themselves.

Smith (2003) examined ways of mentoring and supporting new teachers in music education. In pairing mentors with novice mentees, he advocates for the following basic criteria: match the area and level of instruction of the mentor to the mentee, meaning

music mentors should be paired with music mentees, and middle school mentors with middle school mentees when possible; mentors should be available and accessible to the mentee, meaning that good teachers make good mentor candidates only if they make the commitment and have the time to give to someone who is learning; mentors should have good interpersonal skills, meaning knowing how and when to communicate, be patient, allow for choice, accept failure as a learning experience, listen, share insights, offer emotional support and give constructive advice is a must for good mentoring; mentors and mentees should be allowed some room for self-selection, meaning personal preferences and good "chemistry" is necessary for a healthy mentoring relationship; mentors should know how to observe and coach, meaning being able to recognize the techniques for gauging a lesson or rehearsal and then offering collegial feedback or guidance (p. 113). Finally, not all mentors need to be multi-year veterans, meaning the creation of multi-experienced mentor triads—which consist of a mentor, a first-year teacher and a second-year teacher. These few criteria suggested by Smith are by no means definitive, but something worthy of consideration when pairing music mentors and mentees.

Zemek's (2008) study, based on his 2006 dissertation, describes practices in the selection and preparation of cooperating teachers in music education in Illinois. He collected the data in two ways: through a multi-step process of surveying coordinators of teacher education activities about cooperating teacher selection practices in their institutions and interviewing six cooperating music teachers.

To identify coordinators of teacher education to participate in a survey, Zemek used the College Music Society's Directory to identify four-year colleges and universities

in Illinois that offer music teacher certification programs ($n = 51$). He contacted department chairs or similar faculty at these institutions via phone to identify the person(s) responsible for selecting cooperating teachers. Twenty-nine of the 51 schools initially identified responded. Zemek received permission to survey employees from 20 of the 29 identified schools, leaving 25 potential participants. He emailed these 25 people, asking them to complete a phone or email survey (later revised as an online, web-based survey to increase response rates) describing their selection of cooperating teachers and to submit names of four music teachers they had selected as cooperating teachers, so that he could interview and understand their perspectives on selection and preparation for the cooperating teacher role. From the pool of the 16 names submitted, Zemek selected six cooperating teachers as participants for individual interviews.

Overall, the survey identified music education faculty as the most influential in the selection process of cooperating teachers, followed by coordinators of student teaching. However, Zemek found a significant division between coordinators of student teaching who rated principals as influential, and music education faculty who rated principals as not influential. The majority of respondents rated district administrators (those other than building principals) as least influential in the selection of cooperating teachers.

Zemek indicated that even though selecting qualified cooperating teachers is an important responsibility, there does not appear to be one standardized approach for selection that fits every mentoring situation. Unwritten and informal procedures appear to influence selection of cooperating teachers as well, but overwhelmingly the procedure relies on cooperating teachers to volunteer or have experienced mentors continue in this

role. Zemek listed that following criteria for the selection of mentors (from most to least important) as follows: having 3+ years of teaching experience and positive teacher evaluations; having a tenured teaching position, volunteering to mentor, being a member of a professional organization and having an advanced teaching degree (master's). Participants rated teacher reputation, principal recommendation, taking a training course, or being a graduate of a particular institution as low in importance. Zemek found that cooperating teacher selection rested on how familiar higher education faculty was with a candidates' teaching skills, the quality or reputation of their music program, and/or their personality.

Regarding cooperating teacher preparation offered by colleges and universities, the survey participants indicated that all cooperating teachers receive a handbook with guidelines. Others reported offering a voluntary orientation or workshop or offering a required class or in-service. Some institutions offered academic credit, arranged an individual meeting with a cooperating teacher, or offered a preparatory online course as a general guide for mentors.

To gain additional perspectives on the teacher educators' survey responses, Zemek selected six kindergarten through 12th grade music teachers who had served as cooperating teachers themselves to participate in an interview with him. Each of the six teachers interviewed was an experienced music teacher (20+ years of teaching) and had had several student teachers (6+ student teachers per cooperating teacher). He asked about their preparation for working with student teachers. None of these teachers in this second research group reported taking a class or workshop session specifically about becoming a cooperating teacher. Half of the participants acknowledged that they were

unable to attend a meeting or workshop hosted by the university, yet they surmised that the meeting/workshop provided specific information on the student teacher, institutional guidelines and expectations, and information on creating "a successful learning experience" and "the skills needed to be a good cooperating teacher" for the student teacher (p. 83).

Zemek reported that all six cooperating teachers received the university handbook, and that these teachers found the "handbooks" useful, but that some cooperating teachers reported being disappointed by the lack of specific music information regarding teaching in a music classroom or the multiple placements required for music student teachers. When asked whether they received adequate preparation as a cooperating teacher, each music teacher was hesitant, indicating that success may be due to prior experience as a cooperating teacher, rather than any course, handbook, meeting or workshop attended. However, five of the six cooperating teachers interviewed supported the idea of providing "educational activities" and training in the mentor role for new, inexperienced cooperating teachers as they prepare to host and mentor a student teacher. Additional training for experienced mentors was deemed unnecessary.

When asked about who should be responsible for offering training for cooperating teachers, all six respondents felt preparation activities should be provided by the college or university of the student teacher. The format of such activities, as suggested by participants, should consist of a "short class or workshop" or perhaps an "on-line offering" as a convenient alternative. The biggest deterrent to such activities was time, as cooperating teachers reported that with busy schedules, including weekends and before and after school, it was difficult to get to additional meetings.

Zemek's findings point to the success of the student teaching experience as dependent upon the person selected as the cooperating teacher. The cooperating teacher exerts the greatest influence—both positive and negative—on the developing student teacher in the classroom, and has the potential to influence future teachers and students in the classroom. Study findings suggest that the selection of cooperating music teachers rely on *relationships* forged between higher education faculty and coordinators tasked with placing student teachers.

Zemek asked respondents to consider the preparation programs of their student teachers, and ascertain whether these programs provided realistic approaches to and expectations of the student teaching experience. All six participating cooperating teachers stated that they believed the teacher preparation programs were on track in this regard. Several respondents felt that the institutions were adequately preparing their student teachers with music skills and knowledge, and four teachers offered that the increase in early field experiences better prepared the pre-service teachers for their student teaching experience. However, despite these apparent gains, one respondent noted that the aims and goals of teacher preparation programs were not aligned with the realities of teaching daily in a school environment. All the cooperating teachers pointed to the transition from practice teaching in methods class to actual teaching in real music classrooms with real pupils. They also called for more honesty in higher education regarding the tough realities of teaching and helping the student teacher to improve upon their teaching weaknesses.

These cooperating teachers also made suggestions for possible improvement of preparation coursework and pre-student teaching experiences such as specific music

teaching skills like knowledge of secondary instruments, adequate piano skills, knowledge of music texts and materials currently used in the schools. Other suggestions included pre-service teachers getting as much experience as possible working with students, in music and non-music contexts, and engaging in community and in school observations of various music classroom environments, to be as prepared as possible for any teaching situation they may encounter. Zemek recommended that teacher educators take advantage of opportunities for making appropriate connections between their methods classes and practices in the music classroom. In summary, Zemek reiterated that "getting to know" and forming relationships with potential cooperating teachers, learning of their personality traits, teaching skills, communication skills, teaching experience, as well as their attitudes toward mentoring (not process or formalized instruction), are a positive influence on the selection and preparation of cooperating teachers in music education and should be considered when pairing mentors and mentees.

Mentoring Role, Style, and Relationships

For three decades, researchers in general education have examined the mentoring role (Awaya et al., 2004; Clarke et al., 2014; Glenn, 2006; Hamilton, 2010; Hawkey, 1998; Weasmer & Woods, 2003) and characteristics of mentors Clarke, et al., 2014; Dawson, 2014; Glenn 2006; Hamilton, 2010; Hawkey, 1998; Jonett, 2009; Killian & Wilkins, 2009; Sudzina et al., 1997; O'Connor, 2003). Only recently, have the role and characteristics of mentors in music education garnered attention Abramo & Campbell, 2016, 2019; Campbell & Brummett, 2007; Davis, 2009; Draves, 2008; Smith, 2003; Vanderwerff, 2013; Zaffini, 2015; Zemek, 2008. Hobson et al. (2009) suggest the

mentoring experience is more successful when mentor/mentees are a team or seen as an equal partnership. Relationships where there are definite power/status divisions (e.g., head/lead teacher and assistant or student teacher/leader-follower) are unsuccessful. Hobson and colleagues propose that mentors should seek to help mentees by identifying their strengths and weaknesses and questioning their concepts of teaching and learning to teach, as well as critically examining their own mentoring strategies throughout the experience. Additionally, Hobson et al. assert that mentors should make the mentee feel welcome, safe, accepted, and included by making time for dialogue and explanations, meeting regularly, and being generally available. Based on the research they reviewed, they recommend that effective mentors allow mentees an appropriate degree of autonomy in making decisions and developing their own teaching style, and ensure that they are adequately challenged, educated and scaffolded into deeper levels of thinking, reflecting, teaching and learning.

Hawkey's (1998) qualitative case study focused on two mentor teachers' concepts of their mentoring role and the influence of the mentoring relationship on their student teachers' thinking about teaching and professional development. The primary purposes of the study were to elicit the mentors' understanding of the mentoring role, and to identify the influential factors in their mentoring practice. The secondary purpose explored the influence their mentoring practice had on the student teachers' thinking about learning to teach. Each participant mentor teacher worked with two student teachers that were history specialists (majors) enrolled in a yearlong postgraduate teacher education course. One student teacher dropped out of the study, and the study continued with two mentor teachers and three student teachers.

Mentor 1 hosted two student teachers, had more than 30 years of experience in the classroom, and had mentored student teachers over 20 years. Mentor 2 had two years of teaching experience and was a first-time mentor. At the beginning of the term, Hawkey interviewed the two mentor teachers asking, "what influenced you as a mentor" (). All student teachers wrote a pre-term reflection regarding their views on the purpose and practice of mentoring and how they viewed themselves as teachers.

Mentor teachers agreed to tape record conversations with their student teachers during their one-hour meetings held once a week throughout the term. Eight audiotaped conversations (4 from each mentor teacher) were transcribed and analyzed. Hawkey coded the meeting transcripts based on the amount of time spent engaged in mentor talk versus student teacher talk, the number of interactions between the mentor and student teachers, and finally how much of the teacher talk was "showing/telling" verses "reflecting and personal responsibility" ().

Hawkey's findings suggest each mentor's style of mentoring was consistent with "the model of learning to teach" each mentor described in their initial interview, as the way they learned to teach in their initial teacher education program. Mentor 1's style was directive and informative when interacting with his student teachers and included a lot of telling and showing the student teacher what to do. He tended to ask fewer questions and to give lengthy descriptions of appropriate lesson plans for his student teachers. Mentor 1 seemed to want to "pass on" his expertise. Mentor 2's style was more inquisitive and informative. She tended to share talk equally and asked many questions to get the student teacher to think about what happened during a lesson, to articulate feedback, and to engage her student teacher in the reflexive process of learning to teach. Mentor 2 had less

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experience, both as a teacher and as a mentor. She tended to focus more on classroom management and less on pedagogical content knowledge than Mentor 1.

The student teachers confirmed these perceptions of each mentor's style in their discussions of their mentoring experience. Hawkey cited empirical evidence suggesting that the model of learning to teach followed the mentor's own initial teacher education and may be one influential factor in a mentor's practice. Hawkey asserts that, if mentor assumptions and perceptions influence mentor practice as demonstrated in this study, then mentor-teacher training courses that promote a particular model of learning to teach—like reflective practice—may have limitations. Although the reflective model for learning to teach may be preferred (and even justified), Hawkey asserts it is not the only model for success.

Hawkey posits that, although both mentors had different styles and approaches to mentoring, these alternative models and approaches hold great "currency" because they strike a familiar chord in the mentor's own experience. Likewise, each student teacher in the study took what they needed to learn and grow in the mentoring experience—the mentoring style did not seem to matter. Reflective practices in teacher education may still be the norm, but the process and means to achieve this goal may be different and varied. Hawkey suggests shifting the emphasis toward the "agency of mentor relationships" by looking specifically at the student teacher role and introducing different mentoring styles early in teacher education courses.

Glenn's (2006) qualitative study focused on defining the necessary qualities of the effective cooperating teacher. She compared two cooperating teachers with very different

teaching styles and approaches as they mentored student teachers. The researcher served as the university supervisor for both pairs of mentors and mentees. Data were generated from three student teaching observations, one in-depth interview with each, plus a three-way meeting between the university supervisor, mentor teacher, and the student teacher, and artifacts such as the mentor's evaluations of their student teacher.

Glenn's (2006) findings suggest that effective mentors collaborate rather than dictate, relinquish an appropriate level of control, allow for personal relationships, share constructive feedback, and accept differences. Honest feedback is shared equally. An interesting and unanticipated finding of this study was that both student teachers perceived their mentors as outcasts from their departments. While this study was too small to generalize to all mentoring relationships, the findings call for further research. Implications for practice suggest that mentors who work outside the traditional teaching norms can be effective and valuable to student teachers. Glenn recommends further research to explore how different in personality and approach a cooperating teacher can be from a student teacher while remaining an effective mentor and role model.

Hamilton (2010) examined three aspects of the relationship between the cooperating teacher and student teacher with regard to 1) the role assumed by the cooperating teacher, 2) the cooperating teacher's training and preparation for this role, and 3) the cooperating teacher's perceived need regarding training and support in their mentoring role. Earlier in this chapter, I discussed Hamilton's findings regarding her questions 2 and 3; here I report her findings for the question about the cooperating teacher's role. Hamilton found that the cooperating teachers perceived that their roles in

relationship to their student teacher were to reflect, encourage, support, observe, evaluate, and provide experiences that bridge pedagogy to practice. All participant cooperating teachers felt a responsibility for building confidence and providing their student teacher with a positive classroom experience. Hamilton found that the mentor teachers highly valued reflective practice and found ways to incorporate reflection, encouragement, and support for their student teacher into their teaching day. These cooperating teachers provided "opportunities" for the student teacher to "try out" their theoretical learning as well as "real life" experience by engaging in "on the job" experiences as soon at the student teacher showed readiness.

Awaya et al. (2003) assert that the traditional roles of mentor/student teacher presume rank and imply a hierarchical relationship were the mentor dominates and the student is dependent. The study created a different relationship of mentor/protégé: an equal partnership where the relationship develops over time and is a process of growth. The authors report that mutual choice the first step, and that the personal dimension of the mentoring relationship evolves. More specifically, the student teacher/protégé must be willing to assume responsibility for their actions and growth as a teacher.

Similarly, the authors assert that the act of mentoring is not a role imposed from the outside, but a developing relationship between teachers and student/protégé (p. 48). The role of cooperating teacher and mentor are separately defined. Cooperating teacher is defined as one who is merely "cooperating" with the university and its requirements as opposed to an indicator of a particular kind of relationship in which there is a degree of choice. By comparison, the "mentor" guides the protégé in solving problems of teaching/learning on their own and is a source of "moral support" (p. 54). Mentors are

those who urge appropriate action, provide encouragement, and build student teacher/protégé confidence.

In O'Connor's (2003) study, the multi-focal nature of the research was further advanced by an environment of ongoing reform that mentors found themselves in as they worked with student teachers (p. 5). These mentors participated in a supervisory course developed because of findings from a separate study concerning cooperating teachers' practices, which indicated the mentoring role is often idiosyncratically created by the mentor, resulting in experiences that were inconsistent for mentees. O'Connor discovered that the cooperating teachers' understanding of their role was not in line with the university's expectations and, as a result, student teachers were quick to adopt the practices and attitudes of the mentor rather than applying the concepts learned in their teacher education courses. Thus, the supervisory course was created to help mentor teachers grow in their understanding of the mentoring role as they learned to integrate new knowledge and skills into their mentoring practices.

Jonett (2009) studied the motivation of and influences on teachers who assume the role of cooperating teacher. The research utilized the open-ended responses from a researcher-designed survey, cooperating teacher interviews, and a focus group interview. The survey was designed to understand mentor perspectives, motivations, and aid in developing interview questions for the next phase of the study. The author intended to use the survey to identify possible interview candidates among teachers currently active in the role of mentoring student teachers. The triangulated data from the open-end survey questions, individual interviews and focus group responses pointed to the following general intrinsic indicators of motivation: (1) mastery through reinforcement of existing

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skills and knowledge (the primary motivator); (2) generosity towards others (including student teachers and the education profession which was based on cooperating teacher's own experiences), and (3) collectivism--described by the researcher as the intertwining of success or failure of others with one's own--ergo responsibility for and to others (p. 201). The primary extrinsic motivator was the elimination of teacher isolation. Another strong motivator was the educational culture/climate, which the cooperating teachers' perceived as a lack of autonomy caused by disillusionment with administration, college or university systems. An amotivator was time (or lack of time). Jonett found that motivation could be an important factor affecting the role of mentor (pp.203-204).

Jonett proposed three conclusions from the study. The first is that choice and challenge provide motivation for teachers to become cooperating teachers, meaning that choosing to be a cooperating teacher rather than being assigned the task motivates and challenges mentor growth. Second, cooperating teachers can transcend initial goals to a higher goal of contribution toward the greater good. Those who transcended difficulties during the mentoring experience were autonomous in their decisions-making processes, perceived mastery through competence, and focused their attention on the success of their student teachers and pupils through collectivism (p. 202). Those teachers who did not transcend difficulties during the experience felt a lack of autonomy with others beyond the classroom, and they withdrew from creating environments of success for their student teachers. Hence, their need for daily survival cancelled out their need for a positive mentoring experience. Third, cooperating teachers are motivated by the opportunity to reduce isolation and increase collegiality. The role of the cooperating teacher allows avenues of connection and relatedness to occur within a professional relationship

reducing feelings of isolation and contributing to strengthened teaching behaviors and skills. Thus, the bond created between mentee and mentors infers a higher level of education for the cooperating teacher and are important factors to consider in developing the role of mentor.

In Killian and Wilkins' (2009) study on highly effective cooperating teachers (HECTs), three characteristics emerged. First, HECTs kept their focus on student achievement. Second, they were less concerned about their student teacher adopting their identical teaching style. Third, they rarely provided solutions to their student teacher's teaching quandaries. Instead, through questioning and observation comments, they aided the student teacher in becoming self-aware and arriving at their own conclusions. Additionally, HECTs were adept at providing corrective feedback before problems escalated, and they able to given negative feedback appropriately. They also allowed their mentee a high percentage of teaching time which, by default, allowed for more observation and critical constructive feedback from the cooperating teacher. Effective teachers were disproportionately likely to have specialized in teacher leadership in their master's degree programs, taking courses in observation and analysis of instruction. Other possible influences on the effectiveness of the mentors included peers who help shape their practices, and the extensive process of completing the National Board of Teaching Standards (NBTS) program. The NBTS process helped them analyze their teaching and their pupil learning practices in order to explain to a student teacher the reasons behind the practice.

In Clarke et al.'s (2014) review of the literature, the authors identified 11 categories of practices which cooperating teachers use in working with student teachers.

Several of these categories pointed specifically at the role of the cooperating teacher and the cooperating teacher's significant influence on the student teachers they work with. In the category of "Providers of Feedback" (p. 174) the researchers noted that Cooperating teachers are required and expected to give feedback as part of their role. However, the quantity and quality vary enough to report that Cooperating teachers are not always able to recognize and explain the deep structures within the discussions and procedures to their student teacher. This points to feedback being mostly technical—the what and the how of practice—rather than the why of practice. Clarke et al., based on the literature, found that Cooperating teachers engage most often in feedback that reflects a "follow me" style of teaching and they tend to use more closed- than open-ended questions, which makes conversations more cooperating teacher dominated than shared. The authors assert that Cooperating teachers need to be aware of and address these issues in order to be more effective in the role of mentor.

Another category the researchers pointed to as key to the mentor role was "Gleaners of knowledge" (p.183) As Cooperating teachers work with their mentees who are learning to teach, they may also be increasing their own professional knowledge in addition to the knowledge of their mentee. This action allows the cooperating teachers to think more deeply about their own practice, and to receive the reciprocal benefits of exposure to new professional materials, ideas, and teaching strategies from their student teachers. Giving feedback to the student teacher allows mentors to review and refine their knowledge of teaching methods, and provides mentees with a purposeful focus as they share inquiry into their classroom practices with their student teachers.

Given these facts, it is not surprising that the researchers view the student teaching experience as professional development for cooperating teachers. However, cooperating teachers do not necessarily see it that way, as they appear to separate professional development as classroom teachers from their development as mentor teachers. The authors report that several studies stated that, with professional development and/or receiving special training in the role of mentoring, Cooperating teachers can change how they understand this role. The three categories identified by Clarke et al., Modelers of Practice, Supporters of Reflection, and Conveners of Reflection, all contribute to the role of mentor and will be discussed in the related sections that follow.

Campbell and Brummett's (2007) research focused on mentoring and the individual roles played in pre-service teacher professional development within a university teacher education program. The culture of mentoring envisioned by the authors calls for moving away from "master-teacher or technical models of preparing teachers to a more constructivist perspective of learning and teaching," where pre-service teachers develop and construct their own understandings through reflective practices and self-inquiry. The authors assert that cooperating teachers need to possess a general knowledge and understanding of the extremely complex and developmental nature of teaching before assuming the role of mentor. They suggest structuring the student teaching experience around a "laboratory view of practical experience" focusing on inquiry-based strategies and reflection—not traditional apprenticeship training. They report that cooperating teachers should be responsible for articulating inquiry-based questions and encouraging the student teacher's own inquiry by explaining the frameworks used for understanding

teaching. The authors contend that this aids in empowering cooperating teachers to act and think like learners by using investigative strategies, and allows them to introduce and foster inquiry skills, as well as to create and practice habits of critical thought throughout the student teaching experience. This inquiry and thought process eventually brings the student teacher to independently focus on the learners, and enables them to design a more pedagogically appropriate and responsive learning experience.

Abramo and Campbell's (2016, 2019) two research studies dovetail on findings regarding a mentor's role. They suggest that mentors who see themselves as "emergent mentors" will ask reflective questions about issues and concerns noticed during an observation. Emergent mentors see their goal as drawing out student teacher perceptions and assumptions first, then direct them toward how pupils might understand their instruction. They understand that student teachers are more concerned with their own behaviors and content knowledge. Cooperating teachers do not view their role as dealing with "emergencies" or correcting the inadequacies of their mentees, but they try to help them problem-solve or make them aware of weaker aspects of their teaching. The conversations of emergent mentors are deliberate and purposeful reactions to student teacher actions of teaching.

Abramo and Campbell also found that cooperating teachers in their study believed reflection and modeling were important parts of their role. Modeling allowed the Cooperating teachers to demonstrate specific instructional strategies that the student teacher could observe, evaluate and use to build their own teaching practices. The researchers assert that Cooperating teachers understood that modeling is ineffective without reflection, and that the two processes rely upon the other. The authors also point

to narrating for student teacher learning and comfort. Even though these Cooperating teachers did not view emotional development as part of their role, they addressed emotions through shared narratives to allay the student teachers' fears and insecurities and to comfort and support them when the need arose. Many times these narratives also assist Cooperating teachers in connecting theory and practice for their student teacher in relevant and realistic ways. Abramo and Campbell acknowledge that this area requires further study.-

Abramo and Campbell's research addressed two additional ideas for further research. The first is contextualizing practice in relation to pupils' cultures and other culturally responsive pedagogies. They may ask student teacher to focus attention on the "roles that place, culture, race, class, gender, sexual orientation, and ability play in daily planning, evaluation, and content selection" (182). Context was ever present, but invisible, as cooperating teachers worked with their student teachers. The researchers note that "cooperating teachers see their classrooms as generalizable to music teaching in general, and their personal context as a 'stand in' for the music teaching profession as a whole" (p. 182). Abramo and Campbell's second suggestion is that it would be beneficial for cooperating teachers to invite student teachers to reflect and give feedback on the cooperating teachers practice. This may stem from the power struggles that exist between cooperating teachers and student teachers. Cooperating teachers in this study reported that they did not consider this kind of reflection part of their mentoring duties. The researchers argue that only if cooperating teachers create a professional environment of trust and rapport, and the relationship between the cooperating teacher and student teacher is built on respect, would reflective practice like this be possible.

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Stanulis et al., (2018) focused on understanding what educative practices of mentoring looked like through the eyes of mentor teachers. Building on mentor study groups (MSG's) in prior literature, research south to pilot at program involving 23 mentor teachers across 23 elementary schools (partnering with a pre-service teacher preparation program) to investigate three common mentoring practices: (1) co-planning; (2) observing and debriefing; and (3) analyzing student work (p. 3). This experience included six 75-minute MSG meetings (three per semester) across a yearlong student teaching experience, where mentors learned about mentoring practices and then tried out the practices on the student teachers. Ten mentors were selected for data analysis based on completing 100% of required audio recordings of their mentoring practice, those who distinguished themselves as mentors displaying characteristic of educative mentoring. Educative mentoring is a term Feiman-Nemser developed and used "to describe a person who takes the position of co-learner while creating growth-producing experiences for a student teacher" (Feiman-Nemser, 1998, 2001a, in Stanulis, 2018, p. 2). The researchers assert the educative mentors allow student teacher to practice the *what* of teaching while assisting them in understanding also the *why* and *how* of teaching. They also collaborate with student teacher on authentic teaching tasks while continuing to make their own thinking visible by verbalizing their thoughts, questions, and decisions (Feiman-Nemser, 1998, in Stanulis et al., 2018, p. 2).

Educative mentors go beyond offering emotional support and advice, they understand student teacher learning, have a vision of good teaching, and are able to balance student teacher and pupil learning needs, find openings for productive conversations, pin-point problems and find ways to solve them (pp. 2-3). Findings from

the data revealed that all ten mentors experience a shift in their co-planning, observing and debriefing, and how they approached analyzing student work by enacting, talking about and eliciting student teacher thoughts regarding their practice. Co-planning is an educative practice that involved rich explanations of instructional decisions rather than simply focus on the bare-bones lesson. Educative mentoring necessitates the mentor explain the reason for and concept he hind certain practices, of doing things in a certain way, considering the type of support pupils may need during the lesson, and being always mindful of the pupil learning goal (p. 6). Mentors in this study realized that they had a "kitchen-sink approach" to observing and debriefing that was confusing for the student teachers and wasted time. After discussing this realization in MSG meetings, they chose to focus on a long-term goal for the student teacher using evidence to target learning, teaching, and questioning tactics to elicit student teacher thinking toward that goal. In analyzing student work, mentors agreed to use a joint-analysis approach, which was a new practice for many mentors in the study. Engaging in this task together brought learning for mentors and mentees and helped student teacher consider the moves and supports that needed to be place in order for the lesson to be successful and for pupil to learn the concept. Over the course of this study, researchers reported that mentors were able to shift their thinking and their practices in order to view their role as an educative mentor by creating purposeful experiences through deliberate interactions, sharing and eliciting reflections and knowledge with and from their mentees. In Vanderwerff's (2013) unpublished study on first-time mentors, she reported that music mentors tended to perceive their role of mentor based on where they are in their own development as a teacher. Those mentors who were secure in their teacher identity, could articulate their

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teaching practices more effectively, could trouble-shoot a plan of action using a variety of pedagogical strategies, and could help the student teacher reflect on practice by drawing and revelations and insights instead of just making a list of corrections. She noted a division within the first-time mentor practice: a confident directive mentor and a hesitant non-directive mentor. Confident, directive mentors are able to "read" student teacher's abilities and level of comfort in order to assign appropriate tasks through each phase of the developing teacher's journey. With power dynamic still in place, the mentor is seen as a leader or director and the student teacher is the emulator or follower. These mentors often have issues with eventual student teacher autonomy, explained by phrases like "letting" and "jumping in." Hesitant or non-directive mentors usually wait for the student teacher to initiate or indicate "readiness' for teaching tasks. These mentors want the student teacher to be in charge of their own learning experience. However, if the student teacher is not aware or confident enough to initiate ideas, take charge or know what they want to do (goals) and aren't able to discuss it, there are problems. Although these mentors are very confident in their own abilities to teach in their own classroom, they are unsure of how to help a student teacher navigate the student teaching experience.

Draves (2008) examined the perspectives of three cooperating music teachers regarding the mentoring relationship during the student teaching experience. The researcher supervised one of the student teachers under the guidance of one of the mentor teacher participants, allowing for a unique perspective of observation throughout the study. She interviewed each participant, giving them the interview questions in advance, and used weekly email prompts to solicit additional data. Draves suggests that mentoring

relationships are a "determining force in the growth and success of the student teacher" (p. 8).

Draves' findings focused on the power-dynamics within the mentor/mentee relationship. In this study, the relationships between mentor and mentee moved through a continuum starting with student-teacher relationship to team-teaching to a collaborative partnership. She posits that some cooperating teachers see the relationship as one of teacher-student and expect that the student teacher will mirror the teaching practices learning by watching and emulating the cooperating teacher. Draves found that power shared equally was a more successful and satisfying relationship for the cooperating teacher. The researcher recommends further investigation into mentoring relationships were power is shared, as this appears to reduce a sense of isolation for the music mentor, as well as increase positive feelings of mutual learning between the cooperating teacher and student teacher. Overall, the cooperating music teacher found the collaborative partnership more satisfying but notes that they required more effort and work on the part of both participants.

