A CASE STUDY OF THREE COOPERATING TEACHERS
IN ART EDUCATION

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by
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The student teaching practicum is an important phase of a teacher education program. During the practicum, a dynamic relationship develops between the university, the cooperating teacher and the student teacher. After a review of literature a need was seen for examining this relationship from the cooperating teacher’s perspective. In this study, the researcher sought to reveal what professional teachers saw as benefits to them for their participation in the role of cooperating teacher for students in art education student teaching programs.

To gain an understanding of what the perceived benefits were for art cooperating teachers, the researcher conducted a qualitative case study through interviewing three participants who had all served as art cooperating teachers for a large northeast Ohio university’s art education department. Responses to the open-ended questions conducted at the semi-structured interviews were coded for content analysis. Findings from the study reveal benefits, drawbacks and suggestions drawn from the data collected. It was concluded at the end of the study that art education cooperating teachers who serve this large northeast Ohio university gain societal, personal and concrete benefits, learn from their student teachers and achieve professional development through participation in the program. Suggestions for improvements in the student teaching practicum are given as well as implications for future research.
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CHAPTER I
INTRODUCTION

Student teaching is an unequivocal experience in teacher training programs. During this phase of training, preservice teachers face first hand the day to day workings of a school teacher. Student teachers act as understudies to inservice teachers, otherwise known as cooperating teachers. The relationship between student teachers and cooperating teachers can be thought of as a form of mentorship, where the cooperating teachers are the mentors and the student teachers are their protégés.

Mentoring can be broadly defined as an interpersonal relationship where the mentor provides support, direction, and feedback to a protégé. This can be seen in many relationships: teacher/student, craftsperson or artist/apprentice, coach/athlete, actor/understudy, doctor/resident, and parent/child. Garvey (1994) set out that the role of the mentor is to: (a) “provide objective and trustworthy support for the participant in an unthreatening environment,” (b) “highlight how learning opportunities can be grasped through tasks and relationships with other individuals,” (c) “encourage and stimulate,” (d) “help to resolve issues arising from applying learning” and (e) “reinforce the self-confidence of a participant who may be experiencing difficulties” (p. 21). These roles are undertaken to help the protégés learn more about the life topics for which they are being mentored, as opposed to trying to learn through self-exploration, classes, books, or other means. Hale (1999) found that mentoring provided the development of skills that training courses alone failed to provide for protégés. Mentoring, he concluded, offered a missing link between formal training and real-life experience.
Today, mentoring relationships exist across the employment board. Articles on mentoring relationships can be found in the sciences, industry, commercial and retail markets, nursing/medical occupations, law agencies, service industries, education, and businesses. A mentor is like having a personal trainer for a career, someone to guide, someone to show the ropes, someone to challenge, someone to help and support. Having another person to show the ways of life and to make one better is one of the most valuable resources to have in the world. Russell and Adams (1997) even noted that national television advocated mentoring with advertisement and toll free hotlines to discuss becoming a mentor or protégé. Life coaches have also become a popular way of experiencing new life stages from getting into college to finding a career to starting a family and so on.

The idea of mentoring is traceable across time. Even in the days when the Bible was written, there was allusion to this special relationship. Proverbs 27:17 reads, “As iron sharpens iron, so one man sharpens another” (Holy Bible: New International Version, 1984). Garvey (1994) and Russell and Adams (1997) pointed out that the mentoring relationship can be traced back to Greek mythology. Both referred back to *The Odyssey of Homer*, a classic Greek story, where the term mentor first originated. Some of the points about mentoring that Garvey made in reference to *The Odyssey of Homer* include: (a) “a mentor relationship is challenging and developmental,” (b) “the mentor often has greater or different experience and knowledge,” (c) “mentors need to invest time in their mentees and know when to withdraw,” (d) “mentors may intervene on the mentee’s behalf,” (e) “mentors are often but not always older than mentees” and (f) “trust is a key element” (p. 20). These are important aspects to keep in mind when investigating the
mentoring relationship, no matter what career field is being studied. This particular study focused on the field of art education and the mentoring that takes place with art education in schools.