Palmer's (2018) study examined the perceptions of four cooperating teachers regarding the role that relationships play in the music student teaching experience. Four participants were purposefully selected based on their teaching experience, serving as cooperating teacher on at least three occasions, and being recommended by faculty at the author's university. Each of the four participants had between 15 and 28 years of teaching experience and had mentored between five and 25 student teachers. Two individual interviews (semi-structured) and one focus group interview comprised the data. Interviews were conducted by the author (a teacher educator with supervisory experience

but no cooperating teacher experience) and a research assistant (teacher educator with supervisory and cooperating teacher experience). The focus group interviews (held the following year) consisted of three of the four participants in order to follow up on themes that emerged during the first two interviews.

The results regarding relationships suggest that "the type of relationship Cooperating teachers develop with their student teachers depends on the student teacher's preparation, musicianship, personality and work ethic" (p. 30). Palmer states that if these four elements are present, then the relationship is what he calls "Golden"—a relationship of harmony, respect, understanding and collaboration. If any one of these four elements are lacking, it presents challenges for the cooperating teacher, who must problem solve to help the student teacher, without sacrificing student learning. (p. 32). When personalities clash, or student teachers are not adequately prepared, mentors find that working with a student teacher is a lot more work and may pose a threat to the learning in their music program (p. 32). Mentoring relationships revolve around personality: if either mentor/mentee is nervous or anxious all the time, difficulties arise can arise because of uncertainty and fear. Sometimes this manifests in withholding or not receiving constructive criticism, yet, if the two are amiable, open and in a fun-loving, creative place, the mentoring relationship works well if the relationship is successful, it benefits the growth and confidence of both the mentor and mentee (p. 32). The researcher suggests that communication within the mentoring relationship requires honest dialogue with the student teacher and an acknowledgement of the cooperating teacher's own limitations and weaknesses. The degrees to which friendships are formed and lasted beyond the student teaching experiences are based in the successful relationships of equal

partnerships. Palmer also notes that cooperating teachers in this study felt that the student teacher should be responsible for determining the level of comfort in the relationship and the boundaries. Palmer suggests that the type of relationship the student teacher forms with the cooperating teacher may also reflect the degree to which the student teacher will remain in the profession into the future.

Summary of mentor role, style and relationships

The role of the cooperating teacher and the characteristics of effective cooperating teachers were discussed in the following studies: Abramo & Campbell, 2016, 2019: Awaya et al., 2003; Campbell & Brummett, 2007: Clarke et al., 2014, Glenn, 2006; Hamilton, 2010; Hawkey, 1998; Jonett, 2009: O'Connor, 2003; Zaffini, 2015; Zemek, 2008). Additionally, Vanderwerff (2013) discussed the mentoring role of first-time music mentors. The experiences of mentor teachers, mentoring styles, mentor practices and strategies and the mentoring relationship were discussed in these studies: Abramo & Campbell, 2016, 2019; Awaya, et al., 2003; Campbell & Brummett, 2007; Clarke, Triggs & Nielsen, 2014; Draves, 2008; Glenn, 2006; Hawkey, 1998; Jonett, 2009; Killian & Wilkins, 2009; Palmer, 2018; Stegman, 2007; Stanulis, et al., 2018. The following studies discussed mentor preparation and support for the mentor: Abramo & Campbell, 2016; Conway & Holcomb, 2008; Draves, 2013; Hobson et al., 2009, Smith 2003; Vanderwerff, 2013; Zaffini 2015; Zemek, 2008.

The Preparation and Support of Mentors

The preparation of cooperating music mentors is an essential component of the mentoring experience (Conway & Holcomb, 2008; Hobson et al., 2009; Zemek, 2008).

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Even experienced cooperating teachers report that having additional preparation through contact with university faculty and participating in university courses in supervision and student teacher evaluation builds confidence and makes for a better, or more effective, mentor (Killian & Wilkins, 2008; Zemek, 2008). However, many cooperating teachers lack specific preparation to provide high quality and developmentally appropriate support for student teachers (Clarke et al., 2014). In addition, effective classroom teachers do not necessarily make effective mentors (O'Connor, 2003; Conway & Holcomb, 2008; Hobson et al., 2009). Mentors who have participated in training often employ effective mentoring strategies; however, mentor preparation needs to go beyond "training" and should include strategies to assist cooperating teachers in developing their identities as mentors (Abramo & Campbell, 2016; Clarke et al., 2014; Hobson et al., 2009). Like teaching, mentoring has to be learned and this learning experience needs to be required, supported and on going (O'Connor, 2003; Smith, 2003; Zaffini, 2015).

In alternative and innovative general education teacher preparation programs like MET and others associated with professional development schools, the process of pairing and selecting mentors has been described as "like a dating service" or "match-maker." In these highly focused teacher education programs, student teacher cohorts and mentor teachers have a say in the selection process and are also given time to get to know each other through multiple pairings over multiple grade levels in one school over several years in the program (Awaya et al., 2003). Because I discussed these types of programs in the last section of the chapter, I will not include this research in this section of the chapter. In the following section, I discuss only research about the preparation and

support of mentor teachers who work with student teachers from traditional teacher education programs.

O'Connor's (2003) study examined how participation in a university course affected the participants' existing dispositions towards mentoring that were not in line with the expectations of the university teacher education program and the NCATE, 2000 national standards. This case study included eight teacher mentors in two elementary schools partnered with a university as part of professional development school (PDS) district. The mentors were required to participate in the university course as part of the PD partnership in the school district. The district provided on-site support for the mentors while they were taking the course, adding another layer to the research. The author acted as a participant observer and the primary data collected came from interviews, collaborative dialogues, observations and course artifacts. The significant findings from the data analysis indicate that those involved in the selection and preparation of cooperating teacher mentors should take into account both the personal and professional dispositions that prospective mentors bring to their mentoring practice. The researcher asserts that effective classroom teachers do not always make good mentors. Mentoring is a skill, like teaching, that needs to be learned, and this learned practice needs to be required of mentors, but also supported throughout the mentoring experience and the on-going development of mentor teachers. She recommends that the coordinators of student teachers work together with school personnel to develop criteria for mentors, and that the university offer initial and on-going support through professional development. O'Connor states that these professional development opportunities must allow mentors adequate time to reflect upon their teaching and mentoring beliefs and to discover the

influences behind those beliefs. Through this examination, mentors can uncover those beliefs that need to be questioned and changed as practices and teaching evolves. The researcher stresses that mentor's needs and concerns should not be overlooked, but rather taken into account as they continue their work with student teachers.

Killian and Wilkins (2009) examined the backgrounds and mentor preparation of highly effective cooperating teachers. Their purpose was to develop a tool for measuring effective supervisory practices based in the research literature; to discriminate between highly effective and less effective cooperating teachers; and to identify background and interventional variables associated with cooperating teacher effectiveness. Interviews and other artifacts collected as data during the student teaching experience were used to rate 13 elementary cooperating teachers (paired with 13 student teachers) in their supervisory effectiveness.

Findings related to preparation were significant in this study. The most powerful association for high effectiveness was graduate-level preparation in supervision. Four of the five highly effective cooperating teachers had master's degrees in teacher leadership and had taken courses in systematic observation and feedback, as well as in conferencing skills. In addition, the teachers pointed to one or more peers who helped shape their teaching practices and credited successfully participating in National Board for Professional Standards as other possible influences to their effectiveness. The additional degrees and certification programs along with peer support fostered the cooperating teacher's effectiveness. The characteristics that Killian and Wilkins identified in this study will be shared later in the chapter.

In the area of mentor preparation and support, several studies reviewed by Hobson et al. suggest that mentors who have participated in training often employ effective mentoring strategies; however, another study suggests mentor preparation needs to go beyond "training" and include strategies to help teachers develop their own mentor identities as well (p. 212). One such study the researchers found stated that mentors should engage in seminars or affinity groups organized around the practice of mentoring through forming partnerships with other teacher-mentors and with support from university-based teacher educators. Hobson and colleagues suggest that this collaboration could have many supportive benefits: helping mentors overcome isolation and facilitating the development of shared discourse and mentor skill development through conversations about mentoring practices and pedagogy (p. 212). The researchers conclude by pointing to a few studies have shown that poor mentoring practice may be partially related to poor training, but also state that evidence regarding the actual effects of various different kinds of mentoring preparation and support are extremely limited and underdeveloped and therefore need further investigating (p. 212).

Conway and Holcomb (2008) examined the perceptions of experienced music teachers regarding support for their mentoring experience in a two-year mentor project that focused efforts on music teachers teaching in Title I schools in Orlando, Florida. Efforts to see mentors as learners and inquirers aided the researchers in developing a framework for the study, based on the belief that "mentors are made" and not chosen to mentor new teachers on the "basis of their being "lead teachers, veteran teachers of some distinction or teachers of greatest seniority" (Achinstein and Athanasus, 2006, quoting Porter, Youngs, and Ogden, 2001, in Conway and Holcomb, p. 56).

The mentor project was created as part of a federally funded professional development program for new in-service music teachers working in urban-area schools serving diverse populations where 75% of students received free or reduced lunch. The premise of the two-year project was to engage select mentors in a comprehensive program of seminars and assignments (development sessions), reflective practice, collaboration, technology training, and mentoring, these teachers would be better prepared "to address the challenges of teaching in a highly diverse and frequently large student population. The mentors met formally with researchers in October of each year (development sessions) and worked as mentors in the cohort groups the rest of the year. Reports from participants indicated that they also met monthly on Saturdays throughout the year to support each other and discuss issues. Exit interviews with the remaining eight mentors were held at the end of the study.

Initially, 11 successful music teachers were chosen by their district arts coordinators to participate in this study. They included eight elementary general music teachers, two secondary instrumental teachers and one secondary choral music teacher. Eight teachers participated in the final interview group, which included one choral teacher and seven elementary general music teachers. Mentors were asked to provide support for two to five mentees in an assigned cohort group and establish regular communication with mentees through emails, phone calls, and meetings. In their cohort group meetings at their schools, they discussed classroom applications of seminar content to address problems and to organize planning meetings and classroom visits. The group also analyzed and observed teaching by mentors/mentees, discussed areas of concern,

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developed curriculum and assessment documents, and constructed music teaching portfolios.

The results suggest that mentors need mentors and more mentoring. The strength in this mentor program was that music teachers were able to interact with other music teachers about music teaching. Many of the participants valued these interactions and reported that they learned a lot, not only about themselves as a teacher, but also about ways of teaching through observing others. Mentors also mentioned that training should be provided before starting, and that clear goals be presented in order to know "in what ways to help teachers be better teachers—that is different than teaching children." Others stated, "The training provided badly needed clarification. Without training, mentoring was so ambiguous. The first year training provided much more direction." Conway and Holcomb suggested that mentoring can be a support system for music teachers, and that music mentors who are prepared for their role, are looked upon as more valuable by mentees.

Vanderwerff (2013) examined the experiences of first-time mentors of music student teachers. Five music teachers were selected to participate in two in-depth interviews. These participants described their experiences as mentors and articulated the challenges and benefits of the mentoring process. Each interview was audio-recorded, transcribed, and member checked for accuracy and clarification. Findings indicated that communication and mentor support were areas of concern between first-time mentors and mentees.

Regarding mentor support, each of the five participants mentioned at least one person who influenced or inspired them to be the teacher they are today and contributed

to their understanding of the mentoring role. All first-time mentors sought help and advice from others. The need for in-person support was the strongest finding in this study. One participant stated that upon notification of becoming a mentor, she immediately emailed all her experienced teacher friends and asked to "meet them for coffee and to pick their brains about the experience" (p. 29).

Of the five participants, only one first-time mentors participated in the online mentoring program offered by the student teacher's university. However, this mentor described that program as just "okay" as it was mostly about filling out forms and he primarily did it because he could "check it off his mentor list of to-dos" (p. 30). Three participants claimed they knew about the online program but had heard from other mentors that the program was "completely unrelated to music mentors and not worth the time" (p. 36)). Still another participant was surprised that there was an online mentoring program available. He admits it would have been a good place for him to start, and had he known about it, he definitely would have participated. Vanderwerff suggested that mentors is important and while no preparation program is perfect, it is also not realistic to expect universities to meet every need or solve every problem a mentor can encounter. However, making online programs less time consuming and adding music-specific content might be a place to start.

Draves' (2013) review of the relevant music education and general education research served to synthesize and summarize student teaching as the capstone experience by focusing on three themes: 1) student teacher's knowledge and development; 2) the ecology of student teaching; and 3) mentoring student teachers (p. 1). Despite findings that cooperating teachers are the most influential person in the student teaching triad,

Draves noted that, in music education research, cooperating teachers have rarely been studied with even fewer inquiries regarding their selection, preparation and work with student teachers. Draves asserts that the preparation of cooperating teachers must meet the needs of all the stakeholders within the mentoring experience: the cooperating teacher, the student teacher, and the college or university (p. 7). Although she notes that cooperating music teachers have received more attention recently in the literature, Draves maintains their task in mentoring student teachers is still understudied.

Draves found more research on cooperating teacher preparation and selection in the general literature. She noted that the mentoring needs of a student teacher differ from those of a pre-service teacher engaging in early field experiences or a beginning in-service teacher. Yet, few researchers have investigated these differences. Draves cited one researcher-group (Henning et al., 2011) who interviewed 18 mentors who had worked with mentees in all three groups and found that, because of the developmental level of the mentee, the context—early field experience, student teaching, and induction years—impacted the mentor's method of mentoring (p. 11). She suggested that preparing for these various levels of mentees would require awareness and a keen knowledge of student teacher development for the cooperating teacher.

Draves points to researchers' (e.g., Hawkey, 1998; Zemek, 2008) suggestions that the music education profession often adopts "an apprenticeship of observation approach" to mentor preparation (p. 13). However, if an apprentice model of observation is not adequate for pre-service teachers, it is most likely inadequate for their mentors. She offers a model (first developed by Furlong and Maynard, 1995, and interpreted by

Campbell and Brummett, 2007) that may prove useful and appropriate for cooperating teacher preparation because it outlines specific mentoring roles and techniques (p. 19).

Zaffini (2015) explored some of the benefits and challenges of serving as a mentor to other music teachers, and provided suggestions for how to better support music mentors in the task of mentoring. The author shares her first-time mentoring experience with the realization it could have been better for her and her mentee, and recalls relying solely on her own student teaching experience and the experience of being mentored Zaffini stresses that had she received training in mentoring techniques and been given a clearer more accurate picture of the mentoring process, she admits she may have been a better-equipped cooperating teacher. She suggests that one of the greatest ways to support new teachers is to support the work of those who serve as their mentors (p. 70).

Zaffini sees support for mentors as a type of professional development and calls for mentoring in-service teachers as a way of supporting new teachers who might otherwise leave the profession. She suggests a number of steps that can be taken to help improve mentor preparation and support. By acknowledging that mentor prep is often the responsibility of school districts and universities, Zaffini suggests that other organizations, such as state associations that are part of NAfME, can also play a role (p.71).

The researcher gives examples of three institutions of higher learning where, in each case, mentor teachers do not receive mandated training, but offer sessions throughout the year geared to assist them in their roles. At another institution mentor teachers are not required to attend formal training but do participate in weekly seminars, which offer opportunities to meet with other mentors to solve problems and support each

other; additionally, an extensive mentor handbook is provided to mentors containing objectives, explanation of mentor roles and provides necessary mentor documents needed for the job. The last institution requires mentors to participate in a fall orientation (August or September) and six monthly professional development offerings given throughout the year, as well as two full-day retreats in November and March (pp. 71-72).

Zaffini reports that, in some areas of the country, state departments of education require mandated, state-run mentor training for all mentor teachers. She notes that other states allow separate school districts autonomy in training their mentor teachers. She notes that some state music education associations also provide mentor support and training, while others are required to allow school districts and state departments of education to assume the training. She adds that other state music organizations include mentor training as part of their state yearly meeting, and still other states offer support for music mentors through web-based topics of discussion, offer mentoring resources, and access to a formal music mentorship coordinator (p. 72).

Zaffini further suggests eight possible ways for mentors to receive support from school districts, state music organizations, and university teacher-preparation programs: 1. Mentors should request and ensure their roles are clearly defined. 2. Mentors should also inquire about funding and other incentives provided them by schools or their districts. 3. School districts should allow mentor teachers of in-service novice music teachers adequate release time for mentor and mentee observations. 4. School districts and university teacher preparation programs should provide opportunities for mentors and mentees to become acquainted with one another. 5. Mentors should request formal training prior to the commencement of each school year, as well as ongoing professional

development throughout the year. 6. Mentors should assist other mentors. 7. Mentors should request that administrators and college supervisors allow opportunities to receive feedback from mentees throughout the school year. 8. Mentors should request that they are compensated for their time and contributions to the field of music education (pp. 72-73).

Abramo and Campbell (2016) developed criteria for the selection, professional development, and assessment of cooperating teachers through four "notions" or ideas. These notions, discussed earlier in this chapter, suggest that cooperating teacher might (1) possess knowledge of educational theory and practice; (2) understand the importance of context in education; (3) understand narrative's role in the process of learning to teach, and (4) critically reflect on teaching practice (p. 117).

The authors agree that advocating for strict criteria that focus on choosing cooperating teachers who are familiar with contemporary learning theories, role of context, narrative and critical reflection is unrealistic and perhaps impossible. They pose an initial action in the selection process might include an inventory of the cooperating teacher's past practices, as well as an assessment of the cooperating teacher's openness to the following ideas: (1) develop a generative approach to thinking and practice; approach teaching as a problem and organize learning around investigations; (2) approach learning to teach as provisional and responsive to the specific conditions of time and place, contributions of culture, race, class, and the influence of gender, sexual orientation, and (dis)ability; describe and demonstrate teaching and learning as malleable and responsive to social-emotional needs of students in self-contained and changing classroom environments; (3) use narratives as a teaching tool and as a way to uncover their own and

their student teachers' actions and beliefs; ask questions related to "teacher self" in contrast to "every day, non-teaching self" and how differing identities contribute to a "teaching persona;" and (4) pose problems and ask questions related to how context, narrative, and identity shape pedagogy; prompt student teachers to reflect on cooperating teacher's own pedagogical problems so as to develop a habit of critical reflection; engage in conversations that challenge student teacher's conceptions about assumptions and common practices so as to establish and cultivate necessary dispositions for critique and professional improvement (pp. 117-118). These notions can create a framework for assessing cooperating teacher effectiveness or student teaching outcomes. The framework also works to strengthen the rigor in which both Cooperating teachers are selected and student teachers are supported in "meaningful teacher learning" (p. 118).

Understanding the Mentoring Role

In Killian and Wilkins' (2009) study on highly effective cooperating teachers (HECTs), three characteristics emerged. First, HECTs kept their focus on student achievement. Second, they were less concerned about their student teacher adopting their identical teaching style. Third, they rarely provided solutions to their student teacher's teaching quandaries. Instead, through questioning and observation comments, they aided the student teacher in becoming self-aware and arriving at their own conclusions. Additionally, HECTs were adept at providing corrective feedback before problems escalated, and they able to given negative feedback appropriately. They also allowed their mentee a high percentage of teaching time which, by default, allowed for more observation and critical constructive feedback from the cooperating teacher. Effective

teachers were disproportionately likely to have specialized in teacher leadership in their master's degree programs, taking courses in observation and analysis of instruction. Other possible influences on the effectiveness of the mentors included peers who help shape their practices, and the extensive process of completing the National Board of Teaching Standards (NBTS) program. The NBTS process helped them analyze their teaching and their pupil learning practices in order to explain to a student teacher the reasons behind the practice.

In Clarke et al.'s (2014) review of the literature, the authors identified 11 categories of practices which cooperating teachers use in working with student teachers. Several of these categories pointed specifically at the role of the cooperating teacher and the cooperating teacher's significant influence on the student teachers they work with. In the category of "Providers of Feedback," the researchers noted that cooperating teachers are required and expected to give feedback as part of their role. However, the quantity and quality vary enough to report that cooperating teachers are not always able to recognize and explain the deep structures within the discussions and procedures to their student teacher. This points to feedback being mostly technical—the what and the how of practice—rather than the why of practice. Clarke et al., based on the literature, found that cooperating teachers engage most often in feedback that reflects a "follow me" style of teaching and they tend to use more closed- than open-ended questions, which makes conversations more cooperating teacher dominated than shared. The authors assert that Cooperating teachers need to be aware of and address these issues in order to be more effective in the role of mentor.

Another category the researchers pointed to as key to the mentor role was "Gleaners of knowledge." As cooperating teachers work with their mentees who are learning to teach, they may also be increasing their own professional knowledge in addition to the knowledge of their mentee. This action allows the cooperating teacher to think more deeply about their own practice, and to receive the reciprocal benefits of exposure to new professional materials, ideas, and teaching strategies from their student teacher. Giving feedback to the student teacher allows the mentors to review and refine their knowledge of teaching methods, and provide them with a purposeful focus as they shares inquiry into their classroom practices with their student teachers.

Given these facts, it is not surprising that the researchers view the student teaching experience as professional development for cooperating teachers. However, cooperating teachers do not necessarily see it that way, as they appear to separate professional development as classroom teachers from their development as mentor teachers. The authors report that several studies stated that, with professional development and/or receiving special training in the role of mentoring, Cooperating teachers can change how they understand this role. The three categories identified by Clarke et al., Modelers of Practice, Supporters of Reflection, and Conveners of Reflection, all contribute to the role of mentor and will be discussed in the related sections that follow.

Campbell and Brummett's (2007) research focused on mentoring and the individual roles played in pre-service teacher professional development within a university teacher education program. The culture of mentoring envisioned by the authors calls for moving away from "master-teacher or technical models of preparing teachers to

a more constructivist perspective of learning and teaching," where pre-service teachers develop and construct their own understandings through reflective practices and self-inquiry. The authors assert that cooperating teachers need to possess a general knowledge and understanding of the extremely complex and developmental nature of teaching before assuming the role of mentor. They suggest structuring the student teaching experience around a "laboratory view of practical experience" focusing on inquiry-based strategies and reflection—not traditional apprenticeship training. They report that cooperating teachers should be responsible for articulating inquiry-based questions and encouraging the student teachers own inquiry by explaining the frameworks used for understanding teaching. The authors contend that this aids in empowering cooperating teachers to act and think like learners by using investigative strategies, and allows them to introduce and foster inquiry skills, as well as to create and practice habits of critical thought throughout the student teaching experience. This inquiry and thought process eventually brings the student teacher to independently focus on the learners, and enables them to design a more pedagogically appropriate and responsive learning experience.

Abramo and Campbell's (2016, 2019) two research studies dovetail on findings regarding a mentor's role. They suggest that mentors who see themselves as "emergent mentors" will ask reflective questions about issues and concerns noticed during an observation. Emergent mentors see their goal as drawing out student teacher perceptions and assumptions first, then direct them toward how pupils might understand their instruction. They understand that student teachers are more concerned with their own behaviors and content knowledge. Cooperating teachers do not view their role as dealing with "emergencies" or correcting the inadequacies of their mentees, but they try to help

them problem-solve or make them aware of weaker aspects of their teaching. The conversations of emergent mentors are deliberate and purposeful reactions to student teacher actions of teaching.

Abramo and Campbell also found that cooperating teachers in their study believed reflection and modeling were important parts of their role. Modeling allowed the cooperating teachers to demonstrate specific instructional strategies that the student teacher could observe, evaluate and use to build their own teaching practices. The researchers assert that cooperating teachers understood that modeling is ineffective without reflection, and that the two processes rely upon the other. The authors also point to narrating for student teacher learning and comfort. Even though these cooperating teachers did not view emotional development as part of their role, they addressed emotions through shared narratives to allay the student teachers' fears and insecurities and to comfort and support them when the need arose. Many times these narratives also assist cooperating teachers in connecting theory and practice for their student teacher in relevant and realistic ways. Abramo and Campbell acknowledge that this area requires further study.-

Abramo and Campbell's research addressed two additional ideas for further research. The first is contextualizing practice in relation to pupils' cultures and other culturally responsive pedagogies. They may ask student teacher to focus attention on the "roles that place, culture, race, class, gender, sexual orientation, and ability play in daily planning, evaluation, and content selection" (182). The context was present, but invisible, as cooperating teachers worked with their student teachers. The researchers note that "cooperating teachers see their classrooms as generalizable to music teaching in general,

and their personal context as a 'stand in' for the music teaching profession as a whole"

(p. 182). Abramo and Campbell's second suggestion is that it would be beneficial for

cooperating teachers to invite student teachers to reflect and give feedback on the their

practice. Possibly due to the power struggles that exist between cooperating teachers and

student teachers, cooperating teachers in this study reported that they did not consider this

kind of reflection part of their mentoring duties. The researchers argue that only if

cooperating teachers create a professional environment of trust and rapport, and the

relationship between the cooperating teacher and student teacher is built on respect,

would reflective practice like this be possible.

Mentor Practices, Relationships and Mentoring Styles

Mentoring styles develop over time and are often related to the way cooperating

teacher were trained or even developed upon lack of training. Most research is exploring

the hybrid of mentor training programs and defining the role of mentor as more than a

teacher "who cooperates with the university" in working with a student teacher. These

studies looked the practice and strategies of mentoring. Other studies focused alone or in

part on the relationships between mentors and mentees. Investigation into development of

the mentor role and the characteristics of mentoring may assist mentors in developing an

individual mentoring style and provide a more focused Most experienced mentors have

been through the process and have a general understanding of what to expect. However

not every mentor works with student teachers on a regular basis. Unpredictably, there

may be gaps of time and over the course of years, universities may change their

expectations in response to current research. For new mentors, awareness of what the role

entails or could be under the guidance of teacher education programs is certainly a place to begin. Being aware of the many responsibilities, expectations, and possible strategies may foster a sense of confidence in new mentors. With time and support, cooperating teachers' can continue to build effective practices as they strive to provide students teachers with a foundation of care as they guide them in their growth as autonomous educators.

Mentor Models, Programs, and Frameworks

Mentoring is seen as an important and necessary part of the student teacher experience, and thus a part of teacher education programs at many colleges and universities. Through the years, mentoring model frameworks and mentoring programs have been developed to streamline, define, and improve how mentoring is implemented at the post-secondary level and with beginning teachers in the field. The following studies look at mentoring model frameworks in general education (Awaya, McEwan, Heyler, Linsky, Lum, & Wakukawa, 2003; Clarke, Triggs & Nielson, 2014; Dawson, 2014; Hobson, Ashby, Malderez & Tomlinson, 2009) and in music education (Abramo & Campbell, 2016, 2019; Benson, 2008; Conway, 2003; Conway & Holcomb, 2008; Jacobs, 2008; Smith, 1994) Researchers have also studied the roles of college students and teacher educators within those model frameworks (Jonett, 2008; Hamilton, 2010). Mentoring Models in General Education

Dawson (2014) examined two existing mentoring models in general teacher education: Supplemental Instruction (SI) and the Peer-Assisted Teaching Scheme (PATS). SI is an established, peer-learning program directed at mentoring higher

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education students struggling with academics. PATS is a mentoring program developed to help university teachers improve the quality of units of instruction (based on student survey ratings) through mentoring partnerships. Dawson's purpose was to examine and define design elements of mentoring (based on work by Jacobi, 1991) within the two models, and to devise a framework that would clarify and communicate consistency across all mentoring models and practice. Dawson spent five years developing this framework, based on a continuous, nonsystematic examination of mentoring literature, and created a framework of 20 elements that he implemented in 2008. After receiving additional feedback from work-in-progress presentations, professional development workshops, and in-depth conversations with mentoring professionals, researchers, and teacher educators from higher, vocational, and technological education, Dawson refined this framework down to 16 elements. This framework of 16 elements includes: objectives (teaching skills), roles (who does what?), cardinality (number of people involved), tie strength, relative seniority, time, selections, matching, activities (action within a mentoring relationship), resources and tools, role of technology, training, rewards, policy, monitoring, and termination.

Dawson believes that mentoring represents a diversity of relationships across a variety of contexts. He suggests that using the framework will advance research toward concisely specifying the what, who, and how that is mentoring. Dawson asserts that researchers and practitioners may benefit from the framework by using it as a clarifying communication tool rather than assuming all parties involved share the same assumptions about mentoring. He further proposes that this framework could "be used in documenting

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informal mentoring practices and could assist organizations seeking to develop formal programs from emergent local practices" (p. 144).

Awaya, McEwan, Heyler, Linsky, Lum, and Wakukawa (2003) investigated an alternative and innovative graduate teacher preparation program that invites general education students to become decision makers in charge of their own learning within a Master of Education in Teaching (MET) program at the University of Hawaii-Manoa. The authors began by describing the existing program. The MET program is a two-year program that admits graduate student teachers in cohorts of 25, and assigns them to either primary or secondary levels at a professional development school. The authors sought to frame the mentoring process as a journey. The process of student teaching and the relationship between mentor and protégé begins as a collaborative inquiry into teaching practices, with the idea of generating contextual knowledge among participants rather than having knowledge transmitted from the university.

Over four semesters student teachers in this program work at a Professional Development School (PDS) and engage in a variety of opportunities for learning and individual growth. In semester 1, student teachers spend a minimum of 12 hours per week in the school, and the focus is on the whole school and no formal mentor-student relationship is established. Student teachers observe a wide variety of classrooms and teaching styles across all grade levels and disciplines (including library, computer lab, etc.). Active engagement is encouraged as opposed to mere passive observation, so student teachers get a feel for the teaching/learning environment. In semester 2, each of the student teachers is required to teach two units of study that are co-planned collaboratively with two different mentors. In one of these units of study in semester 2,

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two student teachers work with one mentor to form a team of three , but the researchers do not clarify the reasoning or benefit behind this particular process. At the end of this semester, mentor teachers and student teachers both have input into the mentor/student teacher pairing for the following semester. The mentoring pairs then have the summer to meet and make curricular plans for the third semester. At that point, the student teacher practicum begins, with student teachers actively teaching with their mentors. The fourth semester is a paid internship where student teachers teach in vacant positions in public schools. Four mentor teachers from the PDS serve as internship mentors and their classes are "taken over" by four student teachers that remain at the school.

The study goes on to describe the types of relationships formed and the mentoring outcomes of the MET program. The researchers compare the selection process of mentor and student teacher to that of a "dating service" or a "matchmaker" where both parties have a say in the pairing decision. Awaya and colleagues assert that by having time to get to know each other, student teachers and mentors make better-informed pairing decisions based on their own learning and needs.

The impetus for the article grew out of a critical discussion amongst the MET community regarding the development of the mentor and student teacher relationship. Each author wrote a narrative describing his or her experience either as a mentor or student teacher participating in the program. Other student teachers in the program were invited via email to also write about their experiences. Mentors and university faculty responded to all emails received by providing input, new perspectives, and practical support. All email collected was analyzed for themes that pointed to developing relationships between student teachers and their mentors. Informal interviews with other

mentors and focus group sessions with four mentor teachers provided additional data. The interviews were designed to encourage conversation focused on constructing meaning from recounted experiences in and throughout the MET program. Topics for the focus group centered on perceptions of how the MET program experiences with student teachers differed from previous experience working with student teachers. In addition, the focus group provided a forum for new and experienced mentor teachers to interact and share insights of experience and knowledge gained working as a mentor. The researchers analyzed all email messages, interview notes, and focus group transcriptions.

In the data analysis regarding the mentoring relationship, five important and critical themes emerged. The cooperating teachers and student teachers viewed their relationship as: 1) a journey where both the mentor and mentee grow and change; 2) an equitable relationship built on respect and trust; 3) a means of providing guidance in practical knowledge; 4) an opportunity providing time and space for student teacher autonomy; and 5) most importantly, provision of moral support for the success of the student teacher. The authors acknowledge that both mentors and student teachers need to make a mutual commitment to the mentoring process. What is not clear is the continued scope and longevity of the program, or what happens with mentors or student teachers that fail to complete the program.

Clarke, Triggs, and Nielsen's (2014) review of literature was drawn from 185 articles that focused solely on the role of the cooperating teacher (cooperating teacher) (or substantively implicated the cooperating teacher). From the analysis, the authors identified 11 Categories of Participation that suggest a variety of ways cooperating teachers participate in teacher education. These categories are: 1) Providers of Feedback,

2) Gatekeepers of the Profession, 3) Modelers of Practice, 4) Supporters of Reflection, 5) Purveyors of Context, 6) Conveners of Relation, 7) Agents of Socialization, 8) Advocates of the Practical, 9) Gleaners of Knowledge, 10) Abiders of Change, and 11) Teachers of Children. I will further explain each of these important categories as they relate to other sections of this literature review. However, along with the 11 Categories of Participation, the authors used Gaventa's (2007) three-part typology of participation to assist with the conceptualization of the nature of Cooperating teachers' participation in teacher education, and to discuss the power relationship between schools and universities as reflected in the current literature. The researchers created a cooperating teacher participation (CTP) grid which "depicts both the nature and substance of cooperating teacher participation in teacher education and allows us to think differently about *how* cooperating teacher participate in teacher education" (p. 188).

Gaventa's typology includes these three elements: *Closed* – the authority (or more powerful partner) makes decisions with little consultation with the others about the ways in which the others will participate; *Invited* – There is a dress of negotiation between the authority (the more powerful partner) and the others about the ways in which the others will participate; and *Claimed* – the others act independently of the authority (or more powerful partner) about the ways in which the others will participate. The authors assert that the *invited* space is the most productive for all concerned. This space represents a genuine engagement where one party is not prefigured or preempted by the other and assumes that the parties are willing to be respectful and mindful of each other's perspectives. To date, the Professional Development Schools movement is the closest example of what an ideal teacher education program might look like when Cooperating

teachers are invited to participate across all 11 categories. A similar claim was made for "cohort programs" in teacher education that assign clusters of student teachers to a particular school setting rather than single assignments across many schools (p. 188).

Clarke et al.'s extensive literature review points to several known assumptions about the role of the cooperating teacher and a few new understandings. They found that, although the research indicates that cooperating teachers are principally focused on their students' learning, it should be noted that this focus sometimes limits mentoring possibilities that might otherwise be found in practicum settings for student teachers. It is also possible that cooperating teachers see themselves as providing nurturing environments and may avoid being overly critical or reflective with student teachers. The review asserts that cooperating teachers lack specific preparation to provide high quality and developmentally appropriate support for student teachers. The analysis suggests that cooperating teachers who, as classroom teachers, have excellent teaching expertise and who are committed to professional learning make good mentors. Knowing this, however, does not ensure every student teacher is going to have this kind of placement. the researchers express concern that university student teacher education programs and school districts do not have unlimited options for selecting and pairing the best possible mentors for student teachers beyond logistics and availability. Moreover, Cooperating teachers remain seen as "volunteers who assume the responsibility of working with a student teacher in addition to their existing professional commitments" (p. 191). Clarke et al. conclude that this framing remains a challenge for teacher education; however, with the development of the CTP grid, they suggest potential avenues for different thinking

about how and in what ways cooperating teachers might be engaged, supported, and participate more fully in teacher education.

Mentoring Models in Music Education

Following a directive from the Music Educators National Conference, Smith (1994) explored the development, implementation, and evaluation of a two-year mentoring program for beginning music teachers in Illinois. Smith evaluated the project using an In-service Needs Survey, the Gray Mentor Style Indicator, the Alleman Mentoring Style Questionnaire, and written participant questionnaires as well as other anecdotal material. The two-year project involved seven experienced mentors and 14 first- and second-year teachers that met seven times over the course of each school year. These informal meetings began with a meal, allowing personal and professional relationships to develop, and concluded with structured programming sessions for participants. Individualized mentoring occurred between meetings via telephone and in-school visits. In the second year of the program, following the same general procedures, additional triad teams formed using the experienced mentors, the continuing first-year mentees (now labeled second-year) and new first-year teacher participants.

Smith's (1994) data indicated that the participants felt the program provided favorable mentoring experiences and professional development opportunities. Beginning teachers reported receiving help in the following areas: classroom management, daily class planning, special learner accommodations, skill with music technology, and knowledge of political structures of school. Additional helpful features of the model program were the mentoring triads (mentioned by all participants), mentor/mentee pairings, opportunities for informal discussion and in-school mentoring visits.

Jacobs (2008) examined the existing research in music education regarding the effect of mentoring on teacher retention and its importance to music educators. He presented a pyramid model containing the literature-identified components for an effective music educator mentor program. Jacobs' model suggests starting with a state government designed and funded formal mentoring program for the optimal impact with beginning music teachers. His model of effective mentoring includes the following components: mentor selection, mentor training, mentor compensation, mentor/mentee release time, and duration of two to three years (See Figure 1). Although the five components exist independently, Jacobs concludes that they are more effective and beneficial when used together.
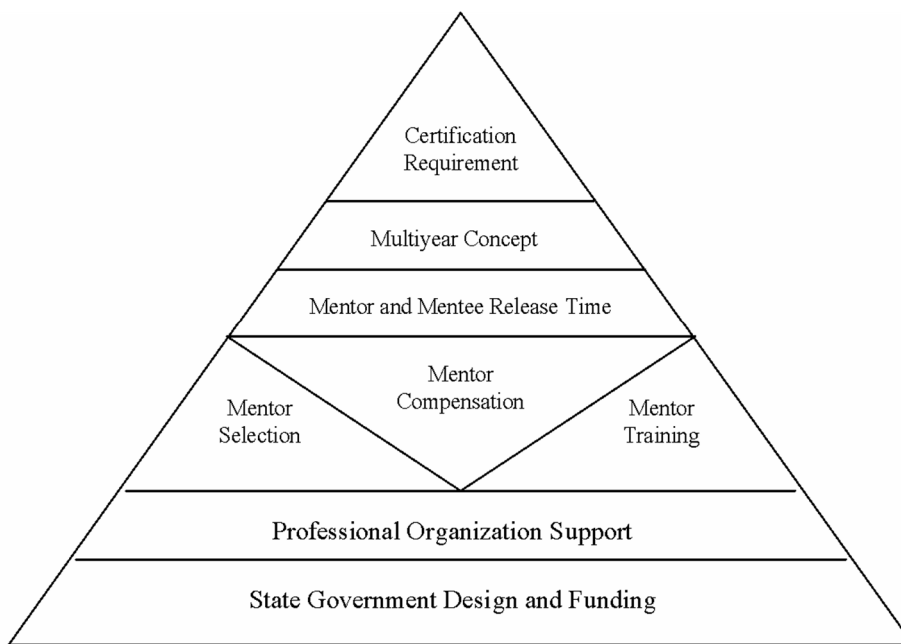
Figure 1: Components for an effective music educator mentor program

Jacobs stated that while existing induction and mentoring programs have the support of professional state organizations, some do not include the integral levels of

mentor selection, mentor training, and mentor compensation. He noted that some programs have a combination of these necessary mentoring components, but do not include the adjacent levels of professional organization support (at the local level) and release time for mentors and mentees to plan together and observe in each other's classrooms. Jacobs argues that, when the levels of mentor selection, training, and compensation are combined with mentor/mentee release time, this can serve as a basis for a successful one-year program. He further states that this program can extend two to three years to achieve a multi-year concept. Jacobs believes this formalized program sets up a system of mentoring for all new teachers, especially new music teachers and their unique teaching circumstances.

Campbell and Brummett's (2007) research looks at mentoring and examines the individual roles played in professional development within a teacher education program. The main players are the pre-service teacher, college faculty members, and those who serve as cooperating teachers in the field. The authors assert that these three roles are key in developing and maintaining a culture of mentoring, which if started early in the program, should provide examples for pre-service teachers to connect their learning to self-inquiry, and encourage them to continue growing professionally throughout their careers. Campbell and Brummett state that teacher learning is an integral part of mentoring and mentoring for professional growth focuses on empowering young teachers to think of different and varied ways of engaging in music and in teaching music (pedagogy).

The culture of mentoring envisioned by the authors calls for repositioning our thinking away from master-teacher or technical models of preparing teachers, towards the

constructivist perspective of learning and teaching, requiring pre-service teachers to develop and construct their own learning through reflection and self-inquiry. Campbell and Brummett suggest that teacher education programs should develop curricula that prepare teachers to be reflective and innovative practitioners and should encourage them to engage in inquiry-based forms of professional development.

Designing curricular and practical experience for pre-service teachers requires rethinking and critical examination of program orientations, structures, values, and educational experiences. Campbell and Brummett suggest that this requires reorienting the roles of those involved: faculty, pre-service teachers, and cooperating teachers. The authors propose creating a different culture for mentoring requires that teacher education programs see pre-service teachers as teacher-learners and collaborators. They state that from early on in the program, faculty members must guide pre-service teachers from the role of student-learner to teacher by structuring curricular experiences that focus on the ideas of "teacher identity and role development, teacher thinking and action, and the development of tools to study teaching" (p. 51). Campbell and Brummett call for faculty to promote equitable and meaningful learning experiences within the program and to continue to challenge pre-service teacher's preconceived assumptions about music making and ways of learning music, to discuss alternatives and new possibilities, and model innovative ways of music teaching and learning. Faculty members can develop courses that focus on these important ideas and lead aid pre-service teachers in understanding and identifying the shift in role from student teacher to teacher by critically examining their beliefs about teaching and learning in relation to alternative ways of teaching and learning they never imagined.

Benson (2008) examined the effectiveness of mentoring programs in the induction of new music teachers. In her review of literature, she indicated that most mentoring programs, although beneficial for general classroom teachers, are perceived as ineffective for music educators. Mandated state and district mentoring programs were found to be ill fitting for music teachers because they did not address the overwhelming feelings of isolation and the lack of emotional support these new teachers often experienced. Benson concluded that mentoring new music teachers is an area that needs to be addressed by the entire educational community, because new music teachers need regular access to musical colleagues in order to gain insights, guidance, and advice. She argues that it is imperative for novice music teachers to be exposed to beneficial, effective mentoring opportunities in order to alleviate the dangers of frustration and depression that ultimately may lead to attrition. Benson calls on organizations like MENC, teacher education institutions, school districts and administrators to take the necessary steps to ensure that the needs of new music teachers are met and their transition into the teaching profession is successful.

Abramo and Campbell (2016) developed four notions or ideas that function as a criteria-based framework to guide cooperating music teachers' work with student teachers. They suggest that exploring these notions as "qualities" of effective mentoring may aid cooperating teachers (Cooperating teachers) in facilitating the development of student teachers. They define effective Cooperating Teachers as those who "are able to meet the needs of their student teacher by supporting their development of skills, knowledge and dispositions and by bridging the university and placement through understanding of practice and theory" (118). A secondary definition for effective

cooperating teachers was also offered by the authors as "individuals oriented towards educative mentoring" (a term coined by Feiman-Nemser, 2012, in Abramo & Campbell, 2016, p. 118). The researchers further suggest implications for music teacher preparation programs that include aligning policy and practices with accreditation standards and assessments.

The four notions point to critical areas of cooperating teacher understanding. Notion 1 is "knowledge of educational theory and practice" (learning theories and principles); it suggests that effective cooperating teachers actively seek to make apparent the connections between theory and practice, and thus help student teachers (student teachers) to develop the ability to be generative in their thinking and in practice. Notion 2 is "understanding the importance of context in learning" and cooperating teachers who understand this idea can assist student teachers in understanding that music teaching is situational and contextual and may require teachers to adjust their instruction to honor the cultures of students in their class, as well as investigate new and different music of cultures unfamiliar to students. Notion 3 is "understanding narrative's role in the process of learning to teach," which suggests that through sharing stories about teaching and learning, cooperating teachers share with and elicit stories from their student teachers as they begin to build their own teacher-narrative. Abramo and Campbell also suggest that "effective cooperating teachers understand and are sensitive to the emotional side of teaching" and how student teacher process their experience, as well the influence social and power dynamics can also have on this process. Notion 4 is "critically self-reflecting on teaching practice" which points to an understanding that effective cooperating teachers model critical reflective processes for their student teachers. This is

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demonstrated through open questioning of their own practice as they seek a variety of solutions to teaching problems and alternatives to given solutions. Thus, cooperating teachers create opportunities for student teachers to hear and see the thought process in self-reflection. This collaborative "think aloud" also benefits the cooperating teacher's professional development, which the authors pose as necessary for continual professional growth. The authors assert that cooperating teachers need "to be the initiators of critical reflection because of the "power dynamics that exist" between mentor and mentee. They further suggest inviting the student teacher to critique the cooperating teacher's practice by discussing observations of instruction or classroom management or even prompting student teacher to suggest solutions to problems with student learning or behavior. This kind of reflective practice not only requires cooperating teachers to be secure in their own reflective abilities and teaching practices, but also requires them to be vulnerable and trusting within mentoring relationship.

Although it may seem impossible to find cooperating teachers who are already familiar with contemporary learning theories, role of context, narrative and critical reflection, the authors believe that the initial selection process could include an inventory of a cooperating teacher's past practices and openness towards these 4 notions as a place to start. They advocate for professional development specific to mentors, which can assist cooperating teachers in developing strategies that incorporate the aforementioned notions. The evidence for cooperating teacher understandings would come from written reports by cooperating teachers reflecting on how they integrated the notions into their student teacher assessments, as well as student teacher-generated portfolios, exit surveys or interviews with student teachers on their perceptions of being engaged with the notions.

In Abramo and Campbell's 2019 study, the researchers sought to provide a framework for "educative mentoring" by investigating the experiences of five cooperating music teachers serving as mentors to student teachers. They also wanted to know, based on participant's mentoring experiences, whether these experiences "converged or diverged" from the researchers' earlier mentoring framework (2016). Data collection included a survey, a series of six focus group meetings over the span of one academic year and exit interviews. The selection criteria for the five participants' were based on the following: (a) a state certified list of mentors with a minimum of ten years of full-time teaching experience, possessing a master-degree or higher, and experience working with student teachers; (b) participants known to the researchers as exemplary mentors as evidenced in student teacher feedback, colleague recommendations, with a stance toward reform-oriented teaching and learning, (c) the ability to engage K-12 students in a variety of strategies that engender musical learning and growth. All participants have taught or currently teach general music and ensembles, are leaders at their school site, and are active in county, state and national professional organizations.

A multi-method focus group served as the primary source of data and, triangulated with other sources (survey answers and individual interview responses), allowed participants to work together, elaborate on each other's ideas and extend the group discussions in order to create richer and more in-depth data. The focus group created an informal environment similar to professional learning communities (PLCs) where participants felt safe sharing ideas and engaging in group learning. In the survey (part 1), participants were asked to read and rank ten specific statements that best described their practices and/or characteristics of effective cooperating teachers. These

ten statements came from the conceptual framework model developed earlier (Abramo & Campbell's 2016) on cooperating teacher selection, professional development, and assessment of cooperating teacher in music teacher education. Participants were also asked to provide examples from their own mentoring practice that exemplified these ten statements.

From the written examples, five "strategy themes" emerged: (a) modeling, (b) reflections, (c) understanding context-dependency, (d) sharing personal narratives, and (e) evaluating or creating awareness of influences impacting student teacher professional identity and practice (p. 175). In the second part of the survey, participants were asked to rank each of the ten statements "in perceived order of importance to their mentoring" (p.175). Results were then analyzed and inductively put in a three-tiered cluster scheme to show the greatest amount of agreement among the cooperating teacher's responses. Of the five statements, one key statement ranked high among responses: *Effective Cooperating teachers optimize students' learning through scaffolding and lesson design* (Educational Theory: optimizing thinking). The second and third place statements were ranked medium: (2) *Effective cooperating teachers are aware of student teachers' uniqueness and personal idiosyncrasies* (e.g. height, comportment, demeanor) *and use these attributes as a way to frame conversations and suggestions for teaching* (Narrative: Idiosyncrasies); and (3) *Effective cooperating teachers structure learning around key disciplinary ideas and facilitate student learning through problem solving* (Educational Theory: structuring learning) (p. 177). The ranking results and "strategy themes" were sent to each participant for review before the focus group meeting. From the analysis, four themes emerged: (a) Conceptions of mentoring – where participants saw learning to

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teach as problems and ideas and then connected these problems and ideas to educational theories; (b) Strategies of mentoring – reflection and modeling with student teacher and sharing stories; (c) learning to be a mentor – describing a wish for more support from the universities; and (d) an adjustment to the original conceptualization of mentoring around the "notions" or ideas – suggesting cooperating teachers possess knowledge of educational theory, understand context's influence on learning, use narratives in the process of mentoring, and engage in personal self-reflection. Abramo and Campbell then discussed each theme in depth.

THEME 1: Conceptions of mentoring--mentorship as emergent, situational and purposeful. The researchers see mentorship as emergent, situational, and purposeful. Cooperating teachers develop specific mentoring strategies to deal with the complexities and situatedness of the music classroom. Frequently, cooperating teachers will wait for problems or situations to arise before discussing these issues with student teachers. In addition, because cooperating teachers lack specific directives from the universities, they will often draw upon their own intuitions, imaginations, and past experiences (student teaching) in helping student teachers learn to teach. For example, in the study several participants discussed learning theories with their student teachers as a way to connect theory to practice. One participant never discussed theoretical ideas as influencing her practice; it was instead "just the way it is." These cooperating teachers see their practice as informed by their beliefs about learning as well as ideas based on personal knowledge or "what works for me." All participants talked extensively about reflection and the strategies they used to encourage reflection (theories of Dewey and Shon, respectively) as a function of generating learning in their student teacher (p. 178).

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THEME 2: Strategies of mentoring. The following key components are the most often used strategies employed by mentors in the study: reflection and modeling. Cooperating teachers reported using these two key strategies in tandem and interchangeably and believe that these two strategies are essential to their mentoring role as well as aiding in the growth and development of the student teacher. Several cooperating teacher participants commented that "modeling helps the student teacher visualize and conceptualize important teaching practices and understand how learning principles and strategies" work in real situations (p. 179). in both strategies together aid the student teacher in synthesizing and enacting practice and that one strategy without the other is ineffective. Within these important strategies are the shared narratives which function as purposeful and specific ways cooperating teachers can use personal experiences to provide empathy and comfort to the emotions of student teachers and these, in turn, foster rapport, instill confidence, universalize concerns and illustrate concepts.

THEME 3: Learning to mentor – relying on case-based experience and wanting "the manual." The cooperating teachers in this study felt they received little to no guidance from student teacher's teacher education programs. Acting as "independent agents, they rely on their own intuition and imagination for guidance and create their own mentoring strategies, pedagogies, and ways of evaluating student teacher's learning" (p.180). This self-evaluating measure applies to cooperating teachers as a way to evaluate their own success as mentors as well. This feeling was most prevalent among study participants who were new or had little experience working with student teachers (p.181). They wanted "a manual" to help structure the mentoring experience. By contrast, study

participants who were experienced talked about engaging university faculty by holding professional development meetings on campus, visiting methods classes, seminars, and other music education courses to become aware of current philosophical frameworks and rationales behind the goals set for student teaching (p.181).

THEME 4: Refinements to their framework. Abramo and Campbell (2016) proposed that cooperating teachers pay attention to the emotions and idiosyncrasies of their student teacher by helping identify their personal strengths and creating a unique pedagogy around those strengths. Also, they suggested that cooperating teachers acknowledge these emotions by sharing personal narratives and eliciting reciprocal personal stories from student teachers. However, the participants in the study did not see the development of idiosyncrasies and emotions as an important part of their job as mentor. Instead, they saw the idiosyncrasies and emotions as limitations student teachers bring to the experience. This is an area authors believe requires further study.

Section Summary: Mentor Models, Programs, and Frameworks

All nine mentoring models stress the importance of selection criteria for the mentors and their mentees. Time is another important part of each framework, in that mentors and mentees need repeated meetings to build meaningful relationships of mutual trust and learning. All models emphasize some configuration of support between the student teachers or beginning teachers and one to two other support figures such as cooperating teachers and/or university supervisor or faculty.

While all the research studies propose models for mentoring, Dawson (2014) focuses on a 16-element framework that clearly defines what mentoring is, and how

researchers and practitioners can implement it when working with mentors and mentees. He further suggests that this framework may aid in documenting informal mentoring and could assist organizations in developing formal programs as well. This is important to my study because the framework defines the purpose and role of the mentoring relationship, and this information may be useful in eliciting participants' own definitions of their mentoring role through group discussions and individual interviews. Clarke, Triggs & Nielsen's (2014) participation grid also provides guidance in mentor selection and specific examples of effective mentor actions, thus creating a clearer picture of the role of mentor for cooperating teachers in general. This research points to strengthening the role of mentor in music education and is very important to my study as it serves as a guide for specifics in the role of mentor.

Awaya and colleagues' (2003) research on the innovative MET program points to the importance of the development of mentor-mentee relationships and the collaborative, autonomous groups they formed as a critical focus for successful mentoring. Although my study does not use collaborative mentor groups, it is something I would like to explore in future research, especially with first-time mentors.

Campbell and Brummett (2007) called for new and innovative ways to instruct pre-service teachers to think differently about mentoring through development of new curriculum and rethinking the roles of student teacher, cooperating teacher, and university supervisor. Benson (2008) analyzed the literature and found that most state and district mentoring programs were ineffective in supporting new music teachers, while Jacobs (2008) and Smith (1994) developed models that focused on mentor support for the beginning music teacher, and Dawson focused on support for student mentees and

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beginning teachers in general education as a whole. Jacobs and Smith's models included a two-year extension program and possible professional development opportunities. Awaya and colleagues (2003) also reported on a program with a two-year timetable, but at the graduate level. Knowing what mentor model programs are being used and have been beneficial may be helpful to discussions with mentors in my study regarding the way student teachers are preparing for the mentoring experience.

Abramo and Campbell (2016, 2019) suggest that effective mentoring requires the sharing of power, use of narrative, and a disposition towards collaborative learning. Key processes between cooperating teachers and student teachers should focus on the relationships between reflecting and modeling, point to growth in a specific teaching context as well as transferability to teaching in general, and allow educative moments to emerge, purposefully aiming these moments towards the development of general skills. The authors pose that educative mentoring is critical and a crucial component of learning to teach music and as such, might be a framework through which the process of mentoring can transform learning and growth for cooperating teachers and the student teachers they work with. They also assert that by making the dialectical relationships and the processes described by the cooperating teachers in this study explicit to all cooperating teachers and student teachers, that this may guide and inform the collaboration between the schools and university personnel and begin to create the mentoring "manual" cooperating teachers are asking for. This informs my study by outlining and refining the characteristics explicit in music teacher mentor role and describing the practices and strategies beneficial to preparing and developing effective music mentors.

Chapter Summary

Chapter two outlined the existing literature on mentor models and programs, the characteristics of mentoring and the mentoring role, the preparation and selection of mentors, mentor support, and collaborative groups. Mentor models and mentoring programs focus student teacher learning by providing a formal setting where mentors and mentees are engaged in the process of learning to teach. These formal programs are designed by the university as part of the teacher education program and typically partner with district or area schools that provide a place to bridge the gap between theory and practice (Hobson et al., 2009). This research also looked at ways to support mentors and mentees by using different mentoring approaches, choices for pairing mentors and mentees, and providing an immersive experience for student teacher candidates over the course of their teacher education program (Awaya et al., 2003). While the majority of research on models of mentoring programs contained positive outcomes for mentor and mentee in general education, few programs for music mentor teachers currently exist.

The preparation and selection of mentors, especially in music education, has been a topic of much debate. The majority of researchers agree that some preparation of mentors must happen, whether it is in the form of a student teacher-mentor manual put together by the university, a program sponsored by a school district, or meeting with the selected cooperating teachers individually or as a group (Jacobs, 2009; Zemek, 2008). The preparation of mentors varies greatly between university programs and the school districts they serve. The majority of researchers also call for some kind of consistent selection criteria when choosing mentors (e.g., Hobson et al., 2009; Zemek, 2008). Most of the research points to cooperating teachers with five or more years of teaching

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experience, who volunteer or have the desire to mentor, and who teach in areas close to the university (Vanderwerff, 2013). The research also found that the majority of cooperating mentor teachers have little say in the selection process (e.g., Hobson et al., 2009; Zemek, 2008).

The characteristics role of mentor has been examined extensively the general literature and are becoming an area of focus in the music education literature. Most researchers in general education agree that while mentors possess different personalities, teaching styles and approaches with student teachers, they all must develop a working relationship with their mentee, give appropriate constructive feedback, and provide a conducive environment that allows for mentee growth and development (Campbell & Brummett, 2007; Hawkey, 1998; Killian & Wilkins, 2009).

Mentor support is one of the two most important and impactful areas of my study. While much of the research focuses on support of the student teacher or beginning teacher (Conway, 2003; Draves, 2013; Hobson, et al., 2009; Rideout & Feldman, 2002; Smith, 1994), fewer studies have examined support of the mentor teacher (Conway & Holcomb, 2008; Hamilton, 2010; Hawkey, 1998). Many researchers call for a reexamination of the ways and means mentors can be supported in and through the process of mentoring because it is so essential for student teacher and beginning teacher success (Killian & Wilkins, 2009; Zemek, 2008). Some researchers reported that support for mentors should go beyond training and provide ways for mentors to gain knowledge, support, and confidence by attending seminars, workshops or similar meetings where they can interact with other teacher-mentors (Hamilton, 2010; Jacobs, 2008; Jonett, 2009). Other researchers maintain that mentors need other mentors to inspire, to aspire to,

to guide and counsel, and to support in their growth as mentors and development as

teachers (Bell-Robinson, 2014; Conway & Holcomb, 2008).

3 METHOD

This study investigated the perceptions of music teachers regarding their mentoring experiences and practices, and how they understand and describe their role as mentor. The following questions guide this inquiry:

1. How do music teachers describe their mentoring experiences and practices?

2. What do music teachers' descriptions of their mentoring experiences and practices reveal about their understanding of the mentoring role?

3. What kinds of preparation and support do music teachers feel they need to serve in this role of mentor?

In this chapter, I present a rationale for the choice of qualitative research for this study. I also (a) discuss my research design as a case study with multiple participants; (b) define my role as principal researcher; (c) provide a description of the participants; (d) describe the process of data collection and analysis; (e) discuss methods of ensuring trustworthiness; and (f) provide procedures to ensure ethical research practices, confidentiality and disclosure of data in this study.

A Rationale for Qualitative Research

Qualitative research is a "way of understanding the world by accessing others' actions and intentions" in a specific context (Glesne, 2011, p. 8). This qualitative study explored the experiences and practices of mentors and how they perceive and understand the mentoring role. Denzin and Lincoln (2005) define qualitative research as:

> a situated activity that locates the observer in the world, and consists of interpretive material practices that make the world visible. These practices

transform the world into a series of representations, including field notes, interviews, conversations, photographs, recordings, and memos to the self. Qualitative research involves an interpretive, naturalistic approach to the world. This means that qualitative researchers study things in their natural settings, attempting to make sense of or interpret phenomena in terms of the meanings people bring to them. (p. 3)

In choosing qualitative inquiry, Creswell (2007) states that researchers make certain philosophical assumptions about the nature of reality (ontology), the nature of knowledge (how individuals know what they know, or epistemology), the role that the researcher's values play in research (axiology), and the language (rhetoric) and methods (methodology) used in the research process. As a qualitative researcher, I assume that participants each have their own understandings of reality and bring that uniqueness to my study. I also assume that participants each construct their own understanding of what mentoring is, and that through a collaborative process we can better understand each other's ideas. I endeavor to understand the mentoring experience from the perspective of each mentor teacher. I seek to understand what their individual understandings are of the mentoring task and experience.