Mentoring in Schools

Mentoring relationships exist not only between the teachers and students within schools, but also amongst the teachers themselves. Today’s teachers who are graduating from teacher training programs in Ohio are required to have a mentor during their first year in the field. This mentoring relationship is expected to help ease the new teacher into the initial year of teaching in a school, void of college/university supervision. At the conclusion of this program a state appointed examiner observes the new teacher in the classroom that results in a pass or fail of the Praxis III exam. Entry year teachers who fail have opportunities to redo their observation and are sometimes required to take more college coursework. Once an entry year teacher passes s/he is promoted to the next level of the licensure process moving from a two-year provisional license to a five-year professional license.

Another relationship that involves mentoring in the schools rests in the preservice teacher programs. All 50 states require student teaching as part of the preservice program where a license or certificate is issued (Ganser, 1996; Koskela & Ganser, 1998). Students from colleges and universities across the country are assigned to cooperating teachers in public or private schools. These student teachers are placed in classrooms that embody the specifications of the intended licensure or certification. Student teachers spend a
varying amount of time in the classrooms, but the overarching aim of the practicum is to link theory with practice and learn how to become a full-fledged teacher.

Purpose of the Study

As noted above, the mentorship is fundamentally set up for the protégé and as Hale (1999) observed, “It is easy to fall into the trap of assuming mentoring is mainly for the benefit of the mentee” (p. 78). Tatel (1996) discussed a “hidden opportunity” (p. 48) for cooperating teachers when supervising student teachers. The major purpose of this study was to find out about and identify these hidden opportunities for cooperating teachers by interviewing cooperating teachers involved in preservice art education from a large northeast Ohio university. I believe that cooperating teachers do gain benefits in hosting student teachers and I sought to shed light on those benefits, particularly for art cooperating teachers. It is important for cooperating teachers to realize how much they might benefit from having a student art teacher. In this sense, art cooperating teachers can make realizations about and set goals for themselves that will enhance their experiences in mentoring a preservice teacher. Proof of these benefits will also hopefully persuade more art teachers to serve as cooperating teachers for those just entering the field. These prospective cooperating teachers have the potential to play an important role in the future of art education.

The field of art education is generally limited in terms of research for this topic. This study was conducted to help further investigate the development of the field in relation to the mentoring relationship in preservice art education. Upon a review of the
literature a need was seen for further study of the relationship between the cooperating and student teacher in the art classroom because little research exists that covers the specific topic of cooperating teachers and student teachers in the art room. Even fewer projects can be found that focus on the cooperating teacher’s view of the experience for themselves. By researching this topic, I hoped to expand the field of knowledge of art education, providing preservice programs with information that may lead to greater understanding and possible reforms that will benefit all involved.

During my own student teaching experience in art education, for example, I felt and heard from my cooperating teachers that they were learning a lot from me. One of my cooperating teachers learned valuable metalsmithing skills. She was hired under emergency conditions, and was given a jewelry class to teach. Up until I arrived, she had focused the students’ work on enameling, of which she was familiar. I came into the classroom and showed the students, and my cooperating teacher, how to rivet, solder, bezel, set stones, and do many other metalsmithing skills. I left handouts and lesson plans behind so that my cooperating teacher could continue to benefit from the knowledge I demonstrated in her classroom.

My other cooperating teacher expresses each time I talk to her how much she learns from all of her student teachers. She continues to serve as a cooperating teacher to many art education students today. She has greatly influenced me to pursue this study. This teacher also mentored a student from a local high school who wanted to be an art educator. This high school student was there when I did my student teaching, and I was able and excited to act as her mentor. I am still in contact with this student who is currently pursuing a Bachelor of Arts degree in art education.
One of my main concerns that provoked this study rests with the limited amount of cooperating teachers available to art education students at this large northeast Ohio university. Being around the university art education program long enough, I have heard time and time again that there are not enough placement sites for the student teachers. It happens very rarely, but some student teachers are left without a placement until the day before they are to begin, and a few wait even longer and one or two have even stayed at one site for the entire semester. These student teachers are denied the advantage of teaching at two different sites, as the program intends. Those teaching at multiple sites, with multiple cooperating teachers, experience a wider range of circumstances and teaching philosophies that help them to prepare for their unforeseen future classrooms. I wondered why, out of all the surrounding schools, there were not enough placements for the university students. I hoped to uncover benefits that will cause those who are declining to host student teachers to reconsider being a part of this important phase of preservice art education.