In this study, I acknowledge the existence of multiple realities by investigating the real-life experiences of four music mentors, using their own words as evidence of their particular perspectives and understandings within the experience. Qualitative inquiry is appropriate to this study because I recorded their stories, insights, and thoughts throughout their time spent mentoring a student teacher. In this qualitative inquiry, the values held and expressed by the participants and me will be reported as a way to position myself within the study. This inquiry seeks to discover how these music mentors each

individually understand or make sense of their own realities regarding the task of mentoring.

Case Study Premise and Assumptions

Creswell (2007) identifies five different qualitative approaches to inquiry: narrative, grounded theory, ethnography, phenomenology, and case study. I chose the case study approach as the best way to investigate the mentoring experience of music teachers. Stake (2000) references three kinds of case study: intrinsic (one individual case), instrumental (a case that focuses on one issue or revisits a generalization) and collective (looking at more than one case). I chose an instrumental case study methodology in this research project focusing on the issue of mentoring student teachers. Case study researchers seek to uncover "what is common and what is particular about a case" (Stake, 2000, p. 438). Yin (1989) posits that what is learned from a single case is how it is like and unlike other cases. However, Stake also cautions that "the search for the particular [at times] competes with the search for generalizability" and the presumption that, by knowing a particular case, it can be generalized for all cases (p. 439). Researchers using case study methods seek to encapsulate complex meanings and thus describe each case in a sufficiently descriptive narrative so that readers can vicariously experience these "happenings and draw [their own] conclusions" (Stake, 2000, p. 439). Although balance and variety are important when selecting cases, Stake (2000) states that the opportunity to learn through investigation is of primary importance (p. 447).

In this multi-case study, the focus is to discover the "essence" of the mentoring experience revealed through narrated descriptions of experiences and practices of each

music teacher participant. Each participant served as a separate case and thus, they shared a unique narrative of their practice and experiences mentoring student teachers. Yin (2006) describes the strength of the case study approach as resting on its ability to "examine, in-depth, a 'case' within its 'real-life' context" (p. 111). In each case, I examined participant responses to questions about their own student teaching experiences, their descriptions of mentor preparation--or lack of preparation, their mentoring experiences and practices, what they felt were the rewards and benefits of mentoring, their opinions about what mentoring is, and what they understood and believed about themselves in undertaking the role of mentor.

Participants

I identified participants for this study from a pool of mentor teachers working with student teachers from a large southwestern university. I sent invitational emails to music teachers who fit the following criteria: 1) employed full-time as a music educator and 2) mentoring a student teacher in the spring of 2016. The email included the participant criteria, a summary of the study, and an invitation to participate (see Appendix A).

Yin (2006) points out the importance of selecting participants with a variety of characteristics in order to lend credibility to a case study and to strengthen the findings. I used purposeful sampling techniques in the selection of participants for this study. The use of purposeful sampling allows specific selection criteria to be attained (Creswell, 2007). Not all music teachers who met the research criteria and who responded to the invitation to participate were used for the study. From the music teachers who responded

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to the invitation, I chose a sample of participants that varied in age, gender, teaching experience and mentoring experience. Based on my purposeful selection strategy, five mentor teachers were chosen for this study. However, one of the participants declined to complete the study and data collected in this case was not applied or analyzed. I created a table that shows the specific information and experience of each participant to give a clearer idea of their selection criteria and their teaching context (See Table 1).

Table 1

Case Study Participant Profile

Participant Name	Grade Level	Discipline	Number of Years Teaching	Years Before Student Teacher	Number of Student Teachers
Gina	Grades 5 – 9	Band ES/JHS	9	5	3
Nick	Grades 9 – 12	Band HS	11	9	2
Ali	Grades 6 – 8	Band MS	7	5	1
Susie	Grades K – 5	General Music	34	4	5

Data Generation

Creswell (2007) suggests that data generation in case study research involves collecting "multiple sources of information" (e.g. observations, interviews, audio-visual material, field notes, journals, emails and other generated documents) over time (p. 73). In this study, data collection is comprised of three in-depth individual participant interviews, email correspondence, researcher journal notes and field notes. I conducted these one-on-one interviews and corresponded via email with participants for clarification and any additional information they wished to share. I asked them to read and respond to the interview transcriptions using email as well. This was done in order to include multiple sources of information and to better understand their lived experiences as mentors of student teachers.

Participant Interviews

Conducting a good interview, according to Eisner (1998), is like participating in a good conversation. An interview involves purposeful listening and questions that focus on "concrete examples and feelings" to provide the most beneficial, meaningful information (p. 183). In this study, I conducted three in-depth interviews with each participant over a period of three semesters (almost two years). The interviews took place at mutually agreed upon sites; often it was a place convenient to the participant--their school site, a coffee shop or restaurant, or their home. Interviews were kept to 45-90 minute time frame. I engaged the participants in meaningful conversation by listening intently to what they were saying and asked additional questions to clarify their responses or gather additional information. Each interview was transcribed using the F5 Transcription Pro application purchased online. After each interview transcription was

completed, I listened to the recording again, making notes of corrections or understandings and new questions, and reviewed the next set of questions before the next interview and then again before the final interview. This enabled me to add new questions to the next set of interview questions allowing for in-depth understanding and further clarification of important issues. The interviews were audio recorded on my cell phone voice-recording program and downloaded to a folder on my computer for easy reference and backed up in Google cloud. I transcribed all the interviews and emailed the transcripts to participants for additions and corrections.

Included is a combined list of sample interview questions (see Appendix B) based on the guiding questions of the study: participant student teaching experiences, perceptions of mentoring experiences and practices, sources of mentoring and mentor support, rewards and challenges of mentoring, and the perceived understanding of the mentor role. All participants were interviewed individually. In the first interview, the questions centered around personal history and thoughts about why participants wanted to become music teachers as well as descriptions of their pre-service experiences of learning to teach, descriptions of their mentors and being mentored and concluded with discussions about their current position and school demographics. In the second interview, questions centered on the first-time mentoring experience of the participants and their perceptions regarding their preparation and readiness for the task of mentoring, their perceptions of what they, as mentors, got out of the experiences, and the practices they thought were successful. In the final interview, the participants were encouraged to reflect back on their mentoring experiences and practices, to discuss the challenges and rewards of mentoring, talk about ways they received help as a mentor—either from others

or the university—if at all; explore what makes a "good mentor" and what mentor qualities they possess; and finally, what they believe is the most important aspect of mentoring and what they want the student teacher to learn from the experience.

Prior to the interviews, all participants answered basic questions via email about how many years taught, school site, grade level and discipline, and how many student teachers they had worked with and their personal contact information. This information was printed out and kept in a binder of participant information. I contacted each participant by phone to introduce myself and establish a friendly professional rapport. I explained my research study, thanked them for agreeing to participate and allowed time for them to ask any questions they might have about the study. I briefly discussed the timeline, and we negotiated a date, time and place for our first interview. At the end of each interview, a new appointment (date, time and place) was set for the next interview. All interviews took place over a span of three consecutive semesters.

Data Analysis

Qualitative data analysis is an iterative and reflexive process that begins as data are being collected rather than after data collection has ceased (Stake 1995). Data analysis done simultaneously with data collection enabled me to focus and reflect on ideas generated from the data and thus shape my study as it unfolded (Glesne, 2011). This process entailed multiple readings of interview transcriptions and interview notes. With each re-reading or review of the written data, I made notes in the margins and on sticky notes attached to the written transcripts regarding certain ideas, reflections, additional meanings discovered, and/or questions I may have or need to clarify. This

process is similar to techniques used in grounded theory, which includes multiple cycles of *questioning*--through interviews, *hypothesizing* by identifying themes or concepts in the data, and *re-questioning*—through confirming, qualifying, and refining the data themes (Miles & Huberman, 1994). For example, the ideas generated from the data collected in early interview transcripts and interview notes, researcher journals, and other preliminary textual data guided me in developing relevant questions for subsequent and final interviews.

Interpreting the data occurred in several phases throughout the study. Creswell (2007) states that analysis consists of making detailed descriptions of the case—a detailed view of aspects about a case or the "facts." In the first round of coding, I looked for the "facts" or more "objective" characteristics of the data. For instance, the factual or objective characteristics of the first interviews included beginning teaching experiences (background, grade level, concentration area, etc.) and how or when participants became mentors and how the mentors describe their role. Upon rereading the data, new layers of coding were generated to uncover deeper meanings, emergent patterns, and refined themes. Revisiting the data frequently helped me elaborate and refines ideas in order to craft a descriptive narrative representing the participants' experiences, perceptions and meanings. This method of analysis, similar to the "constant comparative method" (Lincoln & Guba, 1985) helped me analyze and triangulate the data across all sources (interviews, notes, emails, and researcher journals. This process of "constant comparison" helps stimulate my thoughts about the descriptive and explanatory categories discovered throughout the study (Lincoln & Guba, 1985).

Previous Related Studies

Prompted by my own experience as a mentor and how I felt about the lack of formal preparation I received, I surveyed music teacher mentors in my former school district (Vanderwerff, 2010). The purpose of the study was to find out what these mentors identified as the benefits and challenges of mentoring, how they perceived their selection for their role as a mentor, and how adequate their preparation was for the mentoring task. Fifty-six music teachers from a medium-large city in the southeastern United States responded to an online survey regarding mentoring practices and experience. Of those 56 music teachers, 29 responded that they were currently or had recently mentored a student teacher. My research data supported previous research that states 5-10 years of experience are necessary before a music teacher felt "ready" to mentor a student teacher (Conway, 2003; Zemek, 2008). The survey indicated that mentor selection and readiness was determined by years of teaching experience, upon recommendation by university personnel, or by volunteering. Overall, the respondents to the survey had a positive mentoring experience and indicated their willingness to continue despite the lack of monetary compensation (Conway, 2003; Draves, 2008).

In another study (Vanderwerff, 2013), I looked at the experiences of five music teacher mentors who were working with a student teacher for the first time. I wanted to uncover their perceptions of the mentoring experience and their preparations for the role, the perceived benefits and challenges they experienced working with a student teacher, and where they looked for mentoring support. This research grew out of my own mentoring experiences, especially my beliefs about the need for continued preparation and recruitment of new mentors, and ways to support new as well as experienced mentors

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in the field. I engaged five first-time music teacher mentors in two in-depth interviews. I found that each of these new mentors looked to other mentors—colleagues with experience—and to those they trusted to give validation and advice, such as a close colleague or a music teacher spouse. Some of these new mentors had received university mentor training, and some had not. Those who did not receive the formal training actively sought out others who could guide them and answer questions. They highly valued the university supervisor as another source of help and support.

As an experienced mentor and former university supervisor, I believe that mentors can benefit by connecting with other mentors and that in order to become a better mentor, they need guidance and support. This guidance and support can be provided in various ways, such as through purposeful, direct and required (if necessary) university training, peer collaborative groups, online music-focused mentor training and in clearly defining the role of music mentor. Helping new and experienced music mentors understand the important role they play and how being aware of this role can assist in making the student teaching experience exemplary for all involved, the process of preparing future music teachers becomes a way to further the growth and practices of both the mentor and mentee which, in turn, improves student learning in the music classroom.

Vanderwerff's (2013) study necessitates the need for music mentor teachers to better understand their mentoring role, reflect on how their experiences and practices shape the way they teach, and mentor student teachers. The study also points to mentoring practices that strengthen the relationship between the mentor and mentee and provides suggestions through participant examples and in current research relating to positive dispositions and practices that further provide a clearer definition of the role of

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music mentor. It would be my hope that this dissertation contributes to the small, but growing amount of research focused on improving and supporting all those music teachers that choose to serve as mentors of student teachers. This study points to the elevation the role of "cooperating teacher" from one that merely assists the university by hosting a student teacher to an improved awareness and understanding of the responsibility and depth of the role and suggests that this important role be defined by dispositions and geared toward successful mentoring practices, deep reflective processes and relationship building, and supported by common understandings shared and strengthened by teacher education faculty and school partnerships.

Researcher Role

The role of participant-researcher implied two distinct roles for me within this qualitative study. Creswell (2007), when discussing participant observation as part of an ethnographic study, suggests that a changing researcher role—moving from "being a complete outsider" (observer) "to a complete insider" (participant)—is well documented in field research (p. 132). In my role as researcher, I guided this study through design and action. In my role as participant, I had 11 years of mentoring experience and 3 years of experience as a university supervisor working with both the mentor and student teacher. Having experienced all facets of the mentoring experience in the various roles of student teacher, novice beginning teacher, experienced teacher, mentor teacher, and university supervisor, I brought a unique view and varied experience to this study. I was an equal partner-participant in this investigation as I tried to ask thought provoking questions that

would cause each participant to think deeper and encourage the elaboration of their personal views and ideas.

In these various roles, my prior experience might have influenced my thoughts, words and actions. Creswell (2007) explains that qualitative researchers "recognize that their own background shapes their interpretation, and they 'position themselves' in the research to acknowledge how their interpretation flows from their own personal, cultural, and historical experience" (p. 21). My intent was to make sense of (interpret) the meanings these music teachers ascribe to their mentoring role and practice as they mentor student teachers. As a researcher, I was aware of and recognized my stake as an experienced mentor teacher and university supervisor. I understood that my own perspective, potential biases, opinions, views, and personal experiences might have influenced my interpretation of participants' experiences and descriptions of their stories. To help counteract that influence, I engaged in strategies to help establish this study's trustworthiness.

Trustworthiness

Creswell (2007) presents eight validation strategies that are used to establish trustworthiness in a qualitative study: prolonged engagement and persistent observation, triangulation, peer-review, clarifying researcher bias, member-checking, and thick description (p.207). Six of these were used in this study.

Prolonged engagement is defined by Lincoln and Guba (1985) as "the investment of sufficient time to achieve certain purposes: learning the 'culture,' testing for misinformation (caused by 'distortions' of researcher or participants) and building trust"

(p. 301). I employed prolonged engagement by conducting three extensive interviews where our discussions were audio recorded over a period of three semesters. I engaged participants in no fewer than three individual interviews: one at the onset of the study, one in the next semester, and one exit interview.

According to Creswell (2007), triangulation involves "corroborating evidence from different sources to shed light on a theme or perspective" (p. 208). I searched for individual perspectives based on individual conversations, body language, questions asked, suggestions made, and written communication between the participants and myself. By examining and re-examining all recorded interviews, transcripts, notes, and email correspondence, I sought to verify and recheck information provided by participants and collected through group meeting discussions.

One of Creswell's (2007) eight procedures to enhance trustworthiness in qualitative research is asking colleagues not familiar with my research to verify that the evidence supports the findings that I report. I had collegial support from my committee chair, who met with me weekly to discuss research findings, thoughts and questions, and who has provided in-put on my work. As a peer reviewer, she looked at the data with "fresh eyes" and offered new perspectives that I overlooked and critiqued areas that needed further analysis.

Clarification of researcher bias, according to Glesne (2011), is a way to reflect on one's own subjectivity and explain how it will be used and monitored in the research. As an experienced music teacher who has been a mentor teacher for 11 years and a university supervisor for 3 years, I have accounted for my own experiences and biases related to the mentoring process. I had a very strong interest in understanding and

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enhancing the mentoring experience, especially from the mentor teacher's perspective. This strong interest initially led me to seek out data that supports my own beliefs about mentoring and mentor teachers, and to disregard opposing viewpoints. In earlier studies, I also had a tendency to interrupt or second-guess what a person would say in interviews. In this study, as a participant-researcher, I attempted to put my ideas, solutions, questions and comments last. I addressed my own biases by reviewing the interview questions before each meeting. I kept a research journal and used this journal to reflect upon interviews beforehand and afterwards. I wrote down comments or ideas that I disagreed with so I can later reflect upon them and gain insight into whether the comment needs to be clarified or left alone.

According to Creswell (2007), member checking involves the researcher asking the participants to comment or verify "the credibility of the findings and interpretations of the data collected" (p. 208). He further explains that this specific technique is "the most critical technique for establishing credibility" (quoting Guba & Lincoln, 1985). Stake (1995) concurs, suggesting that participants are key players in corroborating credibility within case-study research. I made the transcripts from interviews, sent them to the participants, and allowed each one to comment or offer revisions. None of the participants requested any changes to the transcripts.

The use of rich, thick description in qualitative research allows readers to "make decisions" about transferability because the writer describes the participants and setting so carefully in detail (Creswell, 2007). I used the data collected from individual interviews and other participant correspondence to create a rich, thick description of each

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case. I tried to describe in detail how participants related their ideas, emotions, and feelings, and expressed their opinions in each interview.

Ethics, Confidentiality, and Disclosure of Data

This study received exempt status for research through the Office of Research Integrity and Assurance at Arizona State University (see Appendix C). To inform participants of the study and ensure an ethical approach to the study, I emailed the participants a research letter detailing the study, and asked them to sign a copy for me and keep a copy, thereby giving their consent to participate and allow the information they provide to be used in the final report (see Appendix D).

I assigned each participant their own pseudonyms for the final report I asked them to verify that all data collected was indeed an accurate representation of their mentoring experiences, and participants had the opportunity to provide feedback and make changes as they deemed necessary.

Gina's Story: The Music Teacher That Nearly Wasn't

Background

All through high school, Gina had been confident in her career choice. She had carefully and purposefully tailored her coursework toward that goal. Gina involved herself in extra programs that would steer her towards her career of choice: an emergency room physician. However, even though her class schedule was loaded with lots of science and math, her most favorite class was band! Her high school band program, under beloved director, Ron Thomas (everybody called him "Dr. T"), was strong in both numbers of players, quality, and history. Gina loved band. She enjoyed the marching, the festivals and contests, the trips, and she fully participated in all of it—all four years of high school. In the final days of her senior year, Dr. T and band members prepared to give out "awards"—some silly and some serious—by nominating those they thought exemplified certain characteristics. Gina was nominated for (and won) the award, "Most likely to become Dr. T." This took her by complete surprise. She seriously thought, "Hey, that's kind of cool—I could do band all day. Everyday." So, she changed her career choice and decided to pursue music, and never looked back. Gina started her music career at a local community college and finished it at an area state university with a music education degree.

Her first two years as a professional educator were spent teaching general music and beginning band at an elementary school in a large suburban district. Gina knew from her collegiate internships she had in this same district, that teaching instrumental music meant there was a general music component to the job. She prepared for this inevitability

by taking a general music course before graduating and a summer level one Orff course after her first year. Gina credits these two courses with her confidence in the general music classroom. "The Orff class definitely helped me understand the processes of teaching general music," she says emphatically. Currently, Gina teaches band at two area elementary schools and a junior high in the same district.

Two band directors, working in her current district, mentored Gina. Both mentoring experiences were good but could not have been more different from one another. Her first mentor, Brenda, taught middle school band and guitar. The majority of students at Brenda's school and in her classes qualified for free and reduced lunch. It was a tougher crowd, but they loved Brenda because she was like a "mom" to them: loving but firm. As a teacher, Brenda created a fun and caring environment in the classroom where musical knowledge and becoming good music readers was the basis of student learning. Brenda's love for teaching and her students meant she had high expectations for them in practice, performance and in classroom discipline.

Some of the most important "take aways" Gina had as a student teacher with Brenda were in the areas of classroom teaching strategies and in developing her "teacher" persona. Gina was impressed by the way Brenda would present music objectives to students like a game, and she saw how this approach piqued their interest and motivated them to learn. Although she learned a variety of teaching strategies from Brenda, it was the technic of teaching students to isolate rhythms and read them correctly that made the biggest impact on Gina's teaching. Another area of impact was on Gina's teacher persona. She describes Brenda's teaching style and approach to students as "motherly," and Gina credits her with opening her eyes to other ways of dealing with student failure

or misbehavior. Brenda demonstrated a softer approach with students, and a lot more patience and understanding. Gina admits that this was initially foreign to her, and not a part of her "self-identified" (default) teacher persona. She told me:

> My personality was sort of—I don't want to say 'aggressive'—but, for example, when kids do something wrong, I tend to jump on them a little bit more—and this was something she definitely worked on with me. I think it was a matter of "lightening up", changing my demeanor and building student relationships."

Brenda built good relationships with her students and she worked hard on helping Gina see the individual student as well as the situation. "You have to handle students and certain situations differently," Brenda told Gina, meaning that no two students or situations are exactly alike. In one specific instance, Gina came to realize that for most students, especially at the junior high level, "calling out" or shaming them is not beneficial. She learned it was important to correct students through getting to know them, being positive, and making sure that respect was mutual between the teacher and the students. This was crucial in developing her teacher persona.

Gina's second mentor had a great sense of humor. Hank taught beginning band at four different elementary schools in the same district as Brenda. Most of the students in the schools Hank served came from affluent homes and upper-middle class backgrounds. His jovial personality and ability to joke around served him well in connecting with his students quickly and made learning entertaining. Working with so many different students each week, Hank's discipline style was more often very direct and sometimes sarcastic. Gina identified with his "no-holds-barred, take-no-prisoners-and-no-nonsense" approach with his students. She saw that Hank had no problems jumping on a kid and heard him say, "If you cry, well, maybe you shouldn't have done that." However, she

also saw when his direct approach did not work so well. Gina learned from observing Hank's situation that perhaps being too sarcastic might not always be the right way to handle issues that arise. This made her "rethink" her impulse to 'jump on a kid' and compromise in the use of sarcasm.

Hank's mentoring style was a "hands-off" approach and, according to Gina, she just "jumped right in." Her student teaching experience with Hank helped her develop the ability to "think on the fly" and stay ahead of what the students were learning. Although Hank didn't provide a lot of constructive feedback on her planning and teaching, he encouraged Gina to think on her feet and just "figure it out," giving her the time and space to explore success and failure on her own. She admits that there were issues with her teaching—as with any beginning teacher—but Hank preferred to let Gina struggle. Yet, Gina transfers *this* experience to her work with student teachers, while she does not connect her previous mentor's flexibility with her own mentoring. Fascinating. Laughing, she recalls, "Hank would most often say to me, 'Okay, I'm going to let you figure this out' and sometimes he'd say, 'I'm going in to my office because you just need to figure this out right now'…and he just let me…you know, [experience] the real world." Gina just shrugs her shoulders and laughs it off, "I was fine with it. I got better at thinking on my feet, which is a skill that all teachers need."

Overall, Gina says that her student teaching experience was great. Even though Brenda and Hank had completely different mentoring styles, Gina learned what to do and what not to do and took the best that each mentor had to offer to develop into the type of teacher she wanted to be on the podium. One thing both mentors stressed with her was the importance of developing good relationships with students. She also admired both of

her mentors for being active players and performers outside of their classrooms. Gina stated, "You may be a music educator, but you're a musician first and you have to keep up on that skill of playing. That's something I stress with my own interns and student teachers all the time."

First Mentoring Experience: Just Luck

Gina was in her fifth year of teaching when an opportunity to mentor a student teacher presented itself. "I kind of just fell into mentoring. I remember walking into my district's HR department intent on getting re-fingerprinted and the gal in the office said, 'Hey, we just found out that we're getting a music student teacher, and we need a mentor. We've heard good things about you. Are you interested?' And I said, 'Okay.' And that was it."

Gina did not have time to really think about what having a student was all about. Her first thoughts were: "Am I really ready for this? How am I going to make this work? Where do I start with them? What things do I want them to know? How am I going to teach them *everything*?" It seemed like a daunting task. Yet, Gina wanted to mentor because she thought it would be a great opportunity to share what she knew about teaching band and to be a positive influence on a budding music teacher; but she also desperately needed help in the classroom and student teachers *are* a help: an extra pair of hands. In her mind, this was a "win-win" scenario for her growing music program. A student teacher would definitely "help me and I can definitely help them," Gina reasoned.

Shortly after her first student teacher Brian arrived, it became clear to Gina that he was under-prepared for her expectations and the actual student teaching experience. The first time Gina put Brian on the podium was after a week of observation. "He literally had

to step off and go cry in the back room, because he didn't know what to do. I didn't expect that." Student teaching for Gina was totally different. She recalled being in front of kids many times. Gina explained that Brian had not been in front of students nor had he observed in a music classroom before his student teaching experience. Gina defended him by adding: "I felt blindsided, shocked. Brian was ill prepared, through no fault of his own, and he genuinely did not know what to do next—there was no natural intuition that had been built into him yet. He was completely overwhelmed. Brian needed a lot more guidance."

Gina realized that in addition to Brian's lack of experience in the music classroom, he also had deficits in basic content knowledge and teaching strategies. She was greatly concerned about his underdeveloped knowledge in the area of secondary instruments. Gina discussed the problem with Brenda because she knew that she had experience with interns and student teachers from Brian's university. Together, they decided it would more beneficial for Brian to experience her teaching (modeling) all while playing on secondary instruments with the students in the band. Gina believes that putting student teachers on secondary instruments right away is a practice that helps student teachers understand instrumental pedagogy, allows them to experience her teaching practices, and gets them actively involved with students to begin developing those important relationships.

Initially, Gina's beginning mentor experience was about "getting it done" and getting through it. However, after a lot of thought, she has refined her mentoring expectations: she now has an interview process in which she screens all prospective student teachers for readiness and personality, she expects her student teachers to choose

a primary brass and woodwind instrument to play along with the students, and she requires that each student teacher read a specific classroom management book before starting their mentoring experience in her classroom. Gina wants her student teachers to be confident in their teaching strategies, to be able to build relationships with students and instill a learning environment where all students can succeed.

Mentoring Now and in the Future:

Gina's first and second student teachers were from a small, satellite campus of a university based in the mid-west. Gina met her second student teacher when the student came to observe for a class she was taking. When it came time for her to student teach, she requested Gina and they reconnected. "Barb was a jazz pianist, but she was enthusiastic, and we were similar in our teaching philosophies and wanting to provide foundational skills first and moving slowly through beginning curricula. She was willing to try to learn and do everything I said and gave her. She listened and took to heart what I said. Barb's only deficit was in conducting." Gina shared that she (herself) attends conducting seminars/workshops in the summer and worked with Barb to hone her conducting skills. "In the end, she really did well, I was proud of her progress, and she received a glowing recommendation from me."

Gina talks at length about her frustrations with her third and current student teacher. "I assumed because he had experience working with the high school drum line that he would be fine, but after our initial meet and greet—there were red flags everywhere." She related that with Scott, there was a lot of head nodding, but zero retention of discussions regarding her method of teaching beginning band strategies and why this was extremely important to her. He did not seem to care about the feedback she

gave him on his teaching, and after several discussions with him, she just left her

handwritten notes on his desk. At this point Scott shut down and Gina gave up. F Her

frustration was very real. She stated that he never asked any questions, never took notes

or wrote down suggestions for improvement, he would just rehearse music, but never

stopped to correct anything or improve the student's playing. Gina believes that an

important part of mentoring is watching your mentor teach. There would be times that

she would look to him during a critical point in her teaching, and he was not even in the

room because he was on his phone taking care of a personal issue. Gina said

emphatically, "with this individual, there was a lot of growing up that needed to happen,

and unfortunately, it's not my job to teach you how to be a responsible adult, it's my job

to teach you how to teach." Towards the end of his student teaching, Scott was showing

slight improvement, but Gina felt that he should have failed his student teaching. "This

was a person I didn't feel was ready to do what I do—for example, when it came to set up

(and take down) for a performance, there was always a personal issue and he just wasn't

there."

The Role of Mentor: Gina's View of the Issues

Gina has specific expectations for any student teacher that she works with. She

has her own criteria, has written her own "mentoring handbook" which she uses to guide

her to a student teacher that is ready, willing and able to take on the task of music teacher.

> I want them to at least have a sense of what they want to learn or get out of
> the student teaching experience. Sometimes, they can't quite articulate
> this, but through sharing my teaching approach, my strategies for student
> learning, and my own philosophy, a couple of my student teachers have
> responded 'yes! That's exactly what I want!' If I sense that they are open
> to following my approach with beginning band students, laying down

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foundational skills, and moving slow (pacing) in the learning process, then
I know that I can work with this person.

Gina adds that competent student teacher candidates need to be enthusiastic--having a "personality"—one that is "appropriately" gregarious at best, or at least, able to engage students on multiple levels. To have a temperament for the grade level and age group they are teaching, means having a bit more patience and the ability to break down the concepts for beginners as opposed to being more jovial and stricter with junior high students. Gina wants student teachers to be inquisitive (question everything), plan appropriately, be flexible, be strong in their content knowledge, know secondary instruments, have a beginning philosophy of teaching and student learning, and desire to develop a personal relationship with students.

As a mentor, Gina has equally high expectations for herself. She truly wants to impart what she has learned in her nine years of experience teaching band, and by bringing that student teacher candidate through the mentoring process, wants to shape this new teacher into a quality colleague. "It's my job to help them 'level-up' to an equal footing with me, to have them experience my job successfully. We're really just two teachers sharing a classroom. We're both this together—we're peers, and that's how it's supposed to work! "[19.26-2]

Admittedly, being a mentor has challenges. The biggest challenge for Gina was helping her student teachers through their weaknesses. This was especially true for her most recent student teacher, whom she felt was a brilliant musician, but harbored crippling self-doubt. "This girl was a phenomenal, amazing musician, but very unsure of how to work her plan. She kept questioning herself…*should I do this or that?* and would

panic and completely freeze up on the podium if what happened in class was not on the plan." Gina's solution was to let her plan a lesson and ask her student teacher, "Now, what could possibly go wrong?" After the response was given, she'd ask again, "What else could possibly go wrong?" Thinking through possible disaster scenarios helped ease the student teachers' self-doubt and strengthened the strategies for good teaching.

Gina's second challenge with student teachers was paperwork. "I have enough paperwork in my job as it is. Why do I need to do weekly reports? It seems excessive, especially when they're doing well." Then there were the challenges of time. Mentoring takes time and requires accountability. "This is why I screen my student teachers. I can't afford to waste my time. I have to make sure they're ready to be mentored. I want to have a professional, collegial relationship with my student teachers. If they succeed, then I've succeeded." Another mentoring issue that has bothered Gina is when, as in her experience, student teachers fall short or fail in the student teaching experience. "There needs to be a grading rubric that includes the mentor teacher having a say in a student teacher's final grade. If the student teacher is not successful, there should be a plan B. I don't see how an individual who fails student teaching should be eligible for a teaching job."

Despite the challenges of mentoring, Gina says she believes that a successful relationship between mentor and student teacher is the biggest reward. "When they first come to me, I want them to feel like we are peers and that my classroom is their classroom. I enjoy seeing them develop the potential I saw when they were with me, and then watching them going on and being successful--seeing how their own students love them. It's hugely gratifying." [22.44]

Gina was only in her fifth year of teaching when she unexpectedly found herself as a first-time mentor. Over the years, she's taken the initiative to better the mentoring experience for herself, refining it as she goes along. "You know, I probably shouldn't have started mentoring when I did. I mean, what did I know? Nothing. But my student teacher and I got through it together. We were a good match." Gina continues to work with more interns and student teachers, comparing notes with colleagues, developing a practice of screening possible student teachers that she believes can live up to her standards. Through it all, she still seeks connections with both student teachers and her students. "Establishing relationships has always been important to me."

Gina says that good mentors need to be the best teachers, strong educators who can explain things well and connect with all their students. "The more connection I have to my students (student teachers included), the better personal relationships we have, the better we make music and the deeper the relationship becomes." Relationships establish trust, a willingness to open up and take risks, because there is a safety net there. Gina believes that good mentors grow by continuing to refine themselves: attending clinics, workshops and symposiums, observing other teachers, seeking help when necessary, adjudicating and not settling for the "status quo" but striving for improvement. "I always think well, I have this mastered, now what else can I improve on—as teachers, we're never done growing."

Nick's Story: The Smoldering Dragon
Background

It all started in a junior high school band rehearsal. When the director cut the band off, there was silence. Nick sat there thinking—he was upset. This music wasn't being

played right. The tempo was off. His hand shot up. "Yes, Nick?" *Um…I think the tempo of this piece needs to be different.* Again, silence. "Well, Nick, that's interesting. However, when you grow up and get your own band, you can take this piece at any tempo you'd like; but for now, it's going to be this way." Eyes roll and the dragon's breath escapes slowly. *Well, okay then. Fine! Whatever! I'll show you when I get my own band!* And that's been pretty much it since 7th grade. Nick has been on this band director trajectory ever since.

Nick had excellent middle school and high school directors, whom he admired and wanted to emulate. He learned a lot and in turn, they all guided him on his musical path. In college, Nick describes his student internships leading up to his student teaching experience this way:

> I was lucky. I worked with music teachers that made me *do* things. I wasn't just sitting back observing, but actually working. Running sectional rehearsals, working with struggling students in small groups or privately and even conducting a piece at a concert. During my student teaching experience, I subbed in an emergency situation for one of the band directors in my district, which I knew. I had the opportunity and received lots of 'hands-on' experience.

His two student teaching mentors—both female, taught at the elementary and middle school level in the same district where Nick attended school. He learned much from each of them, though they had distinctly different approaches when it came to student learning strategies and classroom management. He gets very animated and excited as he recalls his favorite time during the teaching day: going to lunch with Lucy.

> I think my most meaningful experience was when I would go to lunch with Lucy, who taught MS band. We went every day. During lunch, we would talk about musical content and student learning. She would ask me about marching band, as I was also helping at the high school, and we would discuss and plan for what we would teach next. I really liked it.

With Katy, his elementary school mentor, Nick was continually amazed at her incredible ability to verbally "hug the entire classroom of 80 elementary school band kids" in such a loving way and they all adored her. He describes her way of admonishing students with such a smooth tone of voice, yet students would be close to tears and apologize in an instant. "It made me jealous because I just don't possess that kind of mystique—I'm a very prickly person." Katy's teaching and mentoring style was more nurturing—Nick used the words "touchy feely" to describe her classroom approach. Even though it wasn't in his personality, it worked for Katy and her way of teaching, and he could appreciate that. Each of these mentors had more than eleven years of teaching experience at all grade levels, were very good musicians, and were part of a very tight knit musical community in the district. Nick recalls that Katy and Lucy were some of the first band directors in the district and that they single-handedly trained half of the current music teachers they worked with.

As a student teacher, Nick jumped right in teaching sectionals, working one on one with students, and wasn't afraid of large group rehearsals—after all, he had experience. Both mentors remarked on his competence and confidence in moving into the role of "teacher" quickly. "Student teaching wasn't a big deal. My two mentors were kicka** band directors and awesome human beings . . . this didn't mean I was perfect, or didn't have areas to improve on," he adds, "I just had good preparation and really was into it." Lucy and Nick had a very good working relationship. They had similar personalities and just "clicked." He describes her teaching style as very regimented and with discipline, she was "police-woman: like if a kid blinked, it was BOOM! Flag! She didn't mess around." She was a master at managing children well. Lucy and Nick were

very close: she told him that there was a "trust factor" between them, that no matter what he was doing, she knew he'd be on task. He likened this relationship to team teaching—being on equal footing with each other. Lunch together helped build this relationship. Sometimes the orchestra director, Lou Ann, would tag along too. Nick recalls:

> Lou Ann would always piggy-back on Lucy's advice, but offering it through a fresh perspective. One time we were discussing approaches to teaching a certain musical concept that the kids were struggling with. Lou Ann said if you frame small concepts as a game, you can get A LOT done! I still do this—even with my big high school kids. Lucy always had five to six different explanations for a concept she was working on—and if the students didn't get it on the sixth time, then she'd modify the part. Genius!

One of the most important take-aways from student teaching for Nick was the realization that "if you teach at a lower secondary or elementary level—regardless of school socio-economic status--your band's sound doesn't have to 'suck.'" He learned that understanding how to achieve a good and decent sound requires knowing your students, their strengths and abilities; arming yourself with an arsenal of strategies that work; and applying these consistently. Another take-away is what Nick calls the "sugar-coated razor blades" approach; he attributes this idea to Lou Ann: if you make a difficult passage, rhythm or other musical concept into a game, kids will eventually, through numerous repetitions, get it. Nick acknowledges that in order to do these games, you must know your students well. Both Lucy and Katy knew their students very well. He explains that the game may sometimes appear punitive (razor blades), *like okay, you played this wrong, stand up*; and as you go around the room, there are more students standing, but at least students get to hear it correctly many times, and when the problem gets put back into context it gets better because they've practiced it without realizing it. Lastly, Nick believes that practicing to be a music teacher develops the characteristics of being a

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"good employee." Being a good employee means that one must be on time, look presentable, be prepared, plan well and appropriately, work well with others on staff, and communicate effectively with students and parents.

Nick is in his eleventh year of teaching (nine years full time and two part time) and works in a suburban school district in a large city in the southwest. He teaches grades 9-12 instrumental music, which consists of Jazz, Marching, and Concert band, percussion, and AP Music theory. On a campus with 3000 students, 50% of them are on free and reduced lunch; Advanced Placement courses and International Baccalaureate programs are offered.

First Mentoring Experience: Enter the Dragon

Before he officially worked with a student teacher, Nick hosted numerous interns from the near-by university. He explains that the professors there knew him pretty well (master's program) and had asked him about hosting interns. Nick figured it was only a matter of time, since he was now working at a significant high school in the area, interns as well as student teachers would be coming. As an assistant band director, he was in charge of the more affective side of music education. "I figured out how to teach both the notes and rhythms *and* introduce the students to project based learning which was really fun—it was a good balance." Then came the first student teacher.

Nick said he was nervous-excited when he first found out that he was getting a student teacher. Nervous, he explained, because the experience was new and excited, because it's a little more important than *just having an intern*. Then, he had a realization:

> I had to get my sh** together quickly, because as a role model, I had to do all these teacher-tasks at a very high and efficient level. I'd have to explain things—how do you diagnose sound issues, rhythm problems— just break

it down and dissect the process. It's like, everything has to be very transparent, because now I'm being observed all the time—even when I'm not teaching.

Nick had to strategize a little with his first student teacher, Kari. She was a post-baccalaureate student, older than a typical undergrad, a harpist, had played flute in high school, had a music teacher parent (plus!), and had never taught band. "She was coming in at ground zero," He recalls. "Zero conducting and ensemble skills, like, the last time she was in band was when she was in high school. It was scary for both of us." Nick knew he had to take baby steps with Kari but didn't want her to just observe for a while, plus she had a split placement, which meant she would be at another site during half of the school day. He was very purposeful in choosing the ensemble she would work with. Putting her in front of the lower band would have required too much background information for her, and the seniors in the advanced band would not have been sympathetic to her novice situation, so the best place for her to start was with the wind ensemble. "The wind ensemble was a friendlier class, just in general—like 3rd graders— they were still nice people, inquisitive and would not swallow her up." Bottom line: he wanted Kari to have as many good experiences as possible and be able to realize, and learn from, her mistakes. He thinks that between his two student teachers, Kari grew the most and finished strong. They still communicate every so often.

Nick's self-described way of mentoring is actively involving his student teachers on day one. He likens it to being like a dragon: large and in charge. He says, "I just tell them: I need you to take these kids out right now and do a sectional" and just hand them a group—especially if it's in their instrument of expertise—they do that first, right off the bat. He recalls:

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That freaked Kari out a lot—also one of my interns, Tasha—which really surprised me, because her father was a big band guy in Texas—but I told both of them: take 8 measures of a piece, have them play it and ask yourself does it sound correct, is it articulated appropriately, does it sound professional? If any or all of these questions can be answered with "no," well, then that's what you are working on. The single most misconception of student teachers is, that they always think they aren't going to fill up the teaching time. It's not about playing through a piece. It's fixing things. Error detection is vital!

Nick is very direct as a teacher and as a mentor. He doesn't mince words or like to waste time. He often asks student teachers point blank: "What are you good at [strengths)? What do you need to work on?" Sometimes they know and can answer him, but often they just don't know. He chuckles when asked if he felt prepared to mentor. "Is anyone really prepared? I mean, each intern and student teacher is a different person. Now that I think about it," he states frankly, "in terms of prep, I think, let's see what we've got, pre-interview with me, and we'll move forward from there."

He remembers not really being ready to take on a student teacher, and when he learned she wasn't a band person, he figured this experience wouldn't be like his own. He remembers Lucy reminding him in her mentor-y way, *remember, everybody* (interns/student teachers) *is going to be a little weak—some more than others—in some areas*. Yet, bearing this in mind, Nick operates with the motto: "Nocoddling!" (laughing) adding, "no one is going to leave our program here being bad at what they do, whether they are a student, an intern or a student teacher." Nick believes his student teachers are a direct reflection of what they've learned from him, and how well he has mentored them. He admits that it's really stressful if the student teacher is ill fitted—both in personality or doesn't have all of the characteristics of a peer teacher or quality colleague by the end of student teaching. He wants them to leave the mentoring experience confident in their

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abilities to do the job. "It's just like Lucy and Katy told me: would you hire this person? Are they reliable, professional, organized, able to plan and give instruction, personable, and a team player?" If the answer is yes, then he's done a good job as a mentor.

Now and In the Future: Fear the Dragon

Nick reports that he "catches up" with his two former mentors ever so often. He actually called Lisa when he was preparing for his second student teacher, Kevin. "I was concerned because Kevin was a band person and would be leaving me, and getting a job, and I wanted to make sure I had all my ducks in a row." He credits Kevin with being an exceptional low brass player and was excited about having him work with the freshman band, but also admits that he "took Kevin's pitfalls [weaknesses) for granted" because he was band person and came from a very strong, prestigious high school program. Nick recalls that when they initially talked, Kevin said all the right things. He was very quiet and reserved. Nick believes one of the reasons the university paired them was because of Nick's direct, no-nonsense manner, and quite the opposite of Kevin. He says, "yeah, I'm very crass, and loud, and in-your-face and they thought maybe I'd shake him up a little." Nick describes a particular discussion he had with Kevin right before one of his university observations:

> I told him [after rehearsal], "I don't know what you need to do, like, drink a Red bull, or something so you can flash your personality, man. You may be chill, but consider this: there's a dragon in front of the room (me) and like, a little butterfly comes out (you), and the students know the dragon is there, and so they know they have to respect the butterfly, but they really just (laughter). . . want to smash it. It's like that awkward pause in front of a microphone. Same thing with marching band [rehearsal] you have to match the intensity of the task. Show your personality a bit." Kevin had lots of good, little skills, but the pacing really needed improvement.

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Kevin did get a really nice sound out of the 9th grade band and the students eventually loved him. Nick said that out of the two student teachers, he thinks Kari did the best and grew the most. "She was at ground zero, but she asked questions, and did the work. It was either fight or flight. She took all the info I gave her and worked hard, went the extra mile, and even started being creative at the end [of the semester]." Kevin didn't ask too many questions, and Nick wonders if it was "just a guy thing—machismo" with him or just his quiet personality, because at the end, although he improved somewhat, Nick felt that he may have let him down a bit. Both student teachers had pacing problems and classroom management issues. and that's why Nick works in tandem with them instead of just sitting and watching—or worse, leaving the room. He doesn't want his students being disrespectful and getting into all kinds of bad "habits" because when student teachers leave, he has to deal with the fallout.

The main challenges of mentoring for Nick are dealing with the reality of being watched all the time—and not just "watched" but evaluated and having to explain the why and what of teaching band. Additionally, he feels the burden of always managing what student teachers need to do constantly. "There's always somebody around, a shadow and I may have to say: okay, you need to find something to do. You can't watch me type this email [laughter]." He admits that managing his own personality is not only a challenge for him but could be challenging for the student teacher. He also knows that each student teacher coming into the classroom is going to be different—different personalities, different strengths and weaknesses. Reading these weaknesses and addressing them, all while being encouraging and positive, is definitely another big challenge. The process of helping student teachers to decode the learning content, break it

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down into teachable bits, then piece it back together into cohesiveness through planning and the teaching process, reflecting on it, and figuring out how to "mode shift" if something unexpected happens is exhausting and stressful for Nick. Reflection has been a personal challenge for him as well, and he dislikes having to *lead* student teachers to certain conclusions. He'd much rather his student teacher realize that "I'm doing this teaching-thing for REAL" and really dig deep in analyzing their own teaching, but more often than not, it's a shallow reflection. Finally, having many student teachers in row was "a little too much" and he relates that he needed to take a semester off. As good as mentoring feels, "it's a lot—a lot of hard work, planning, time and effort." When his current student arrived at the beginning of the 3rd quarter and only stayed for eight and a half weeks. "I remember calling the university about the short placement, and kind of b*tched them out: this is NOT okay". When he was asked why, he replied that "by the time they are ready to do something, they're gone! It's such a waste."

The rewards of mentoring are a little harder to put into words for Nick. Student teacher improvement—in whatever form it comes in—is top on the list. He recalls with Kari, his first student teacher, her experience was tremendous because her evolution had to happen fairly quickly. By the end of the semester, when he asked her to reflect on how far she had come and when she couldn't answer, he said: "You went from having NO CLUE of what's happening here, to 'hey, we just put on a concert'—that's a really big deal." Kevin, his second student teacher, seemed to start off strong, but by the end the pacing was marginally better, and Nick felt that "Kevin didn't use his time effectively— that it could have been better." Nick believes that "the employee ideal" he got from Lucy is still relevant and an important goal for his student teachers to achieve. "They have to

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be good employees, but if they're not willing to learn stuff [for themselves]—to be moldable—how can you expect the whole classroom of students to learn something?" In addition to seeing improvement, some personal rewards for Nick are that taking on a mentoring role is a "step up" from being "just a music teacher." The student teacher is learning from the mentor and in turn, the mentor is learning something new from the student teacher. It made him feel proud to be able to "give back" to the university and to know that his professors saw him as a mentor and believed he was doing a good job in his teaching, and additionally "giving back to the community at large—because we're molding future colleagues."

Nick describes his mentoring experience like an "arranged marriage of sorts—I mean, you're with this person for a semester, you are there and with them all the time, you develop a relationship." He continues to describe the resulting trajectory: "You lease your classroom out to them, you provide them with teaching experiences, you help them realize what teaching is all about and then, BAM, they are suddenly your colleague—and that's kind of awesome!" In the "real world" of teaching he wants his new colleagues to be professional, know how to plan, prepare, and sequenced lessons, but more than that, be quality musicians, and keep honing the craft of teaching.

Nick believes that all mentors should possess the qualities of a "master teacher." These qualities would include someone with years of experience, a skilled musician and teacher, someone who knows his/her students' abilities, someone able to quickly diagnose and fix musical problems. He is quick to add that not all teachers with experience are necessarily master teachers, and not all master teachers are necessarily good mentors. Good mentors have personalities that make the student teacher feel

comfortable, who lead by example, are able to explain and justify everything they do. Good mentors should be visible, flexible and not reactionary, but help the student teacher understand the purpose behind everything they do. "I think I am better at the things I do well, and have grown in other areas because, as a mentor, I had to demonstrate it [for the student teacher]."

Nick says he is continuing to learn how to be a better mentor. "I need to develop my "kinder, gentler persona—especially when student teachers ask me about things that seem very obvious to me, like fingerings and repertoire—yes, *that*!" Some qualities he wishes all student teachers would possess: they need to communicate like a teacher (loud, strong voice and not like talking to their friends), they need to know their basic fingerings for all instruments, taking their theory classes a bit more seriously so that their analysis skills are sharper. They need to know how to decode, diagnose, and present information in simplistic ways—and in more than one way. "In my opinion," he states, "there's a disconnect between student teacher training/prep and the 'real world' of the classroom." When asked if he would consider mentoring again, he was somewhat reluctant to commit, but upon further discussion, said yes, he would mentor again but would take some time to be mentally prepared to do so, keeping in mind all the extra work it takes to bring a quality colleague to fruition.

Ali's Story – Better than our Band Director

Background

Ali grew up in a small town on the West Coast. She started playing her flute in the 6th grade and was pretty good at it by the time she started high school. She loved playing the flute and for a while believed she wanted to play professionally. "I was always 'top

dog' at my little tiny school and I [played] in the [community] youth symphony," she

recalls. Music was her "thing." She tried out and got the drum major position in her high

school band her junior year. Reprising the role again as a senior, her friends and

classmates revered her in her leadership role. Ali relished being in charge. She was good

at helping others with their music, directing practices, and even giving flute lessons to

middle school students in her free time. Her friends and classmates told her, "You're a

better teacher than our current band teacher!" This got Ali thinking. She thought to

herself,

> You know, it is kind of cutthroat being a professional flutist, and I'm
> pretty good at this [teaching]. I had fun being in charge and in front of
> everybody [in band], so why not? I decided that instead of going into
> performance [as a career], I would go into [music] education—but still, do
> a lot of performance—which is what I enjoy.

And that's just what she did. The fall after graduation, she enrolled in a junior

college fairly close to her home and followed that with receiving her bachelor's degree

from a university just across the state line. Ali took her required music education classes

while there, as well as completed the recitals that were not mandatory for non-

performance majors simply because she liked to perform. However, in order for her to

receive a teaching credential, she would have to stay for a 5th year. Instead, she applied to

a large southwestern university and completed a post-baccalaureate certification program

and master's degree in a year and a half. The only thing left to do was student teaching.

Ali's student teaching experience was relatively a free fall. She recalls, "my

mentor teacher just kind of 'let me go' and I rarely saw him." She explains that she was

at the high school every day, teaching a jazz band and a couple of concert band classes,

and the only time she would talk with Ed [her mentor] was briefly at the beginning and at

the end of the day. "He never came out [of his office] to check on me, or fix anything [I was doing], he…was very 'hands-off' and more like, you do your own thing." She never remembers him giving feedback, corrections or constructive criticism. He gave Ali some practical advice about being a colleague on campus and warned her against hanging out with the wrong people, but not much advice about operating in the classroom.

One event, that did make a huge impression on her, came when Ed was out for the day (he planned to be gone] and it was time for her university supervisor to come out for an evaluation. "I was super-worried about it [the evaluation], and afterwards it didn't seem go that well. The students were naughty—even with a sub there, my classroom management wasn't that good, and I kept thinking, 'I'm going to be in so much trouble.'" She was surprised to discover, that instead of being in trouble like she thought, *she* was not in trouble at all. Ed got an email from the university supervisor telling him, *your kids were out of control. This is not appropriate* and was quite upset with *him*. Out of what would seem an awful experience, something in Ali actually solidified for the future. "I would never want my own students to behave like that—ever—and as a mentor now, I talk to my students, there's an expectation that, even if I'm not in the room, you are still *my students* and you still have to be good."

The second half of Ali's student teaching experience was spent at an elementary school where her mentor mostly taught general music and a little bit of band. "I don't know why, but he didn't make that big an impression on me," she explains. Her mentor, whose name she couldn't recall, shared general music strategies with her and she rarely had any interaction with beginning band students because of her afternoon placement and the school's schedule.

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It was a little bit of band and a LOT of general music. I [discovered] that I was not comfortable with general music. I remember his lessons were all planned out by the district. The students seemed to adore him. He did not leave me alone and was very supportive [of her efforts], but I always thought of this [placement] as kind of a chore to go there.

She credits her mentor with really knowing his students, and having good teaching ideas. "He was very thoughtful about explaining his reasons for the teaching choices he made, I do recall that," she says emphatically, "I just wasn't that interested in general music, period."

Overall, Ali professes that her student teaching experience was fun. When thinking back on the experience, she recalls the two extreme differences in her two mentors. "Ed was very laid back, but he was very strong with jazz—teaching jazz and improvisation," Ali explains and then continues, "he was extremely proficient on his instrument—trombone—and the style, he just would pick up his instrument and play whatever he was talking about." Being able to demonstrate *how* to play, was something Ali thought good teachers should do for students. She talks about enjoying conducting the high school jazz class and learning about how to teach jazz since it was a content area where she had little experience. She also gained confidence and valuable experience in working with the high school percussion ensemble. It was in this class where she remembers coming up with an idea that worked: there were two bass players who traded out between pieces, and so, she suggested that when each player wasn't playing at that moment, they would use the time to practice their given pieces in order to improve. "It wasn't earth-shattering, but it made sense to me, and it helped them a lot." Ali felt really good about it.

With her mentor at the elementary school, Ali felt lost. She had a hard time connecting with students on a regular basis and rarely saw the band students because of the rotational schedule. "I'm this face they [the students] barely see once in a while. I do a lesson here and there, but who am I [to the students?] and that's kind of how it was there." One thing Ali does acknowledge about her elementary mentor was that he was always there—even while she was in front of students, he could monitor class behavior from the window in his office and was there to lend a hand when needed.

Ali is in her 7th year of teaching middle school band in a suburban area of a large city in the southwest. She teaches two 6th grade bands, 7th and 8th grade band, oversees a "reading group" (not music students) for 20 minutes after lunch, a music exploration class, and instructs the jazz band two days a week after school. She shares the music wing with chorus and strings and laughs about how each musical group has its own "personality."

A First-time Mentor: Best Job Ever!

Ali recalls being super excited at the prospect of getting a student teacher for the first time, because she knew who it would be. Just a year before, Jon had come into her classroom as an intern. "He was so strong, went above and beyond expectations, and was a super-huge help," Ali gushes, "I was excited for him to take the next step [student teaching] and that this would be a good first step for me!" Her next intern was hardly comparable. "Usually, with interns, I sit them down beforehand and tell them exactly what my expectations are: I am going to put you to work, there's too much to be done for you to just sit around, and if you can't find something on your own, I will find something for you to do." Jon jumped in on day two.

By the time Jon arrived as her student teacher, Ali knew him pretty well. She was glad that he was coming in already knowing the routines, procedures, and best of all, the students. "I was not concerned about anything, really. I thought to myself that this would be the easiest mentor job ever!" And it was. At some point, Ali got to a place where she didn't even have to verbalize what she wanted Jon to do. He just knew. Jon was confident and Ali trusted him implicitly. He took initiative, heard and fixed problems that sometimes, Ali wasn't even aware of until later. Ali saw similar traits in Jon that she saw in herself when she was a student teacher: looking for ways to get more experience, anticipating and doing things before being asked, and helping students who needed it. This didn't mean, however, that Jon had nothing more to learn or that Ali had nothing else to teach him.

Ali admits that initially, she had no idea what she was supposed to do [as a mentor]. "I didn't know what the expectations of *me* were going to be. I was like, okay, I will pull from my own experience and knowledge and try to give him the best experience possible. Since they really knew each other from the internship, there was only a short transitional time at the start. Ali had a plan for Jon starting day one.

> I think that I tried to spell everything out exactly as I wanted it done—
> especially as an intern. I wanted to make sure [directions] were clear, so
> by the time he was student teaching, things were pretty automatic. Jon
> already knew what was going on in the classroom, so I didn't really have
> to say what needed to happen next—which was, I think, the most helpful
> for me. He really knew what had to be done and he did it. He knew the
> kids. He knew the procedures. Having that experience with the internship
> and then the student teaching, I don't know if that was more helpful for
> him—or [if it just was] his personality—but he really takes initiative, asks
> questions if he needs to, and gets the job done.

One of the many qualities Ali appreciated about Jon, was that he was observant. He would watch and analyze a situation then apply a similar solution the next time. He also would ask questions: *why did you do that?* and take in her explanation. He kept her on track for his evaluations and took care of his paperwork. For the first eight weeks of student teaching, Jon was with Ali three days and then for the second eight weeks he was with her two days. His time was split between the middle school and his other placement at a near-by high school.

One of the things Jon needed to work on was discipline. "I'm kind of loud, but for the most part he tries to mirror my own teaching approach with the students. However, his tone of voice is a bit softer, and it just might be that he hasn't had the time to get too annoyed at everybody—because my kiddos can be talkative at times." Ali was concerned about classroom discipline and how often she should intervene. "I've had to, with one of my classes. They're so focused on me, that I just had to walk out and stand behind the door so he could teach." Ali knew when Jon reported to her after class that he had the group pack up their instruments and put their mouthpieces away because they weren't paying attention, that he was finally getting a handle on discipline. With Ali in front of the group, all she has to say is "take your mouthpiece off" and then they sit there until they're ready to join again. She was glad Jon saw how she proceeded with that and was glad that he was successful in trying it.

Over the semester, she enjoyed watching Jon become the "the teacher in charge" and mature into the teacher role. They would typically start the day going over lesson plans and discussing any potential problems or situations for which Ali needed him to be aware. "I liked being able to talk about issues before they arose," she said. One of the

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best parts of mentoring for Ali was just talking about teaching music, "sharing strategies, reflecting on parts of lessons that went well or didn't, and it was helpful for me to reflect on the things I learned from the experience." As a first-time mentor, Ali believes she had the best of both worlds. Even though Jon was strong across so many areas, she saw him grow in confidence by taking on a group of kids and teaching them successfully, she saw him express enjoyment and enthusiasm for the teaching role, and teach students some basic skills in a way that fit his own personality.

> In the end, it's about the end product, a good performance. There are many strategies to teach one concept. So, getting there depends on personality and teaching style. Jon is a great teacher. He should be proud of what he's doing and he's confident. He's totally ready. I would recommend him for a job. I'm so excited for him.

Mentoring into the Future

Having interns is one thing, but student teachers are quite another. "I think there are less expectations with interns," Ali states. Thinking back on her first mentoring experience with a student teacher, Ali began by asking herself some questions: *what do you do to be a band teacher? What are the things you need to know before you walk into a classroom of your own?* The answers came from her experience. "I really didn't know what I was supposed to be doing as a mentor, except for what I wanted learn or what I felt I didn't get from my own student teaching experience. There isn't a manual that states: here are the things you should make sure to teach your mentee, and how you're supposed to give these evaluations and instruction on how to fill this or that form out!

Luckily, Ali's first student teacher was excellent. She shared that Jon got a middle school band job in her district and she couldn't be more pleased. "We've talked and I'm sharing music with him already." She added that during a recent conversation with Jon,

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he mentioned that he was "really lucky to have had this student teaching experience with me, because a lot of his friends are freaking out in similar situations and coming to him asking: how do you do this?" Ali is thrilled that he "figured out how to do a lot of things before I walked in the door" of his own classroom. The experiences she gave him had contained many situations that prepared him for this eventuality, and it felt good.

Besides the short time factor, Ali related that other challenges have been more on the paperwork side of mentoring. "I really dislike those evaluations! Well, it was really hard with Jon because he was doing so great—there wasn't a lot of critical feedback or tremendous growth, because he was really good and highly motivated!" She talks about the rare times when she had to make Jon realize a couple of things. "I wasn't scolding him, but I did say, 'Do you realize that everything you do, the students are watching you? You can't have bad posture because they will imitate you and that will cause problems. You also must keep your pacing up, because otherwise, students will lose interest and stop listening to you.'" For Ali, the benefits of mentoring far outweighed the challenges.