The following were the primary research questions I investigated during this study:

1. What do art cooperating teachers perceive as benefits in hosting art student teachers from this large northeast Ohio university?

2. What do art cooperating teachers learn from the large northeast Ohio university’s art student teachers in the classroom?

3. How can art cooperating teachers achieve professional development by hosting art student teachers from this large northeast Ohio university?
Limitations of the Study

Although I wanted to be able to extend this study to all art cooperating teachers, I realized that my selection of this large northeast Ohio university’s art cooperating teachers limits my study to art cooperating teachers who wish to host art student teachers from this particular large northeast Ohio university. This study included three cooperating teachers who have served or were currently serving for this large northeast Ohio university Art Education Department who agreed to be interviewed.

The study is also limited by the memories of the cooperating teachers in their reconstruction of their experiences. Some interviewees had more recent experiences with student teachers, with a fresher memory, while others have had a sabbatical from their service as a cooperating teacher. Either way, it should be noted that the major source of data is from the cooperating teachers’ recollections, and the accuracy of the actual events that took place with student teachers may not be fully discovered due to the recreation of these events through interviews.

Definitions of Terms

The subsequent definitions were developed as a basis for this study:

1. **Cooperating teacher**: An inservice teacher who directs the performance of a student teacher in his/her own classroom and to his/her own pupils; may also be called a mentor teacher.
2. **Student teacher**: A college student seeking a degree in education who is assigned to a student teaching practicum. May also be referred to as a preservice teacher, teacher candidate or protégé.

3. **Student teaching practicum**: A semester in which a preservice teacher spends time in a public or private school, gradually taking on the responsibilities of a full time teacher, for several consecutive weeks. The preservice teacher comes to this experience with expectations of learning to become a full-fledged teacher.

4. **Mentoring**: An interpersonal relationship where the mentor provides support, direction, and feedback to a protégé. Typically the mentor is considered a master of the entailing life topic and the protégé is inexperienced. At this university a minimum teaching experience of three years is required. In this study, the life topics were grade school art education and learning to become an art teacher.

5. **Professional development**: The continued education and training of teachers.

6. **Learning**: Acquiring new knowledge or skills.

**Summary**

This chapter presented an overview of mentoring in general terms and narrowed the focus down to mentoring in schools, specifically down to the cooperating teacher/student teacher experience. The chapter further covered the study’s purpose of finding benefits for art cooperating teachers hosting student teachers and my rationale for
becoming intrigued by and pursuing this study. The main research questions were outlined along with the limitations and definitions prescribed for this study.

Chapter Two covers a significant amount of research related to mentoring and the cooperating teacher/student teacher relationship. This review of literature includes the relationship of the cooperating teacher with the university, the role of the cooperating teacher, the drawbacks and benefits of serving as a cooperating teacher, and literature pertaining to art education and the cooperating teacher/student teacher relationship.
CHAPTER II
REVIEW OF LITERATURE

The preceding chapter examined an overview of the mentoring relationship and described the purpose of the study. In this chapter, a significant amount of literature that exists to describe the student teaching process is reviewed. The literature includes topics such as preparation, training, supervision techniques, roles, responsibilities, communication, drawbacks, and benefits involved in the student teaching practicum. This literature review was done to provide a basis for investigating the perceived benefits an art cooperating teacher received as a result of hosting an art student teacher.

An Overview of the Cooperating Teacher

A cooperating teacher is a mentor, coach, supporter, and evaluator (Susi, 1992). Other terms used to describe the cooperating teacher are mentor teacher, mentor, or associate teacher (Langdon, Weltzl-Fairchild, & Haggar, 1997). A mentor is “taken to be the classroom teacher who takes most of the responsibility for the preservice teacher’s professional and personal welfare within a subject department” (Fletcher, 1998, p. 110).