> I really enjoyed working with Jon, we had a great relationship. It was nice to have another teacher right here. It's like, four hands are always better than two. He anticipated problems and solved them. I often didn't have to say a word. And of course, the students loved him. I [also] loved having interns—I treat them all like another teacher: if there's something going on, I say "You! Go. Right now. Go work with this student!"

However, with her next intern it didn't quite work out that way. Right out of the gate, Ali realized, he had problems with responsibility when he stopped showing up at her school. The university was contacted and eventually the intern asked to come back. Ali told him, "I thought you quit [school], you know? He did a good job teaching when

he was actually in front of the class, but when he was observing, he'd fall asleep and didn't follow my directives when working one-on-one with students."

Thinking about the qualities that good mentors should have, Ali believes that they should be quality teachers, someone who enjoys teaching all levels. "Mentors should have a good understanding of their content area and display leadership qualities and participate in school-wide and community activities. You need to have relationships within your school to the office workers, custodians and other subject teachers—because they matter. You're part of a team." When thinking about mentor qualities she possesses she says, "I've always loved teaching and being a teacher—I've gone through phases like, 'I only want to teach high school' but then I taught other levels and realized I'm good right where I am in middle school. I also discovered that I enjoyed working sectionals at the high school, and if the opportunity presented itself, I'd enjoy working with adults as an adjunct faculty somewhere." One quality Ali plans to work on is "verbalizing what I am doing—I'd much rather show you than tell you, but I also understand that mentoring requires talking about process, and I believe I can do that better." Still, she states that she really enjoys being a mentor because it helps her be a better teacher by talking about teaching and reflecting on practice. "I think about mentoring more because I know someone is watching me day in and day out. It really helps me examine my teaching choices and focuses me on helping my students learn."

Even now, Ali is preparing for her second student teacher and she knows that this mentoring experience is not going to be the same. First, she has not had this person as an intern so it's going to be "someone completely new." She explains, "I'm definitely thinking about it in a different way [this time], because instead of having this person for

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the whole semester, I'm only going to be with him for eight weeks!" She adds that this particular student teacher is coming to her from a university located in a different part of the state. Secondly, she worries, "The beginning of the year is hard. Eight weeks isn't long enough for me to give him a chance to see everything because by the time you establish your teacher relationships with the kids, get classroom procedures and routines going, and then have someone else take over—at least part of the load right away—it's going to be a difficult transition in that short amount of time." She adds that she is going to have to really prepare by planning each day and talking to him about everything ahead of time. "He's going to have to jump in right away—which may be hard—I'm definitely going to have to do more planning." Ali knows this will be her biggest challenge to date.

After working with several interns now, and anticipating a second student teacher, Ali has a clearer vision of what student teachers should know and be able to do.

> I would like them to be open to learning—my last intern had kind of an attitude—like, he knew everything. Be open to constructive feedback and apply it. Be willing to try different things, different ways of presenting information and be okay with failing—I mean, I mess up all the time! Student teachers also need a basic understanding of all the instruments you are going to be teaching: this is the most important—you may have to look up a few things, but knowing the basic five note fingerings is a necessity—that, and Bb major scale on each instrument.

On the personal side, Ali wishes that student teachers would be a little bit more responsible or at least have a sense of their own paperwork. "You're the adult, that's your responsibility." She concedes that not everybody gets to that point in his or her student teaching but figures it would be something to shoot towards.

Reflecting back on her mentoring experience, all Ali can say is that it was great. She emphasizes that mentoring is something that she enjoys doing—whether it be student

teachers or interns. It's fun, and Ali agrees that she will most likely continue to mentor because she likes the extra hands it brings into the classroom. "I enjoy mentoring because it really helps me as a teacher."

Susie's story: The Seasoned Mentor

Background

Susie was the child of two musicians. She started with playing the flute and found herself in love with music. "It [playing flute] pulled me into playing in every band and orchestra ensemble I could get myself into, and it took me to college." It didn't stop there. In college, Susie participated in band and orchestra. She was told by her flute professor: *you will sing,* and so she joined the choir as well. Senior year arrived, and Susie found herself in elementary music methods with an outstanding professor who really inspired her. That is when she fell in love with general music. Her student teaching experience was in a small town in a neighboring state close to her university. In Susie's first job, she taught beginning band and general music kindergarten through fourth grade. Susie describes it as a "lovely little setting for a baby teacher to start out at—and the principal, a former music major, was super supportive."

After she had one year of teaching under her belt, her boyfriend and future husband, who had been teaching a little longer than she, knew the state required a master's degree within five years, and so they began to look at graduate schools together. Susie recalls, "We also told each other that when we went to grad school, it was going to be [in a place opposite of where we were: cold and hilly] and so on a lark, we looked at strong music programs near 'hot and flat' and found a large university in the southwest.

We came thinking we'd only stay a few years, but we just fell in love with the sun." And they never left. They stayed and both of them got music teaching jobs.

Susie's student teaching experience was a semester placement split between middle school band and elementary general music. She had 8 weeks in each place. "My first mentor was with a gentleman with the greatest name, Carlo Martini! He was very kind and jovial, and I remember being scared to death," Susie recalls, "but he was wonderful, and I learned a lot!" As a mentor, Mr. Martini was very warm and nurturing. Susie remembers him always asking her questions like, *why would you do it* [present this musical idea] *this way*? *What's another way you could teach that [concept]?* He got her to really think about what she was doing and why. "Now I can look back and see that he was just excellent at drawing that kind of thinking out of me." He had a very relaxed, natural kind of relationship with his students, and he was always asking them why? Why do you think that?

Most of the time, Susie and her mentor taught group lessons, and once a week, a large rehearsal with the whole band. Because of the small group situation, Susie didn't really have to deal with classroom management, which in her mind at the time, was fine. She recalls observing how Mr. Martini interacted with his students. "He wasn't afraid to ask personal questions and joke around with them. Clearly, they adored him." The experience with Mr. Martini was more about music teaching technique, following the score, cueing and just more musical.

Susie's second placement in general music at a nearby elementary school was a bit of a shock. Her mentor, Mrs. Evans, let her know on the first day that:

she really had a hard time giving up control of her classroom, that it would be a real struggle for her to let me teach, and then about three days later, she was gone! [laughter] I didn't see her much ever again—I'm exaggerating a tad—but either she had extreme confidence that I was going to be alright or she thought, *wow! This is great, I need a break!* Still, we did have some wonderful conservations, of course. And I think, actually, she was open to some [new] ideas I had.

Susie had taken two semesters of Dalcroze training and absolutely loved it. Even though she didn't have a lot of experience yet, she felt deep down that children had to move, and with her mentor's blessing was able to try out a few of her movement ideas. "I think that's how I remember it, it was a fun and joyous thing! I was thinking…I love this! So, it must have made some kind of impact." She recalls that Mrs. Evans's general music class was very much a "sit down and sing this song" class. She was missing the influence of Orff, Kodaly, and Dalcroze methodologies. The music room was not set up as Susie's room is today. There were no Orff instruments, guitars, rows of drums or cupboards of puppets and manipulatives. "She didn't have a room with stuff—it was very sparse with desks and chairs in rows . . . but then we did movement and oh, my gosh the kids ate it up, they loved it!" There was not a lot of feedback with Mrs. Evans, but suspects that she was at least indirectly responsible for exposing Susie to a plethora of various teacher professional development opportunities. It was here she learned to work with children with hearing impairments and took a series of sign language classes, she also built rapport with other teachers at the school. The three important take-aways from Susie's student teaching experience were 1) "enjoy students: they're interesting people all on their own. They are fun and capable, so enjoy them! Just appreciating students for who they are, and as musicians; 2) I gained a lot of confidence and came away with the idea that I was going to be good at this general music teaching thing; and 3) keep learning:

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professional development, grad school, Kodaly and Orff classes." Susie believes you never stop learning, that there's always more.

Susie has taught elementary general music for a total of 34 years. Twenty-nine of those years have been at one elementary school in a suburban area 20 miles southeast of the university where she earned her master's degree. In these years, she has seen her small K-6 grade school demographics change drastically from surrounding neighborhoods of "million dollar homes on the water where everyone's an engineer and all of our English language learners speak Japanese" to a more transient, almost a full Title I rating, with almost a third of the student population are boundary exemption—that is, opt in from other areas further from the school boundaries. Over the years, due to fluctuation of numbers of students, Susie has served other schools one day a week by teaching "over flow" or extra classes outside the normal schedule. She has taught 4th, 5th, and 6th grade choirs after school. She has her National Board Certification, serves as a Master/Lead teacher for her district and is looking forward to "retirement" this year with the district, but then will be continuing to teach in the same capacity in the SmartSchools program next year.

Reflecting on Mentoring: It's What We Do

Susie had four years of experience when she was first asked to mentor a student teacher. "I probably hadn't taught long enough, too young and inexperienced, but I had the official three years plus my master's degree, so, on paper I was qualified to have one." She says she was both excited and a little apprehensive. "I do remember that Alison and I had a great time together. She was a wonderful person and easy to talk and work with." Susie remembers reading and re-reading the university handbook that contained

the student teaching schedule, and that she and Alison went through it together. It has been three decades since her first student teacher, but she relates that she runs into Alison from time to time, and that she's a successful music teacher. "I guess whatever I did—I'm sure I wasn't the best of mentors--it turned out okay, because she's still teaching!"

Since then, Susie has had four more student teachers and at least five interns. Over the years, she has really refined her mentoring skills and looks forward to the opportunities to work with student teachers as well as interns. Susie reports that most recently, her student teacher has become her colleague landing a music teaching job in her district. "You know, my first impression of Jenny actually happened before I met her in person. I recognized her last name and it turns out that I knew her mother, who was also an elementary music teacher in the area. So, I had a few preconceived notions about her." After their initial meeting, Susie's first thoughts were "she's delightful, quiet and shy—kind of how I was when I first started teaching." She knew it was her job to put her at ease and let Jenny know that she was in a safe place.

Jenny had finished her master's degree in performance in another state and came to the nearby university to for a post-baccalaureate teaching certificate. This meant that she was taking courses at the university and completing her student teaching over the course of the same year. The fall semester she did her student teaching at the high school level in band and did her elementary placement with Susie in elementary general music in the spring. Even though Jenny only student taught three days per week, Susie felt that she was able to see more of the curricular scope and sequence over the entire semester, instead of just every day for eight weeks. "I think it's important for student teachers to catch either the beginning [of the year] or the end of the year—those are big transition

times," she relates, "and she got to see all grade levels, was here over the course of two grade-level programs, took part in all the conducting and behind the scenes stuff, and it really was to her benefit."

Susie's self-described mentoring style is to build on a student teacher's strengths and bring them into teaching a piece at a time. She starts by finding out what the student teacher's expectations are: do you have something in mind that you'd really like to try? Then, she'll make a suggestion.

> I'd love for you to watch this first week and let's chat at the end of each day—what you've observed. Then the next week, possibly, come on over and be part of the group—come sit amongst the students and join in, raise your hand, ask a question, even if you know it, but see a child that doesn't. Those kinds of things are fun, and let's give the kids a chance to ask about you, know about you and here's why. Then, in my mind, my plan would be for you to begin to take over—not whole lessons—but little pieces.

Therefore, Susie's plan is to pull the student teacher in a piece of a lesson at a time and soon, before they know it, they are teaching the whole lesson. One of the most positive experiences she witnessed with Jenny was when she brought in a small lap harp to use as an accompaniment to teach a folk song. "We talked about the best way to teach this particular little folk song—how she was going to sing it by phrase and the 2nd graders were going to repeat it. Then Jenny would bring out the harp and accompany the class once they could sing the whole song. Well, it was magic," Susie recalls, "the students were captivated. When we talked about it later, I remember Jenny mentioning, 'I felt a little safe because I had *that thing* in front of me—that I always have in front of me.' So, it was a comfort zone for her." Susie believes that it is easy for student teachers to start teaching younger students first, because they are naturally curious, also forgiving and not judgmental.

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"I saw a lot of myself in Jenny," Susie admits. "she and I were both instrumentalists and struggled with finding our singing voice. I remember telling her that I never wanted to sing in front of my class—even in college! I've had a lot of interns that come to me reluctant to sing too." She uses her older students as an example. "It's been my philosophy to want my kids (boys especially) to trust me and feel safe when singing in my classroom, you've got to do the same for your student teacher." Susie knows, however, that being a music teacher, it's important to build up your confidence and practice, practice, practice. "I mean, look at me! I used to be super shy, quiet, and now I'm loud!" Susie saw Jenny's confidence grow in lots of areas. "One of her greatest strengths is that she's a solid musician and we were able to employ that strength positively through her harp playing. She was open to trying everything and even taught me a thing or two—especially in the area of technology." Another strength Susie was impressed by was Jenny's ability to self- reflect—even if that reflection was only on a small part of lesson that she taught that day. "She was very self-aware and in touch with how the students were reacting to what she was doing."

Before Jenny, the other student teachers Susie has mentored have been really good. She looks at her job as a mentor like a parent-child relationship. "It's just like parenting: say yes whenever you can! Be encouraging and open to student teacher's ideas: yes, try that! You might find that this happens, and if it does, what will you do— you know, that kind of thought process—have those kinds of conversations with your mentees." In addition, some important teaching ideas she believes student teachers should come away from her knowing include how to take their musical knowledge—the basic fundamentals, and piece it together with child development understanding, so they know

at what age are children ready to learn which concept; how to teach a song; how to guide movement with music; how to teach basic classroom instruments; and how to teach a simple folk dance. Ultimately, Susie would like her student teachers' big take-aways to be 1) confidence (I can make a mistake); 2) materials and resources (put a copy of this song in your notebook, write this title down or here are some great "go to" resources); and 3) keep learning—there's always more to know.

Master Mentor: Forward to the Future!

"This may sound selfish, but I really enjoy it. Even though I haven't had a lot of them [student teachers], I do really enjoy it and yes, I plan to mentor again," Susie exclaims, "it's good for me at this stage in my career." She describes what she feels is the most important part of mentoring: "It keeps me trying to [teach] at my best, it keeps me thinking about doing it [teaching] right—it's great motivation!" She explains that if a young person is in her classroom learning to teach, she must be at her very best—it's not enough to give 75%--these are the next generation of music teachers, they need a good foundation and good mentors to guide them. The more student teachers she's worked with, the stronger and more confident she has become. "I feel much more prepared to mentor compared to my first student teacher experience." Her confidence comes from knowing more about what her student teachers need to know, and what her approach will be depending on their personality. "I enjoy that part, you know, figuring out their personality, their strengths and weaknesses, and how I can best guide them over the course of the weeks to come."

When Susie recalls her own general music student teaching experience, she knows she won't ever be "hands off" like one of her mentors. "In fact, I have to make

sure that I do the opposite of [how I was mentored], because I believe you need [to provide] more specific feedback and guidance than 'talk-back' afterwards." She also believes that student teachers need help developing into reflective thinkers. "They don't all come out of college thinking like that, so it's my job as a mentor to ask: why did you choose that? How do you feel it went and why? What might you have done differently or what will you change for the next time?" This is what teachers *do*, she professes. Susie believes that mentor teachers make so many decisions during the experience, and reasons that she needs to refine these reflective skills both in herself and in her student teacher, "because you have to do that [reflective practice] your whole life as a teacher." She says that she's always reflecting on her work with students and planning for the next lesson.

One of the biggest challenges for Susie as a mentor is time. "Mentoring is time consuming as a lot is crammed into those little nooks and crannies of the school day when you're with a student teacher—time you used to powder your nose or sit at the piano and play something for fun or just decompress—those little spots are full of chatter and reflection. It fills up a lot of time." She discusses the fact that interns, compared to student teachers are not as time consuming, but says hosting two interns or student teachers in a year is something she'd rather not do nor does she think it's something others should do. Thinking about the challenges of time, she strives to be aware of the impact interns and student teachers have on her own students' learning over the course of the year. "It probably does make a difference in student learning. You have to plan for student learning [in addition to student teacher learning] as well and prepare them for where you want them to be [by the end of the year] too." An additional time concern for Susie comes in the length of time she can work with a student teacher. "Eight weeks just

isn't quite long enough, but it is what it is," she says. Susie really prefers a complete semester—even if it's two or three days a week. The semester time frame allows for the student teacher to settle in, learn routines, plan adequately, and easily take on a normal class load by the end of the semester. Her last student teacher got to experience the semester at the end of the year, but Susie discusses what the beginning of the year is like and avails herself to her student teachers when they get hired. "I tell them, here's my number, call me when you know where you're going to be [working] and I'll come and help you set up your room if you need me."

Susie sees the rewards of mentoring a student teacher as similar to teaching "our little students" to find success and connections in the music classroom. "You want your 'big kid' to be successful and confident in making those connections with the children," she asserts. Susie believes that identifying where they are as either an intern or student teacher makes a difference. "Of course, you can't do anything until you meet your intern or student teacher, find out who they are, get to know them as a person, and discuss their expectations, where they think they are in the process, and where they want to be at the end," she states. Relationships with her mentees and her students are one of the greatest rewards of mentoring and teaching. Susie shares that she learns just as much from her student teachers as she imparts to them—especially in the area of technology, and "it's good for them to turn around and teach me (an experienced teacher) something as well." She is proud that several of her former student teachers were hired in her district and are now her colleagues.

Some of the important skills Susie believes student teachers should bring to the mentoring experience are: a solid music background and an understanding of basic

pedagogy—"things they won't truly understand until they really put them into practice, like 'wait time' or understanding why your classroom management skills are important." She explains that student teachers also "need to be open, to know that they don't know everything yet, and that now is their shot [chance] to hear it, to try it and to take it all in." For herself as a mentor, Susie hopes that her student teachers come away "ready to walk into a classroom and get started, have the ability to plan out the scope and sequence for the year ahead, remember how to build relationships and share the love of music." They also physically come away with a basket of "goodies" she prepares for them: inside are several children's musical books to use for lessons, additional music resources, an instrument they perhaps haven't seen before like an ocean drum, flex-a-tone or vibra-slap and her phone number. "Don't ever lose it," she states emphatically.

Over the many years of teaching and five student teachers later, Susie feels very secure in her ability to mentor others. "It's especially validating," she muses, "when the university advisor comes to observe, and they have a lot to say about the [positive] kinds of lessons they are seeing student teachers teach." She knows her inviting, piece-by-piece approach to involving student teachers in the process of teaching works. Susie's philosophy for mentoring student teachers is based in how she approaches teaching her young students. She explains:

> I suspect the different is in the relationships and the trust building. Just like you have to be a master teacher for your young students, and while you're thinking about all the things you do in that job, you also, at the same time, have to be interpreting that for your student teacher. As a master mentor you're always thinking about "we should talk about this after class" or "ooh, I just did something that I didn't do so well, should I tell her about that?" You're always evaluating process, learning, delivery, student reactions, and yourself as a teacher…so, you have to do double duty: evaluate yourself and your student teacher.

When asked to identify her mentoring qualities Susie states that mentoring takes time and effort. "I am willing to do those extra things. I do, I think, understand the double nature of the job. I understand the benefits I get from mentoring and the benefits I give through mentoring a student teacher." She adds that the most important quality is knowing the breadth and depth of the subject matter extremely well and being able to explain the "whys" behind what she does. She thinks that master mentors must be good multi-taskers. Susie understands that mentoring requires "taking on another duty at a different level at the same time you are making sure your own students are learning what you need them to know." This duality of mentoring means you "have to be willing to put in time, staying after school and process it." Will she mentor again? Absolutely.

Chapter Summary

In this chapter, I presented the experiences and perceptions of the four music mentor participants and organized the cases based on the topics of background and student teaching experience, first mentoring experience and mentoring into the future. In the next chapter, I will present the cross-case analysis and disclose the emerging themes from the data.

5 CROSS-CASE ANALYSIS

Much research has been generated regarding the mentoring experience of student teachers (Conway, 2002b; Draves, 2013; Hobson et al., 2009; Rideout & Feldman, 2002; Schmidt, 1994; Stegman, 2007). Only in the last decade or so, has the mentoring experience for the cooperating mentor teachers been the prime focus for study (Campbell & Brummett, 2007 Conway, 2015; Draves, 2008a, 2008b; Hawkey, 1998; Killian & Wilkins, 2009; Sudzina & Coolican, 199; Zemek, 2008).

Despite the research, little has changed. Universities are still responsible for preparing student teachers, selecting and pairing mentors with mentees and, beyond convenience, knowing the cooperating mentor teacher and student teacher personally. The mentor-mentee pair does not have much control of this decision (Hobson et al., 2009; Zemek, 2008). Regarding the preparation and training of mentor teachers, universities assume that an online course and a cooperating teacher handbook meet the needs of the mentors they work with (Zemek, 2008). It seems very similar to a one-size-fits-all mentor training mentality.

In this study, the key topics discovered through the analysis of each participant's experience were organized into several main categories: 1) the sources of mentoring: the lived experiences of mentors; 2) building a better mentor: conceptions of role, style, and relationships; 3) the benefits and challenges of mentoring: the good, the bad, and the real-world. Within-case analysis of each of these four cases was presented in the previous case-study chapter. In this chapter, themes and topics common to all four participants are discussed and presented in a cross-case analysis.

Sources of Mentoring: The Lived Experiences of Mentors

Each mentor has, at one time, has been a student in teacher education program, they have been a student teacher, a novice in-service teacher and have taught a number of years until they volunteer or are invited to mentor others (Draves, 2008b; Zemek, 2008). These experiences not only influence their beliefs about teaching, they also help the individual construct beliefs about mentoring (Abramo & Campbell, 2019). I argue that each mentor teacher (and student teacher as well) is constructing their own understanding of the mentoring experience, beginning with the mentor as a student learning to teach and continuing to evolve with each year of their teaching and subsequent mentoring experience with student teachers.

The sources of mentoring can be found early in a music student's development. From university courses to guided practicum experiences to student teaching, these experiences are the seeds that are planted along the pathway to becoming a successful teacher. Each seed or experience is like a step along that pathway that influences and shapes the growth and development of each person—thus becoming a teacher is much like a journey (Awaya, et al., 2003).

When reflecting on their own student teaching experience, participants described their own mentors in several different ways. Gina, Susie and Ali all described mentors who were very much "hands off," who left them alone to "figure things out", or who made themselves scarce by either remaining in their offices, being continually out of the room, or basically unavailable. Not surprisingly, feedback was non-existent or at best, minimal.

Gina explains that her mentor left her alone, because he wanted her to be able to think on her feet and plan on the fly. While this experience could have been traumatizing for someone other than Gina, she feels it helped her prepare for "the real world of the band classroom." She admits that even though it was a hard way to learn, she understood the reason behind it, she was confident in her abilities as a student teacher, and after each experience in front of students, she got better—which also fed her confidence level. However, when Gina tried this approach with her first student teacher, he ended up devastated and cried in the back room. Gina had not expected that because that was not her experience. She was better prepared as a student teacher and realized that Brian need a lot more help and guidance than she did.

Ali describes her mentor having an office down the hall where he stayed most of the time while she was teaching. She didn't recall much feedback although she reported talking with her mentor briefly at the beginning and the end of the day. She did not comment on whether the "talk" was helpful or not, but because she remembers the positives of watching him in the classroom: using his instrument to model techniques for his students; demonstrating improvisational skills in his jazz class, and giving her the opportunity to work with the students in the percussion line, she reports she benefited from those learning opportunities by cataloguing observations ideas and strategies she would later take with her to use in her own classroom. Ali's first student teacher had also been her intern, and as an intern, succeeded in meeting every expectation she had. As her student teacher, they already had a shard rapport that was intuitive and relaxed. She reiterates that she trusted Jon to observe, figure out what was wrong and what needed to be done, and make it happen. Jon was back in front of the class on day two of his student

teaching experience. However, Ali never strayed far from her room. If she wasn't visible, she was always within ear shot, not because she was worried about him, but because she was showing her support by working alongside of him, either helping a struggling student or making sure her students were doing their best in rehearsal. Ali's feelings of abandonment may not be fully realized as intentional (similar to what Susie or Gina experience during student teaching) but may have influenced her need for proximity as a sign of support. This fact is telling because although she had a relationship of complete trust with her mentee, she still chose to be close by.

Susie laughs when she recalls that her mentor was with her for "about three days, then disappeared." Even though this is how she remembers her first student teaching experience, she explains that statement may be a tad exaggerated. Still, she recalls that this was her perception of events and she surmises that she and her mentor must have talked about student teaching strategies somewhat, but she cannot remember an exact conversation or any particular nugget of information or piece of specific advice she received from Mrs. Evans. Remembering her student teaching experience, the good and the bad, seems to echo Gina's and Ali's experience of abandonment, but Susie reiterated over and over how she wanted to create a SAFE working environment for her student teacher, and also a safe learning environment for her students. Lee rather explains the whole thing away, but admitting, "at least she must have seen something in me, because my mentor was open to letting me try out my movement ideas with the students. I remember loving it –there was so much joy!" Susie believes that being allowed to try new and different ideas out in the classroom truly made an impact on her as a beginning teacher. The fact that she felt abandoned by her mentor, however, is still very strong and

has made her hyper vigilant in how she sets up her student teacher for success. It also may be a source of her feeling of "never leaving the room" when her student teacher is teaching and also may be at the root of her having a hard time 'letting go" of complete control in the classroom to her mentee. Susie also mentions a lack of feedback in this experience with Mrs. Evans but upon further reflection believes that perhaps, at least indirectly, her mentor was responsible for "exposing her to a plethora of professional teacher development opportunities that she greatly benefited from—for example, she talks about how she learned strategies for working with students with hearing impairments and learning sign language. However, the fact that this is still her first impression of her student teaching experience after all these years is telling. Susie student teaching experience gives a good example of what autonomy without feedback feels like: joyful, but uncertain. Not. Safe. Over the years, Susie has really refined her mentoring approach. She says, "it's in the *being present*, the *being there* for and with your mentee and *being responsible* to them that is the most important job of mentoring. This is why she would never think of leaving her student teacher alone.

Nick went into his student teaching experience with a ton of experience working with kids. He connected very well with both of his mentors, although he mentions that they each were vastly different in their personality and approach to teaching. The few times he was left alone, Nick never thought twice about it because he knew both mentors trusted him to be on task and they were confident in his abilities to be in charge. He acknowledges their differences and describes their teaching styles as being "nurturing" (Katy) and very structured and direct (Lucy), but as mentors, they were able to engage and direct Nick through discussion and with making deep relationship connections. He

admits he that while he appreciated Katy's "mothering" style, this approach really wasn't something he felt he was capable of doing (though he saw how it did work for Katy). He really connected with Lucy's direct and no-nonsense approach, because it really reflected his own personality. Even though Nick prefers to be direct most of time, he admits that finding a softer side comes in handy when working with some of his female interns. Admittedly, though more tongue in cheek than seriously, he says, "I just can't handle the crying." As uncomfortable as this makes Nick feel, he realizes that empathy is worth practicing because he believes it is part of the mentoring relationship. Observing Katy's nurturing way with students has had some influence on his development as a mentor because understands that being "direct" doesn't quite work in every situation with a mentee. He recognizes that this is something he needs to work on and add to his mentoring practices.

Building a Better Mentor: Conceptions of Role, Style, and Relationships

The type of relationship that develops between the mentor and mentee is critical for the mentoring process. Learning to assess student teachers strengths and weaknesses before mentoring begins may point mentors to the types of beginning strategies to use and help them determine what mentoring style to employ based on what the mentee may need—more or less 'hands on guidance (Palmer, 2018, p. 37).

As new mentors, Gina, Ali and Nick employ a very direct mentoring style with their student teachers (Clarke, et al., 2014; Hawkey, 1998). Each mentor mentioned wanting their student teacher to start immediately working with students. They like to have their student teachers jump in and lead sectionals or start with one-on-one or small group teaching first (Palmer, 2018). However, situations where the student teachers are

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deficient in secondary instrument knowledge, both Gina and Ali employ the participant-observer strategy to help their mentees learn fingerings and practical instrument techniques. Gina and Ali remarked how it was beneficial to them because they had an extra "pair of hands" in the classroom (Palmer, 2018, refers to this as a 'burden reliever' p. 31). At the beginning of each experience, whether it is an intern or student teachers, Ali warns them up front by saying, "There's a lot to do, and so, I'm putting you to work right now," and she adds, "If you're just sitting there, you better think of something to do, otherwise, I'll give you something to do!" The quick-start approach could be a reaction to the limited 8-week time frame mentor teachers face in secondary placements in addition to the performance driven expectations and outcomes for music students at that level. Identifying a mentee's underlying strengths and weaknesses is part of the mentoring role and aids the mentor in planning appropriate strategies throughout the mentoring experience (Clarke, et al., 2014, Palmer, 2018). In trying to identify these strengths and weaknesses, Nick and Gina use direct questioning strategies asking their student teachers point-blank: "What are you good at? What areas do you want to work on? What is it you want to learn from the experience?" Often the student teacher does not really know or has not thought about the answers to those questions. Although it is helpful for student teachers to be self-aware, it is ultimately up to the mentors to figure it out by asking questions and observing the student teacher's instructional techniques.

Susie takes a more nurturing mentor approach. Her philosophy is to ease the student teacher in gradually, teaching a small part of the lesson at first. She invites her mentee to join the class, sit amongst the students and participate with them. This way the student teacher gets to know the students and vice versa. "It's my job to put the student

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teacher at ease," she professes. Susie's self-described style is to build on a student teacher's strengths and bring them into teaching a piece at a time. She asks gentle questions about the student teacher's expectations: "do you have something in mind that you would like to try?" If they cannot answer, then she will suggest a possible way. Just like when Susie is teaching her own students, she takes each mentee where they are in their learning and moves them along, one step at a time.

Nick and Susie talked about being a role model for their student teacher. Being observed constantly, demonstrating practices and explaining strategies and having every decision scrutinized can be nerve wracking, but most mentors understand that this is also part of the mentor's role. Modeling and reflection helps the "student teacher visualize and conceptualize new practice and allows them to see 'in real time' how strategies work" (Abramo & Campbell, 2019) p. 179). Nick commented that as a mentor, you have to get used to being "in a fishbowl" to having everything thing you do and say scrutinized every day. Susie talked about her role as mentor as being one that she must give 100 percent attention to, because she wants to be the best example possible for her student teacher. Both mentors agree: mentoring can be exhausting at times and very time consuming. Communication, Feedback and reflective practice

Reflection is seen as the most often employed strategy for student teacher growth and development (Abramo & Campbell, 2019, p. 179) These researchers assert that mentors use reflection and modeling as a key component in learning to teach and believe it is an essential part of their role (p. 179). They also noted that mentors who see their role as "in-the-moment" or emergent, will ask reflective questions specific to what they

observed in mentee teaching episodes and will prefer for wait for "problems or classroom situations" to arise before they initiate dialogue with student teachers (p. 176).

Nick, Ali, and Gina were all very direct in the ways they communicated and reflected with their student teachers. Ali recalls that she and Jon would typically begin the day going over lesson plans and discussing problems or situations for which she wanted him to be aware. One of Ali's favorite things to talk about was teaching music: sharing strategies, reflecting on parts of the lesson that went well or didn't, and added that she reflected on her own learning which was helpful for her in understanding and assessing her growth as a mentor.

As a first-time mentor, Gina was all about "getting it done and getting through it." Shortly after Brian arrived, it became clear that there were many areas where he was deficient. She decided to reach out to her own mentor, Brenda, for help and advice. Palmer (2018) reports that when personalities don't jive or student teachers aren't prepared, it causes a lot more work and is a detriment to the process (p. 32). With Scott, she notes that the communication just slowed to a trickle between them. Palmer also asserts that mentoring relationships revolve around personality, and if student teachers are nervous, uptight or refuse constructive criticism, communication will be difficult (p.32). Scott did not ask questions, never took notes or wrote down suggestions for improvement. She recalls that at very poignant time in one of her lessons, she looked over to him to find that he had left the room to go talk on his cell phone. She tried giving him written feedback, but he left it on his desk. As a result, Gina has refined her mentoring process with these expectations: she interviews all potential student teachers for readiness and personality; she expects all student teachers to choose a primary brass

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and woodwind instrument to play along with the students, and she requires each mentee read a book on classroom discipline. Gina also expects her student teachers to understand and emulate her specific approach to teaching beginning band. It's especially frustrating for her to have student teachers who don't follow her directives, take her constructive feedback, take notes or even ask questions and thus undermining her own teaching process.

Ali and Nick expressed a bit of anxiety with certain elements of feedback. Ali stated that she didn't have to verbalize much at all with Jon and she doesn't mention much when it came to reflective feedback, but allowed that he was observant, and would ask questions if he wasn't completely sure. She also was "proactive" in talking to Jon about possible problems with his teaching before it actually occurred and together, they talked about various scenarios that could possibly play out and what a possible solution or two could be. Nick admits he sometimes struggled giving feedback—especially if it was about a student teacher's 'teaching persona,"' which both he and Gina referred to as "personality."

Gina mentioned that in her interview process for prospective student teachers, she screens mainly for readiness (can take direction and be self-sufficient) and personality (one must at least be able to speak loud enough to be heard over a 35 member ensemble, and "have some sense of humor if you're going to teach middle school and beginners," she admits. Nick believes that student teachers need to learn how "communicate like a teacher" in front of students, and that means "in a loud, strong and authoritative voice, and not like you are talking to your friends," He also felt uncomfortable at times with reflection process, because he felt he was "leading" the student teacher to "certain

conclusions" that felt forced and superficial. He would rather his student teachers realize that becoming a teacher is challenging, and since they have chosen to do it, to remember that, "this teaching experience is *real*" and that reflection is part of it, "so think and dig deep."

Lee Ann enjoys "figuring out" her student teachers' personality, their weaknesses and strengths, and feels that her experience over the years has helped her do this confidently. During the first week of student teaching, taking the process step by step helps her decide how best to guide her mentee through the experience. She also believes that student teachers develop *into* reflective thinkers, and that her systematic process allows the student teacher to focus on one or two strategies or tasks at a time. Through questioning and constructive feedback, she gradually gets the student teacher to become aware of what happened, and together they analyze the process. Susie always asks "future strategy ideas" by suggesting, "What might you have done differently or what will you change the next time?" Susie firmly believes that, "reflective thinking is what teachers *do*, and what mentors are supposed to help with. Without reflection, "teachers don't learn [how] to get better."

Lee continues saying that she feels extremely confident in her ability to encourage student teacher reflection and is aware of the importance of her self-reflection abilities. She feels secure in her understanding that reflection is a key element in her mentor role. "My confidence come from knowing more about what to expect," and adds, "knowing what my student teacher need to know and by figuring out what approach will be fir their personality." She believes that the next generation of music teachers needs a good foundation and equally good mentors to guide them, so she is always working out how to

best do it in the short time she has with them. Susie is continually reflecting on the teaching process: with her pupils, and with her student teacher. "It's what good teachers learn to do," she says.

The reflection process is not easy for everyone. Ali and Nick struggle a bit with helping their student teachers to reflect on their teaching experience. Nick, especially, says reflection can sometimes feel disingenuous or shallow when student teachers are feeling overwhelmed and cannot get past the surface of the moment and dig deeper into what is actually happening with the learning around them. Some of the reflection research Clarke and colleagues (2014) found warned against reflection practices becoming a catchphrase for the technical ends instead of deep realizations (p. 178). It could be that he has not refined his own reflection practices yet, so trying to start this with a new teacher proves difficult. Ali, too, reported that even with how good Jon was at being intuitive with the student learning, she still had to remind him of the obvious: "you know, the kids are watching you. You can't sit there with bad posture and expect them [the students] to not sit just like you--so, you have to be aware every moment, what you're doing, to remain a good model for the students."

Mentors' Expectations of Student Teachers

When asked to think about what they expected their student teachers to know and describe the type of qualities they would like their student teachers to possess, the answers varied only slightly. Susie expected that student teachers bring with them a solid music background and a basic understanding of music pedagogy—"things they won't truly understand until they put them to practice, like wait time after questions, and understanding why classroom management is so important." Susie also mentions "being

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open" and to understand that they don't know everything yet, and "now is the time to hear it, to try it and to take it all in." She also hopes that her student teachers come away from the experience "ready to get started as a music teacher" with the ability to plan out the "scope and sequence for the year ahead, remember how to build relationships, and above all, share the love of music."

Gina, Nick, and Ali all mentioned that secondary instrument knowledge was crucial to teaching band and knowledge they expected student teachers to know coming into student teaching. "At the very least please know the first 5-notes fingerings on every instrument--that, and maybe the Bb scale on each instrument—yes—*that*," laughs Ali.

Nick and Ali agree when it comes to "student teachers being responsible and keeping up with their paperwork. Nick also mentions that as good employees and future colleagues, student teachers "must be willing to learn new stuff and be moldable— otherwise, "how can you expect a whole classroom of students to learn something new, if the teacher won't?" Gina believes that mentees can learn a lot by watching her teach. She always wants them "to be inquisitive—question everything, be flexible—not set in your own ways, strong in content knowledge" and above all, "have a desire to develop a personal relationship with students."

Ali likes her student teachers to get involved helping students and getting to know the routines. She talks about the expectations she has for her new student teacher to possess: "Be open to learning—you don't know everything—and open to constructive feedback and willing to apply it; be willing to try different things—approaches to presenting information, be okay with failing and willing to try again." Ali wishes them to be more personally responsible in their own lives. She thinks student teachers need to

realize that they are adults, and that they should take responsibility for their own learning, but also acknowledges that not every student teacher reaches that point during the mentoring experience. "However," she maintains, "that is the goal."

Gina, Nick and Ali agree when it comes to "student teachers being responsible and keeping up with their paperwork. They all mention student teachers acting like adults and being responsible—these are real-world teacher applications—and Gina add, "you need to show up on time, be responsible for all facets of your job, and never lose sight of the fact that you are the grown-up in the classroom." Nick also mentions that as good employees and future colleagues, student teachers "must be willing to learn new stuff and be moldable—otherwise, "how can you expect a whole classroom of students to learn something new, if the teacher won't?"

Gina has high expectations for her student teachers. She has written her own mentor handbook that she uses to guide her mentoring practice. "I want them to at least have a sense of what they want to learn or get out of the teaching experience." She believes that competent student teacher candidates need to be enthusiastic, have the personality or temperament for the grade level or age group they are teaching. "This means having a bit more patience and being able to break down the learning concepts" for beginning students. Gina believes that mentees can learn a lot by watching her teach. "If mentees are open to following my approach, then I know I can work with them," Gina explains. She always wants her mentees "to be inquisitive—question everything, be flexible—not set in your own ways, strong in content knowledge" and above all, "have a desire to develop a personal relationship with students."

The Benefits and Challenges of Mentoring: The Good, the Bad, and the Real-world

The task of mentoring has a positive impact on mentor's learning through critical reflection on his or her own practice. Mentoring increases mentor's confidence in their own teaching, and enables mentors to notice their own impact on a mentee's progress (Conway & Holcomb, 2008; Hobson et al., 2009; Zemek, 2008). Challenges for mentors lie in the difficulties of accommodating mentee needs, expressed feelings of isolation, and the insecurity of always being watched; but the mentor's biggest challenges are in communicating with their mentee and the overall challenge of time (Conway & Holcomb, 2009; Vanderwerff, 2013, Zaffini, 2015; Zemek, 2008).

The benefits of mentoring for Susie are many. She likens the mentoring experience to teaching her elementary students, only more on an adult level. She wants them to find "success and connections" in the music classroom. Susie enjoys getting to know her student teachers as people, find out whom they are and where they are in the process of student teaching, what their expectations are or what they want to accomplish by the end. "Relationships with my students and student teachers" are the biggest and most rewarding part of teaching and mentoring for her.

One of the biggest benefits for Ali was seeing her student teacher land a middle school band job in her district. The fact that they had almost a year to build a professional and trusting working relationship together was a plus, one that is continuing. "We're sharing music already," she says with a huge smile. Jon had shared with her that he was doing his job better than most of his friends because of the wonderful experience he had with Ali both as an intern and as a student teacher. Still Ali says she can't take all the

credit although she is thrilled that he was able to "figure all of it out before he walked in the door of his own classroom."

Although the benefits of mentoring are a little hard for Nick to put into words, he and Gina both echo Susie's sentiments about mentoring by saying that the "biggest benefit comes in the relationship between the mentor and student teacher." Nick also adds that "student teacher improvement" and showing growth is also tops on his list. "If my student teacher is successful and hired, then I've been a successful mentor," he says. However, getting there is stressful and time goes by quickly. "One minute, it's like you just met, and in the next minute, *BAM* they're suddenly your colleague!"

In her last couple mentoring experiences, Gina has taken initiative to better the mentoring experience for herself and she continues to refine it. Although she and Susie both mentioned that they might have waited to gain more teaching experience *before* they mentored a student teacher, somehow, it all turned out alright. "Nobody was harmed in the process," Susie jokes, "and it was fun." Gina admits that relationships, whether it is with her students or with her student teachers are equally important to her "and they always will be," she adds.

Each mentor teacher in this study mentioned the importance of mentor relationships (Abramo & Campbell, 2019; Awaya, et al., 2003; Conway & Holcomb, 2008; Davis, 2009; Draves, 2008b, 2013; Palmer, 2018; Vanderwerff, 2013; and Zemek, 2008). Relationships are key in the role of mentor—whether they are genuine and strong or even frustrating and difficult (Sudzina & Coolican, 1994), relationships are about personality (Palmer, 2018), connection (Abramo & Campbell, 2019), trust building and working towards goals together (Draves, 2008b, 2013; Palmer, 2018). Like a journey,

each traveler is unique and bring with them different kinds of knowledge and baggage, and though they may not always be traveling at the same pace or even on the same path, the best part of the this journey is they don't have to go it alone.

The Challenges of Mentoring

Ali was the only mentor that almost had a "year of experience" with her student teacher. Jon first interned in Ali's band room in the fall of his junior year. In his senior year, he student taught with her in the spring semester. Even though the semesters were not consecutive, the experience of seeing the beginning of the year and the end of the year "really strengthened him as a teacher," Ali admits, "I wish all my student teachers had that opportunity."

Susie says she is fortunate to have had five wonderful student teachers over a span of twenty years. One of her biggest challenges is time. "Mentoring is time consuming" she says, and it can be overwhelming because "your time" in the classroom is not your own. She also worries about the possible negative impact of her not teaching her own students in her own way for over a half a year has on student learning I her classroom. Susie says that having an intern is always less pressure, and easier time wise than having a student teacher, because of the infrequency of intern attendance as opposed to a required number of hours for student teachers. Susie believes having someone as an intern and then as a student teacher is ideal. However, she realizes that this ideal is far outside the norm. "Eight weeks just isn't long enough"—even if it is every day. She would prefer several days a week for the whole semester to eight weeks of every day, because she wants the student teacher to have the fullest experience possible. Eight weeks is so intense, it's hard to go from observation week one, to full class load week seven or

eight and then the student teachers are gone very abruptly. Susie further explains, "The semester time-frame allows for a better "settling in period" and the "step by step process" she employs with each student teacher. The longer time frame allows her more time to figure out precisely what weaknesses to address first and which others to let go or work on later.

Nick was completely frustrated with the eight-week placement. So much so, that he called the College of Ed at the university and complained. "It is NOT okay, more time is needed. Period." he states emphatically. Nick was the only mentor to be weary of being watched all the time. The "fishbowl" as he called it bothered him because there was no "down" time for him, away from his student teacher during the day. He found it burdensome to always have to manage what the student teacher was doing. "It was constant, there's always just, this 'person' hanging around. I'd find myself saying: please, go find something to do!" Like Nick, Ali is panicked by the thought of having to cram a whole semester into just eight weeks. "We'll barely get through instrument assignments, rentals, and classroom rules and procedures in the first couple weeks. By then, half of the student teaching experience will be over! I don't know how I will fit everything in."

For Gina, time was also personal. She acknowledges that mentoring takes enormous time and dedication. More importantly, Gina has had a couple of student teachers that struggled in their student teaching experience. One student teacher, because he was underprepared, lacked important content and pedagogical preparation. The other had personal problems, personality issues, and refused to follow her directives or apply her feedback to his teaching. This is another reason why she began pre-screenings her

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mentees because she has to make sure that student teachers come to her ready to be mentored. "I just can't afford to waste MY time."

All participants in the study mentioned time as their number one challenge. They described dismay at not having enough time with their student teacher. Time is a valuable commodity in mentoring (Conway, 2003, 2006, 2015; Conway & Holcomb, 2009; Draves, 2008a; Zaffini, 2015; Zemek, 2008). There are situations and events within the mentoring experience where insufficient time makes it difficult to give student teachers autonomy or to have enough time to fix or feed the weaknesses and strengthen them or apply coping strategies. These mentors agreed that the half-semester model of eight weeks in each of two areas/levels of study/focus (i.e. elementary general and high school band) was hardly long enough for student teachers to learn students' names, and build rapport with parents and school staff. It was almost impossible to gradually give mentees more teaching duties with hopes that they will have some time to carry a full teaching load, including programs, concerts, staff/student/parent meetings, teacher duties, field trips and many more expected aspects of the music teacher job (Hobson, et al., 2009; Zemek, 2008). Other factors also affect this timeline of limitations like illness, holidays, district breaks, and special school events like testing. It is not surprising then, given the 8-week option for student teaching, that secondary music teachers have their mentees "jump in" right away. Ali and Nick expressed some concern that because of limited time, their student teachers would be at a deficit as they move into the role of novice teacher (Hobson et al., 2009).

The second biggest challenge for mentors was the paperwork. Both Gina and Ali mentioned their dislike for paperwork required for their student teachers each week. Ali

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especially found it difficult because her student teacher was excellent in most areas of teaching. When she found herself talking with Jon during one weekly progress report, she told him, "I'm just going to put down discipline, because, even though you are managing the students well, there is always room for improvement, is that okay?" Gina is very concerned about the lack of weight given mentors' assessment of their student teacher's progress—especially if that student teacher fails to meet her expectations and she feels this person is unfit for the music classroom. She reasons that the university's[1] hands maybe tied because of graduation expectations and money, but she would like to see a rubric where a mentor's evaluation has some meaning in the student teacher's final grade. "I mean, I guess since there is not going to be a recommendation from me for a job, that *does* carry some weight, but it's still frustrating."

Another big challenge for almost each mentor regarding the mentoring relationship was learning how to navigate through each student teacher's weaknesses: to identify them, with or without the student teacher's help, to address these weaknesses through proper planning, employment of teaching strategies and scenarios, then evaluate the success or failure of each attempt and decide how to move forward from there. As a first-time mentor, Ali didn't really figure out what she was doing as a mentor until she was doing it. She admits just explaining to Jon what her expectations were, and saying, "I'm going to put you to work" and since Jon already rather knew what to expect, he just dove right in on day two. Ali didn't really discuss her process of identifying Jon's strengths, because she said that they sometimes communicated without even talking and

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[1] Gina had student teachers from two universities, so it is unclear which university she is referring to.

that Jon was very intuitive. Additionally, because Jon was strong in so many areas, she tended to "just put something down" like classroom management, so they could satisfy the areas of "things to work on" on the required paperwork.

Nick found mentoring exhausting and stressful. Helping student teachers decode the content and learning process, helping them break it down and then piece it back together into cohesiveness through planning strategies and delivery, and then helping them figure out how to "mode-shift" if the unexpected happens, "well, that's a lot," he explains. His last two student teachers were polar opposites: one had experience and one had no clue and was starting from "ground zero." With Kari, he had to err on the side of simplicity and friendliness. She was scared and inexperienced in conducting a high school band. Nick gave her the sophomore band to work with because he knew they would be kind and forgiving. He was so proud of her effort and felt she grew by leaps and bounds over the course of the semester.

With Kevin, Nick reported that he came in with confidence, but he failed to grow throughout the experience. Nick holds himself partially responsible for that failure, but also points to Kevin's lack of personality, energy or enthusiasm as the issue that held him back. And just like Gina said about it being difficult to teach someone responsibility, Nick says the same thing about personality. "You either have it or you don't," he states, "but it's something you need to acquire as a teacher." Ali also mentioned personality issues with Jon because he wasn't aware of his what his body was telling the students: she had to remind him, "don't sit that way, you must lead by example because students are watching." The same thing applied to his tone of voice and his pacing of the lesson. She told Jon that if he delivers a lesson in a soft monotone voice, the kids will become

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bored and stop listening." Ali saw this personality concern as a huge classroom management issue for Jon, one that has repercussions for student learning. Nick says that is why he works "in tandem" with each student teacher and rarely leaves the room when they are teaching. He, like Ali, fears that his band students will get disrespectful and moreover, will get into bad habits that he will have to "undo or reteach" later.

Gina also agrees that the hardest challenge in mentoring is helping her student teachers through their weaknesses. Asking her mentee a lot of questions and talking through lesson plan scenarios seemed to calm the anxiety in her most recent student teacher. "The best question I could ask her was: what else could possibly go wrong?" This helped her mentee think through the teaching process and make clear the areas that might become stumbling blocks, and then she and Gina could work out a strategy to get through it.

Understanding the Mentoring Role: Perceptions and Expectations

Campbell & Brummett (2007) suggest that mentor teachers should "possess a general understanding and knowledge of the complexity and developmental nature of teaching before assuming the role of mentor" (p. 51. Mentors teachers, by definition, must be able and willing to discuss, demonstrate and critically reflect on their own practice in order to facilitate student teachers in discovering their individual strengths and refine their weaknesses through the process of mentoring (Hobson, et al., 2009). Gina has high expectations for her student teacher and even higher expectations for herself as a mentor. "It's my job to shape student teachers into quality colleagues, to help them "'level-up' to an equal footing with me, to experience my job successfully." Gina treats her student teachers like peers, sharing a classroom, and working together. She says,

"that's how it's supposed to work." She also believes that "good mentors" need to be the best teachers, strong educators who can explain things well and nurture teacher-student relationships. And just as she asks of her student teachers, she expects to be "open" and "willing to take risks" as well. Gina explains that good mentors grow by continuing to refine themselves and their practice. "As a teacher, I am always working on ways to learn and improve my teaching." She lists various professional development activities she participates in, such as attending workshops, clinics, symposiums, observing other teachers, and adjudicating. "As teachers, we are never done growing," she professes.

Thinking about the mentoring role and the qualities of a good mentor, Ali states emphatically, "they should be quality teachers, someone who enjoys teaching all levels, someone who has a good understanding of their content area and who displays leadership by participating in school-wide and community activities." Even though she does not speak directly about her specific qualities as a mentor, Ali believes good mentors need to build strong relationships not only with their students, but also with other staff in the school environment and community. "Being part of a team matters," she points out, adding, "and so does loving what you do." These are two qualities she believes she possesses. Ali further explains that she realized that she was good at teaching middle school band after teaching other levels, and she continues to strive for improvement each year. "I recognized with my last student teacher that I'm much better at showing how to do things instead of explaining things verbally—to be a better mentor, I need to work on that," she says. As a mentor, Ali has benefited from talking about teaching and she understands that mentoring requires modeling, as well as reflecting on practice. She believes that her role as mentor forces her to continuously examine her teaching choices

and focuses her attention on student learning as well. In anticipation of her second student teacher, Ali has a better idea of what to expect and knows this first mentoring experience will inform her mentoring practice as she heads into the next mentoring experience. She admits that she is already anticipating that this new experience will be nothing like the last experience, but states that she has a clearer picture of what mentoring is and who she is as a mentor.

Susie feels very confident in her ability to mentor. When she was asked to identify her specific qualities as a mentor, she reflected on the time and effort the job of mentoring demands. Susie understands the duality of her mentoring role. "I am willing to put in the extra time and the extra effort that being a mentor requires. This is not a job that just anyone can do." Susie understands that although time is costly, the joy and benefits she gains from mentoring are worth it. She describes the most important quality she brings to the mentoring table is her expertise in subject matter—knowing the breadth and depth of what it means to teach music so that students understand, being able to explain 'the whys" behind her practice. Susie believes good mentors or "master-mentors" as she calls them, must be expert multi-taskers. "As a mentor, it's like taking on another duty at a whole different level—and at the same time as a teacher, you are making sure your own students are learning what you need them to know." Additionally, she remarks that this "job duality means you must have enough time to process it." This means staying after school to get it all done. As a mentor, she is always evaluating the teaching process: how the student teacher is applying what they have learned, how the students are reacting to the delivery of the lesson. "Essentially," she explains, "you are constantly evaluating yourself and the student teacher all at the same time throughout the mentoring

experience." Ultimately, Susie wants success for her student teacher and typically, that means getting a job. "If my student teacher is successfully employed either in my district or somewhere else," she explains, "I know I have succeeded as a mentor." She also notes, that there is nothing more rewarding than growing your own quality colleague, because she says, "the relationship just continues on a higher, more professional level—it's very special."

Nick sees his mentoring role like an arranged marriage of sorts. "You're with this person—a stranger—for a semester, you lease your room and children out to them, and because you're with them constantly, you can't help but develop a relationship." In thinking about his relationships with student teachers, Nick was surprised that he had to point out Kari's growth over the semester to her—she went from "ground zero to you just put on a concert"—she had made tremendous growth in his eyes and their relationship got stronger. "At first," he recalls, "she was pretty overwhelmed by everything and it's my job to encourage and point out those great accomplishments!" He believes that all mentors should possess master teacher qualities: many years of experience, highly skilled musician and teacher, someone knows the students and their abilities well. Nick is quick to add that master teachers are not always master mentor teachers. Good mentors lead by example, he professes, make student teachers feel welcome and respected, are able and willing to explain and justify everything and anything they say or do. "I think I have grown in my mentoring, because I've had to explain everything and then demonstrate it." Nick adds that he is also learning how to be a better mentor and developing "a kinder, gentler persona," especially when student teachers are asking questions that are "so obvious to me, like, fingering and repertoire." He is concerned over what he perceives is

a disconnect between student teacher preparation, and the real world of the classroom. "Student teachers need to pay attention more in their college theory classes, so their score analysis skills are sharper." He also feels that they need more training in how to "decode, diagnose, and present information" in more than just one way. "That would be what it's like, in a perfect mentoring world," he says laughing.

Chapter Summary

In this chapter, I presented the key topics discovered through the analysis of each participant's experience were organized into several main categories: 1) the sources of mentoring: the lived experiences of mentors; 2) building a better mentor: conceptions of role, style, and relationships; 3) the benefits and challenges of mentoring: the good, the bad, and the real-world. The findings from the data as they relate to the research questions are: 1) mentors tend to rely on their own student teaching experiences and beliefs about teaching when working with student teachers; 2) mentors construct their own conceptions of their role, mentoring styles, and relationships within the student teacher experience based on what mentoring is and is not; 3) the rewards of mentoring are closely tied to student teacher growth and successful relationships and challenged by issues of time and student teacher readiness; and 4) the "one-size-fits-all" mentality of university mentor programs are not adequately preparing and supporting the needs of music mentors. In the next chapter, I will present my discussion of the findings and the implications for future research.

CHAPTER SIX: DISCUSSION AND IMPLICATIONS

In this chapter, I summarize this qualitative study rearticulating the purpose, research questions, methodology, and cross-case themes and findings that emerged from the data as they relate to the research questions. Next, I will present the discussion and implications of this study for new and experienced mentors, music teacher education programs and music teacher educators, and school communities interested in supporting the mentoring of pre-service and in-service teachers. Finally, I raise additional questions and provide recommendations for future research.

Summary of the Study

Purpose and Design

The purpose of this study was to investigate the perceptions of music teachers regarding their mentoring experiences and practices, and how they understand and describe their role as mentor. Three main questions guide this inquiry:

1. How do music teachers describe their mentoring experiences and practices?

2. What do music teachers' descriptions of their mentoring experiences and practices reveal about their understanding of the mentoring role?

3. What kinds of preparation and support do music mentor teachers feel they need to serve in this role?

I purposefully selected four experienced music teachers (Gina, Ali, Nick, Susie) as primary participants. Three in-depth interviews were held over the course of three academic semesters. The 60- to 90-minute interviews were audio recorded, transcribed and emailed to participants for corrections and clarification. Using the data, I conducted within-case analysis (Creswell, 2007) and wrote the four cases using the topics of each

interview as an outline for the participant narratives. Topics were: (1) becoming a music teacher, student teaching experiences, descriptions of mentor, and what each participant "took away" or learned from the experience; (2) becoming a mentor for the first time (feelings about and preparation for the task), descriptions of rewards and challenges, what participants felt their student teachers learned, and what they learn regarding the mentoring experience; (3) subsequent experiences with other student teachers or expectations for the future, what good mentoring (characteristics) is, which characteristics they possess as a mentor, student teacher readiness, and what they think your student teachers gained from the mentoring relationship.

The data were analyzed for themes and from this analysis, the following themes emerged: 1) the sources of mentoring: the lived experiences of mentors; 2) learning to mentor: conceptions of the mentor role, style and relationships; 3) the benefits and challenges of mentoring: the good, the bad, and the real world; and 4) the support of mentors: idealistically and realistically. The themes when considered together with the research questions, pointed to the following findings: 1) Mentors tend to rely on their own student teaching experiences and their ideas and beliefs about teaching when working with student teachers; 2) mentors construct their own conceptions of role, mentoring style and relationships within the student teaching experience based on individual personality and beliefs about what mentoring is and is not; 3) the rewards of mentoring are closely tied to student teacher growth and successful relationships, and challenged by issues of time and student teacher readiness; 4) Learning to mentor is like learning to teach. It is a process learned over time and requires experience.

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Discussion and Implications for Practice

Data from this study suggest that mentors tend to rely on their own student teaching experience and beliefs about teaching when working with a student teacher. Often teachers teach from their past experiences of learning to teach (Abramo & Campbell, 2019, p. 178). The researchers report that mentor teachers draw upon their own intuitions and imaginations (as a result of a lack of specific directives or guidance from universities) and see their teaching and mentoring practices informed by their beliefs about learning as well as ideas about practical knowledge which they pass on as "what works" for them (Abramo & Campbell, 2019). Glenn's (2006) research on effective mentoring practices posits that mentors who are effective, model good examples of good practice in order to assist student teachers in becoming effective practitioners themselves through critical examination of practice and reflection. Ali and Nick both had some experience with interns, but not student teachers. Nick reported that student teaching was "a little more important than just having an intern" and because his student teacher was new to teaching band ("ground zero") he felt he had to strategize more and think about baby steps—an approach he wasn't too familiar with. He knew that this experience wasn't going to be anything like his own, but he was surprised by similar reactions (of his intern and student teacher) when he asked them to work with a small group of students. "I had to explain things concretely. Don't worry about playing through the pieces, your job is to listen, find the errors and fix them." Nick believes error detection and the ability to fix musical problems are key strategies in teaching band. This supports the findings of Abramo and Campbell (2019) that mentor teachers view their practices as informed by their beliefs about what teaching and learning is as well as their

own ideas of personal practical knowledge often passed on as "what works" for me (Abramo & Campbell, 2019, p. 178). Ali was consumed by questions when she first learned about getting a student teacher: What do I do? What do they need to learn? She mentions wanting "the (mentoring) manual" but instead started with a mental list of things that she wanted to accomplish with her students, and as she stated, "put him to work." This idea aligns with Abramo & Campbell's (2019) assertion that since mentor teachers receive little to no directives or guidelines from the universities in regard to the process of mentoring, they default to relying on either "explicit or implicit theories of teaching and learning or their own past experiences in learning to teach" (p. 178). In contrast, Susie did not want her student teacher to feel abandoned like she did during her student teaching. Thus she drew on her student teaching experiences as a negative model, and instead, planned ways to involve her student teacher into the teaching process by having them participate with the students and gradually taking a piece of the lesson one step at a time.

This echoes Palmer's (2018) findings on mentor approaches. In his study, mentor teachers in choral/instrumental settings believed in having their student teacher jump into the role of teacher quickly, and this is what the instrumental participants in my study did. Palmer found that general music mentors, like Susie, preferred to ease student teachers into their teacher role through becoming participant/observers for the first couple of weeks of their student teaching experience. Gina, however, tried the "think on your feet and plan on the fly" approach (that she experienced in her own student teaching) with her first mentee and the results were devastating for him. This approach points to one of the five common mentoring challenges researchers list as problematic: mentors who have the

"sink or swim" mentality or a belief that by throwing an unprepared mentee into an experience will somehow help them (Conway & Holcomb, 2008; Giebelhaus & Bowman, 2002; Hobson et al., 2009). A negative experience like the one Gina had, although she learned from it, is not the best way to support and care for a student teacher learning to teach. I believe this type of mentor strategy should cease as a practice because of its potential for more harm than good. With preparation and support, mentors can learn many positive and purposeful strategies that they can use to benefit their mentee instead. For example, discussing instructions plans every day, questioning parts of the plan which may set the mentee up for failure should be identified and re-strategized or restructured so that the student teacher has thought through all possible scenarios and has a plan for any number of surprise outcomes.

The data in my study support previous research findings that mentors construct their own conceptions of the mentoring role, mentoring style, and relationship within the student teaching experience based on their personality and their beliefs of what mentoring is and what it is not. Gina, Nick and Ali tended to have a more direct and informative mentoring style. Gina, Nick and Ali preferred to demonstrate what they wanted their mentee to do rather than describe or explain it. This directive style of mentoring was explored in Hawkey's (1998) research that focused on analyzing mentor conversations with their mentees. She found that these conversations focused on teaching strategies (classroom practice) that were important to the teaching role and competencies for student teacher assessment. Hawkey asserts that mentors she labeled as "directive-advisory" in approach were more inclined to show/demonstrate and tell/discuss their views, thus dominating the conversation between themselves and their mentees and

waiting for questions from mentees after explaining. Mentors that were "elicitive and informative" in style tended to share talk equally between mentor/mentee and were labeled by Hawkey as collaborative. The collaborative mentors also asked the student teachers more questions, and their conversations with their mentee were more interactive. Hawkey reasons that this style differentiation could possibly be due to mentor 1 (male) having a department leadership role and many years of teaching experience; whereas mentor 2's (female) lack of experience may be the reason she asked so many questions. This also brings to light Hawkey's questions of whether gender differences also may play a role. She reports that although mentor 1's style accomplished his goal of widening the student teachers experience and adding to their self-confidence as teachers, he did not pressure either of his mentees to conform to his own thinking. This contrasts with Gina's directive style in my study, as she wants her mentees to "try it her way" because she knows it works.

Before assuming the role of mentor, Campbell and Brummett (2007) assert that "practicing mentor teachers need to possess a general understanding and knowledge of the complexity and developmental nature of teaching" (p. 51). They suggest formal student teaching experiences focus on inquiry-based working strategies and reflection and not apprenticeship training. The researchers stress that mentors be responsible for articulating inquiry-based questions and supporting the mentee's own inquiry by explaining the frameworks they use to understand teaching. In my study, Susie was very skilled in asking her student teachers questions that got to the heart of what she wanted to know: where were they in their understanding of their own teaching practice, and what else did they need or want to know? This was her process of figuring out who they were

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in terms of "teacher" identity and assisted her in creating the kind of experiences she would use to bridge the gaps. Susie's mentoring style was based in asking questions and points to Campbell and Brummett's suggestion of inquiry-based strategies. In contrast, new mentors like Gina, Nick and Ali had problems with reflective questions. At times, Ali could not find words to describe the feedback she wanted her mentee to understand. Researchers assert that reflecting on practice and thinking about teaching are different in terms of the analysis process and level of inquiry (Abramo & Campbell, 2019; Draves, 2008b; Palmer, 2018; Stegman, 2007). New mentors and their student teachers are just beginning to understand the process of reflection and often their initial reflections may center on technical, clinical or personal matters rather than more context-specific and student-centered issues (Stegman, 2007). Researchers suggest it is the mentor whose job it is to facilitate this change of thinking and reflecting on issues that are more critical and who probes for further and deeper inquiry. All mentors can benefit by receiving preparation in questioning skills, critical reflection and guided inquiry skills so they can assist their student teachers in navigating the process of reflection. Mentor's individual identities affect their teaching and similarly, "student teacher form their identities by reflecting on their experiences and emotional responses to situations and construct a narrative of themselves" (Abramo & Campbell, 2019, p. 123).

This is why mentoring cannot be seen as merely cooperating with the university, learning on the fly or having an extra pair of hands and eyes in the classroom. Mentoring is so much more than that. Mentoring is structured, it is purposeful and requires preparation (Smith, 2003; Zemek, 2008) and time (Davis, 2009: Hobson et al., 2008). Three of four participants in my study had been left alone with students while their

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mentors were in their office, down the hall or simply not present. In Davis' (2009) research, he explored the impact of student teachers on the professional development of in-service teachers through the story of Nora, a capable and experienced music mentor of 4 student teachers. She states emphatically, "Taking on a student teacher requires time that can never be viewed as an opportunity to for the mentor to relax or abdicate responsibility" (p. 127). This is important for all mentor teachers to know. Furthermore, there is a question of legal liability which teachers, if they do not know this, should be made aware.

Teachers who engage in the art of mentoring need to know something about it beyond their own experience. Gina's use of her mentor's technique on her student teacher ended poorly for both of them. Ali did not participate in the university mentor program and readily admitted that she relied on certain aspects of her student teaching as a guide, but she also had a prior semester to get to know and work with her student teacher as an intern before student teaching. Having more time to develop their relationship made Ali's first mentoring experience seem "golden." The mentors in this study were able to support these student teachers reasonably well, but I wonder how much more effective the experience could have been for both mentor and mentee, had the mentors had more support?

If mentoring relationships are the most important, most influential, and most impactful on a student teacher's learning to teach (Clarke et al., 2014; Conway, 2002b; Davis, 2009; Draves, 2008a, 2008b, 2013; Glenn, 2006; Haack & Smith, 2000; Hobson et al., 2009; Killian & Wilkins, 2009; Palmer, 2018; Schmidt, 2008; Smith, 2003; Zemek, 2008) then more attention should be focused on the selection, pairing, preparation and

support of mentors in this role. Only one of the participants in my study acknowledged formal mentor training and she felt the most prepared for her role. She also had the most experience working with student teachers and therefore, knew more about what to expect and how varied the maturity, self-awareness, knowledge and skills, and confidence levels are for student teachers. In reality, student teachers are just as varied in confidence, skills and abilities as their mentors are.

One difference may their experience. Perhaps Nick was correct in describing the mentoring experience as one where two strangers are thrown together in an "arranged relationship" and expected to work it all out successfully in 16 weeks or less. What may seem like a daunting task can be remedied through purposeful selection, pairing and preparation for a successful relationship. Informing mentors about the process, the time commitment, and knowing how to ask deeper reflective questions are just some of the strategies and practices universities can share with their current and potential cooperating mentor teachers (Abramo & Campbell, 2019; Palmer, 2018; Stanulis, 2018). The benefit in helping mentors understand the art of mentoring is that at the same time the mentors are prepared to be effective, the student teaching experience can also be improved. Offering effective mentor seminars on campus or during state conferences may be a way to recruit potential mentors. In addition, university faculty could meet with school district representatives to develop professional development seminars on effective mentor practice or educative mentoring.

Effective mentors "model critical reflective processes for their student teacher by openly questioning their own practices, seeking multiple solutions to teaching problems and alternatives to given solutions" (Abramo & Campbell, 2016, p. 124) Effective

mentors view themselves as students, co-learners, learning alongside of their mentees and see the mentoring experience as not only a teaching opportunity but a learning opportunity as well. The practices of effective mentors are informed by their beliefs about learning as well as ideas based on personal practical knowledge which they pass on as "what works" (p. 178). Susie was always comparing her mentoring approach with student teachers to the relationship she had with her students in the classroom. She had participated in the university mentor program as well as taken a mentoring course with her school district. She felt very prepared to mentor and used many tools learned from her training to help guide her student teachers. The difference here is preparation. In the interviews with first-time mentors, I asked them, "how prepared did you feel when you learned you were going to mentor a student teacher?" Every one of them replied that they were not prepared. I think school districts and universities could offer preparation programs that incorporate effective mentoring approaches that meet the needs of music mentors. They might also consider offering a choice of programs that cater to first-time mentors, those with some experience and those with extensive experience. Priority in planning preparation programs could be given to the first-time mentors and those with experience who have not participated in any preparation programs.

In my study, the data showed that the rewards of mentoring are closely tied to student teacher growth and successful relationships and challenged by issues of time and student teacher readiness. Draves (2013) declares in her review of student teaching literature that mentoring relationships are a "determinate force in the growth and success of the student teacher" (p. 8). Mentor's individual identities affect their teaching and similarly, "student teacher form their identities by reflecting on their experiences and

emotional responses to situations and construct a narrative of themselves" (Abramo & Campbell, 2019, p. 123). Davis (2009) also asserts that relationships, not only the transfer of knowledge and expertise are the most essential to student teacher success.

All participants in my study reported that the success and growth of their student teacher was one of the greatest rewards. Nick remarked that he had to literally point out to his mentee her growth because she couldn't see it. herself He reminded her of the fact that she started at "ground zero" and ended up "putting on a concert." This was not only important for his mentee, but also a way he measured her success and growth throughout the entire mentoring experience.

All participants in this study reported enjoying the development of relationship between themselves and their mentee. Gina had a couple student teachers that she really struggled with mentoring. The relationship with her second student teacher shuts down completely because there was very little communication between them, and the student teacher refused to follow her written and verbal suggestions. Similarly, Hobson and colleagues (2009) found that failed relationships or those that were less successful were due to unrealistic expectations from one or both sides of the mentoring relationship, a failure or a breakdown of communication, as well as a loss of trust (Draves, 2008b). In her study, Draves reports that mentors preferred collaborative partnerships between mentor and mentee and believe both parties experience the most growth when were equal partner in the classroom (Draves, 2008b; Krueger, 2006 in Draves, 2013, p. 9). She also suggests that these positive influences on relationships result in clarifying personal and professional characteristics of the student teacher (rather than musical or educational characteristics) and foster open communication and collaboration between all members of

the student teaching triad (p. 9). Ali enjoyed a relationship few mentors get to have—one that spanned a complete year—where trust and respect and growth, learning and success took place. Nick and Susie both reported satisfaction upon seeing the success of their student teacher's improvement from "ground zero" (Nick's experience) to landing a job in Susie's district. One of the best plans for building collaborative and more powerful and reflective mentoring relationships would be to plan for a student intern to also be a student teacher in the same placement. The Met program (Awaya et al., 2003) has been extremely successful in this type of pairing, with mentors and mentees having a say in selection as well. As evidenced by Ali's pairing, and subsequent success, it would seem advantageous to make this a common practice whenever possible. Starting with practicum intern placements would also be another avenue for university coordinators of student teachers to explore other possible ways of recruiting future mentor teachers in the field.

The issues of time in this study reflected that of the research: there is never enough (Conway & Holcomb, 2008; Hobson, et al., 2009; Zemek, 2008). Arguably, eight weeks is not very long for student teachers to gain the skills and experience they need. Short of overhauling undergraduate music education programs there is not an easy answer to this quandary. However, making sure that both the student teacher and the cooperating mentor teacher are prepared for the experience would definitely make the best use of the length of time afforded them.

Thinking about preparation for both student teachers and mentor teachers as foundational may also address the personal time issues as well. Participants in this study were adamant about issues of student teacher readiness as being a detriment to the mentor

experience. Both Nick and Gina felt that at times their student teachers were not accepting the real-world reality of responsibility. "I'm preparing you to do my job," Nick told one of his mentees, "you have to take this experience seriously because your next step is getting a job and I'm going to have to recommend you—or not." Gina stated, "I'm not your parent, and it's not my job to tell you how to be an adult." Davis (2009) backs this idea up by asserting that student teachers must also be willing partners in the mentoring relationship, be committed and willing to give time to the learning relationships, just like their mentors. Student teachers can show their readiness for their role by understanding what is expected of them, keeping up with paperwork and alerting their mentor to deadlines for evaluations and meetings with the university supervisor. This give and take, and sharing of responsibility reinforces the symbiotic nature of successful mentoring relationships. Perhaps, like Hobson et al. (2009) suggest, finding ways to work these ideas into the student teaching seminars or even inviting mentor teachers to visit with undergraduates in their introduction to music education class or similar course, might be a way to plant the seeds of the mentoring process and practices well before students start their internships.

All the data in my study lead me to this final finding and realization: learning to mentoring is like learning to teach. It is a process that must be learned over time and with experience. Davis (2009) describes becoming a teacher is a holistic process, based on the education and development of the whole person. I believe the same could said about a person becoming a mentor, it is a holistic process. The mentoring relationship cannot be forced. Mentoring requires hard work and effort. Mentoring requires patience, perseverance, understanding, trust and respect for all who participate in it. In the last two

decades, researchers have pointed to mentoring as a worthy and rewarding experience for mentor and mentee (Abramo & Campbell, 2019; Draves, 2008b, 2013; Glenn, 2006; Haack & Smith, 2000; Hamilton, 2010; Palmer, 2018; Smith, 2003; Zemek, 2008). The participants in my study were very enthusiastic, excited and willing when they discovered they would be mentoring a student teacher for the first time. Yet, they were also tentative, fearful of not being prepared (which was true), and uncertain of the process. Both Susie and Gina had five or less years of teaching experience when they found themselves in their first mentoring situation. Neither of them mentioned asking the university supervisor for help or guidance—other than Susie reporting reading over the university handbook until it was almost memorized. We want mentors like Gina and Susie because they are master teachers, but more importantly, when they are armed with preparation and tools (strategies) for success, they can be the important, influential, and impactful positive force in shaping the next generation of music educators.

This does not mean that every mentoring situation is going to be easy, successful and "golden"—there are going to be challenges because we are dealing with people, individuals who have formed beliefs and practices along their education and teaching journey. Gina could not have anticipated her first mentee being so unprepared. Preparation for and being aware of possible different degrees of readiness in student teachers may have helped guide her words and actions when met with these deficiencies in her student teacher. With preparation, Ali and Nick may have been better equipped with communication and reflection tools and strategies to better elicit positive and deeper reflective responses from their student teachers. Susie's hesitance to find balance in when and how to "let go," and in giving her student teachers' more autonomy and freedom to

innovate, may be realized through support of peer mentors in her district or through connections at the university.

Some of the language used by the mentor teachers in this study may seem disturbing and scary. When two mentor teachers use language like "jump on a kid" or "sugar-coated razor blades," what is it saying about how we think about our students? Davis' (2009) furthers this idea by saying that teachers "know their lives in terms of stories—stories they live and stories they tell" (p. 115). Teachers are like characters in their own stories of teaching. Mentors need to make sure they tell stories with positive language that is respectful of their students and does not demean or diminish them. What mentors say and do carries weight and has lasting effects.

Abramo and Campbell (2019) suggest that "strict criteria that focus on choosing effective mentors who are already familiar with contemporary learning theories, role of context, narrative and critical reflection may be unrealistic or impossible" (p. 126). However, the researchers suggest that an initial action in the selection process might include an inventory of a mentor's past practices and openness toward educative mentoring.

Educative mentors are those who "attend to beginning teachers' present concerns, questions, and purposed without losing sight of long-term goals for teacher development" (Feiman-Nemser, 2012, in Abramo & Campbell, 2019, p. 254). They interact with student teachers in ways that foster inquiry, cultivate skills and traits and help mentees to learn in and from their practice. Educative mentors use their knowledge and expertise to assess mentees, creating opportunities and conditions "that support meaningful teacher learning in the service of student learning" (p. 254). Abramo and Campbell (2019) assert

that "educative mentoring possesses a strong conceptual fit with teacher educations programs that place the student teacher-learner at the center of the educational process and view learning to teach as a transformative matter of understanding, developing, and using oneself effectively" (p. 172). I totally agree with the researchers and posit that educative mentoring may be the impetus of change for teacher education programs, university mentor programs and school systems as well. The researchers present a mentor framework in their 2019 study that can provide teacher educators with ways to refocus their mentoring programs and provide more directives for the present and future mentors with whom they work.

Recommendations for Future Research

While conducting this study and writing the data analysis, I was troubled by a seemingly innocent comment made by one participant that made me pause: how does gender play into the dynamics of mentoring? Having mentored more than a dozen student teachers in my tenure, I realized that not one of them was male, and although I worked with several male student teachers as their university supervisor, the idea of gender differences playing a role in mentoring piqued my interest. Spending more than a decade thinking about all aspects of mentoring has made me even more passionate about mentors, mentoring, and the mentoring experience.

Another study (Palmer, 2018) discussed mentor relationships and the degree to which friendships were formed and lasted beyond the student teaching experience and the how these relation-friendships made a difference in keeping the student teacher in the profession. Thinking about mentor-student teachers relationships and student teaching, other researchers could explore the lived teaching experiences of former student

teachers—many of whom may still teaching—with questions like: Did your mentor keep in touch with you after student teaching? What does teaching music mean to you? What did you learn in your student teaching experience? How has your teaching changed over the years? What teaching approaches do you favor? What is something you have yet to learn about teaching and student learning? How did mentoring impact your teaching style? Have you gone on to mentor other music teachers—why? Or why not? What did you learn from being a mentor?

More studies need to be done regarding the specific needs of mentor music teachers: their practices, strategies, beliefs about mentoring, and the ways they construct their mentor relationship with their student teachers. Additionally, studies into the effectiveness of university mentor programs may need to be revisited. Educative mentoring is relatively new to those who work with student teachers and mentors in music education, and there is limited research about how student teachers benefit from working with educative mentors (Abramo & Campbell, 2019). Stanulis and colleagues (2018) suggest it may be prudent for research to explore how specific models of professional development can prepare mentor teachers to enact mentoring practices in educative ways. This may be especially important for content areas in the arts. Research could also explore whether an educative approach to mentoring would be effective with student teachers that struggle.

Final Words

After reading many studies about the preparation, selection, and practices of mentors, and all the ways mentors can effectively work with student teachers, I kept coming back to one study that I remember reading almost 20 years ago. In reading it

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again, it seemed to amalgamate all the definitions regarding the nature of mentoring:

Smith (2003) maintains that effective mentoring is *intentional*, proactive and facilitated

through time and experiences (p. 107). Effective mentoring is *Nurturing* (encourages

growth and maturity) and builds a relationship of collaboration and care. Mentoring is

Insightful--which includes the powerful discovery of one's mistakes and learning from

them (a necessary experience). Trying and failing is a normal and necessary part of

learning to teach. Mentoring is *Supportive, Protective and Affirming.* Mentees must be

open to suggestions, observations and instruction offered by a mentor who uses practices

that are healthy, supportive, and safe. Mentors should encourage and affirm the strengths

of the mentee through words and actions (p. 111). Last, mentors need others who will

offer continuing support so that mentors can grow and develop personally and

professionally.

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APPENDIX A

INVITATION TO PARTICIPATE

INVITATION TO PARTICIPATE

Date:

Dear music mentor teacher:

I am a graduate student studying with Dr. Marg Schmidt in the Music Education Department at Arizona State University. I am conducting a research study to explore the experiences and perceptions of mentor music teachers. I want to know how music mentor teachers (like you) describe their mentoring experiences with a student teacher, what types of mentoring support (if any) do you seek and from what sources, and how you understand the role of mentor teacher within the student teaching experience.

Because you are currently working with a student teacher for either 8 weeks or 16 weeks in the coming semester, I am inviting you to participate in this study.

Three individual interviews will be conducted at your convenience. These interviews will be audio and/or videotaped either on my computer or iPhone with your permission. If you do not wish to be audio or videotaped or both, please let me know. You can also change your mind once the interview starts. The preliminary data will be saved as a sound file, then transcribed by me and given to you to check for clarity and accuracy. All video and sound files will be erased by the end of May 2019. Mentors working with student teachers for 8 weeks or more are invited to participate.

Your participation in this study is voluntary. There are no foreseeable risks or discomforts to your participation. If you choose not to participate or to withdraw from the study at any time, there will be no penalty.

While there are no direct benefits for you if you choose to participate, the opportunity to reflect on practice—both collectively and individually--may be helpful to you should you choose to mentor a student teacher in the future. The data gleaned from this study will also help inform music education teacher preparation practices, mentor preparation and practices, and suggest a collaborative group as an informal way to support mentors in the field. Your story may also benefit other mentors or those music teachers thinking about mentoring a student teacher.

In order to protect your confidentiality, your name, your student teacher's name, your school, and any other identifying facts will be removed from all data so that you cannot be recognized as a participant. Your responses will be identified only by a pseudonym. The results of this study may be used in reports, presentations, or publications, but your name will not be used.

If you are interested in participating in the study, please contact me at the address below. A short survey will be emailed to all who show interest in participation. At the

initial interview, you will be asked to give your verbal consent to be interviewed and your participation will serve as consent.

If you have any questions concerning the research study, please contact me mmvande1@asu.edu or Dr. Marg Schmidt, marg.schmidt@asu.edu. If you have concerns about your rights as a subject/participant in this research, or if you feel you have been placed at risk, you can contact the Chair of the Human Subjects Institutional Review Board, through the ASU Office of Research Integrity and Assurance, at (480) 965-6788. Please let me know if you plan to participate in this study.

Best Regards,

Marsha M. Vanderwerff
Doctoral Candidate, Music Education
School of Music, Herberger Institute
Arizona State University
Phone: (336) 509-1840 (cell)
Mmvande1@asu.edu or mvjazi3@gmail.com

APPENDIX B

INTERVIEW SAMPLE QUESTIONS

INTERVIEW SAMPLE QUESTIONS

First Interview: Background information

1. Tell me about your musical background: what prompted you to choose music?
2. What was your musical experience growing up? In school (elementary-middle-high)
3. What were some of your favorite musical experiences in college?
4. Why did you decide to become a teacher?
5. Did you have any practicum or field experience before student teaching?
6. Tell me a bit about your student teaching experience. What was that like?
7. How would you describe the relationship you had with your mentor teacher?
8. What were some of the challenges you had in your field experience?
9. What were some of the benefits or rewards from your field experience?
10. Where was your first job? Why did you accept that job?
11. How long have you been teaching? How long at this current position?
12. Have you worked with student teachers before? If so, how many?
13. If not, why did you become a mentor teacher?
14. How would you describe your mentoring role?
15. How did you prepare (if at all) to take on your mentoring role?
16. What is the most important thing about being a mentor and how you work with student teachers?
17. What are your top three goals for your student teacher? What do you hope they will accomplish?

Second Interview: Mid-term Mentoring feedback

1. How would you describe the mentoring process to this point?
2. Any challenges? If so, please describe. If not, why haven't any challenges arisen?
3. What do you feel is the most important factor in the relationship with your mentee?
4. In what ways do you feel that your mentee has grown in their teaching compared to the first days of the field experience?
5. Do you have a sense of responsibility in your role as a mentor?
6. What responsibilities do you place on your mentee? How have they handled this responsibility?
7. How do you provide feedback to your mentee?
8. How does your mentee deal with your feedback?
9. What strategies do you use to get your student teacher to reflect on practice? How effective is this in your opinion?
10. What do you wish your student teacher knew more about or knew how to do better at this point?
11. What has surprised you the most about working with a student teacher this semester? Why?

12. How would you describe your relationship with your mentee? What are the strengths and weaknesses of the relationship? How do you collaborate with your mentee?

Third (final) Interview: End of 8 weeks

1. What has been the greatest achievement in the mentoring process?
2. Do you feel you have grown as a teacher or in your role as a mentor? If so, how? If not, why not?
3. Do you feel that you have achieved the goals you set forth at the beginning of the field experience? If so, describe how this was accomplished. If not, what happened to cause these goals not to be met?
4. What three traits or characteristics define the role of mentor in your opinion? Do you possess these traits? What others do you having in addition to these traits you mentioned?
5. Do you think that 8 weeks is enough time to help a student teacher through the process of becoming a music teacher in your area of expertise?
6. Is there anything about the process this time that you wish were different?
7. If this is a new experience, how do you think it could be improved?
8. If this isn't a new experience, how does this experience compare to others you have had in the past? Is there anything, that could be improved, enhanced or done differently?
9. What has been the most rewarding part of this mentoring experience for you? Why?
10. What have you learned as a mentor?
11. How would you describe your relationship with your mentee? Is it stronger, the same, or weaker since mid-term? Why?
12. Describe one of your "aha" moments in the mentoring process? Why was this significant?

APPENDIX C

INTERNATIONAL RESEARCH BOARD APPROVAL

EXEMPTION GRANTED

Margaret Schmidt
Music, School of
480/965-8277
Marg.Schmidt@asu.edu

Dear Margaret Schmidt:

On 12/19/2013 the ASU IRB reviewed the following protocol:

Type of Review:	Initial Study
Title:	Mentoring the Mentors: Coffee and conversations within a collaborative mentoring group
Investigator:	Margaret Schmidt
IRB ID:	STUDY00000408
Funding:	None
Grant Title:	None
Grant ID:	None
Documents Reviewed:	• Consent form, Category: Consent Form; • MentoringMentorsProposal, Category: IRB Protocol; • SchmidtInterview_discussion questions.pdf, Category: Measures (Survey questions/Interview questions /interview guides/focus group questions); • Vanderwerff CITI training, Category: Other (to reflect anything not captured above); • Schmidt CITI training, Category: Other (to reflect anything not captured above); • Verbal script, Category: Recruitment Materials; • Invite to participate, Category: Recruitment Materials;

The IRB determined that the protocol is considered exempt pursuant to Federal Regulations 45CFR46 (2) Tests, surveys, interviews, or observation on 12/19/2013.

In conducting this protocol you are required to follow the requirements listed in the INVESTIGATOR MANUAL (HRP-103).

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APPENDIX D

PARTICIPATION CONFIRMATION LETTER

PARTICIPATION CONFIRMATION LETTER

        I am a graduate student under the direction of Dr. Margaret Schmidt in the Department of Music Education at Arizona State University. I am conducting a research study to learn about the experiences of mentor music teachers.

        I am inviting your participation, which will involve three individual interviews each lasting between 45 minutes to an hour. You have the option to keep a journal to record important ideas and events that may occur during the mentoring experience which you may share with me at the end the of the semester. You have the right not to answer any question, and to stop participation at any time.

        Your participation in this study is voluntary. If you choose not to participate or to withdraw from the study at any time, there will be no penalty, and it will have no effect on your role as a mentor for ASU student teachers.

The potential benefits to participants in this study are: reflecting on individual mentoring practices, sharing experiences (good and bad); discussing potential and current problems, strategies, or highlights of the mentoring experience; discussing rationales for teaching, mentoring, and learning in the music classroom; having a clearer understanding of the mentoring role; and exploring how understanding this role may support the mentoring experience. Future mentor music teachers may benefit from the information collected. The outcomes of this study may inform future mentor music teachers in preparing to mentor student teachers as well as teacher educators who recruit, prepare, and support music mentor teachers and students teachers in the field. There are no foreseeable risks or discomforts to your participation.

Your responses will be confidential. Once interview data are gathered, participants will be assigned a pseudonym, and all identifying information (name, school, location, etc.) will be removed. Only Dr. Schmidt and I will have access to data in this study. Data will be stored on my password protected computer external hard drive, and thumb drive. All data for this study will be destroyed at the completion of the study. The results of this study may be used in reports, presentations, or publications but your name will not be used.

        I would like to audio record or video record this interview. The interview will not be recorded without your permission. Please let me know if you do <u>not</u> want the interview to be recorded; you also can change your mind after the interview starts, just let me know.

        If you have any questions concerning the research study, please contact the research team at: <u>mmvande1@asu.edu</u> or <u>marg.schmidt@asu.edu</u>. If you have any questions about your rights as a subject/participant in this research, or if you feel you have been placed at risk, you can contact the Chair of the Human Subjects Institutional Review Board, through the ASU Office of Research Integrity and Assurance, at (480) 965-6788. Please let me know if you wish to be part of the study.

        Your signature below indicates that you consent to be a part of this study.

_____ _____ _____
Participant's Signature   Printed Name   Date
Your signature below indicates that you consent to be audio/video recorded.

_____ _____ _____
Participant's Signature   Printed Name   Date