Some universities offer training for cooperating teachers. Giebelhaus and Bowman (2002) developed a quasi-experimental study, and Kahn (2001) and Rikard and Veal (1996) used interviews to study the impact of training on cooperating teachers. All three studies found that the training of cooperating teachers had an important impact on student teachers because cooperating teachers knew what was expected of them and they
knew how to go about supplying what the student teachers needed. Ramanathan and Wilkins-Canter (2000) found that although supervisory preparation was helpful, cooperating teachers claimed that training as a requirement would be unpopular. Reitzammer (1991) also studied the training of cooperating teachers which took the form of small seminars, workshops, or formal courses. Overall though, Langdon et al. (1997) found a lack of understanding from the university towards the cooperating teacher in regards to the amount of work that these classroom teachers were putting in the student teaching experiences. Cooperating teachers also felt alienated from what was happening at the university level and wished that there was more communication. Koster, Korthagen and Wubbels (1998) covered the functions of the cooperating teacher but focused on what was left for the university instructors to cover after the cooperating teachers did their part.

A growing need exists for student teaching placements because many states across the nation are requiring mentorship programs as a part of the licensure requirements, and many of the teachers who are good at being a cooperating teacher are being pulled into these mentorship programs rather than serving in preservice education programs (Ganser, 2002). Even in 1979, Kaplan suggested a shortage in the supply of cooperating teachers. This need is felt nationwide, as all 50 states require student teaching for licensure or certification (Ganser, 1996; Koskela & Ganser, 1998). Some states require training for the cooperating teacher (Ganser, 2002), thus emphasizing the importance of this cumulative event in a preservice teacher’s education. National and state plans desire public schools and their teachers to take a larger part for collaboration in teacher education because they recognize the important role schools and teachers play
in preservice teacher training (Kahn, 2001). Most cooperating teachers already serving in the preservice program are career teachers who make “a significant investment in teaching” (Applegate & Lasley, 1982, p. 17). Reitzammer (1991) found that the selection of cooperating teachers was typically based on recommendations of principals, years of service, and the teacher’s desire to participate in the preservice program.

Cooperating teachers serve because they feel “a professional responsibility to provide a good placement for new teachers” (Tjeerdsma, 1998, p. 225) and a need to “give something back to the profession” (Hynes-Dusel, 1999, p. 2). Koskela and Ganser (1998) construed that cooperating teachers feel that they make a significant contribution to the teaching field. Cooperating teachers think of hosting a student teacher as a way to get input into the future of teaching. Conceptually, they believe it is a privilege to work with student teachers (Anglin, 1991). Being selected as a cooperating teacher can be seen as a reward, a status recognition for good teaching (Anglin; Sandholtz & Wasserman, 2001). Serving as a cooperating teacher is also personally and professionally gratifying (Kahn, 2001; Kaplan, 1979), and “should be regarded as part of a professional vision of teaching” (Fletcher, 1998, p. 112). Likewise, many of the teachers who served as participants in these studies saw their role as a significant contribution to the future of the teaching field.

Professional Development Schools

Professional development schools (PDS) are being created to meet the needs of preservice education programs.
A PDS is an elementary, middle, or high school that focuses on high quality education for diverse students and works in collaboration with a university to serve as an exemplary site to prepare preservice teachers, to continue the professional development of experienced educators and related personnel, and to provide continuous inquiry into action research in the classroom. (Mayers, 2002, p. 63)

Studies have been done inspecting the costs and benefits of the PDS program (Bullough, Birrell, Young, Clark, Erickson, Earle, Campbell, Hansen & Egan, 1999; Johnston, Wetherill & Greenebaum, 2002). Carnes and Schwager’s study (2000) sought to identify and assess the impacts of rewards and reward structures for mentors and university faculty involved in a PDS. Cobb (2000) focused an investigation on the attitudes and opinions of those involved with the PDS to examine the effectiveness of the setup. Awaya, McEwan, Heyler, Linsky, Lum and Wakukawa (2003) concentrated on the journey of a mentor teacher as it related to a new setup within their teacher education program where mentors and student teachers in the Master of Education in Teaching Program chose to work with one another rather then simply being matched by people at the university.

Brink, Laguardia, Grisham, Granby, and Peck (2001) studied the efficacy of the PDS, concentrating on the impacts of the program on mentor teachers, K-8 students and the schools. They found that student teachers had a positive impact on mentor teachers, had positive contributions on students in terms of academic and social development, and had a positive impact on the whole school. Student teachers helped their cooperating teachers by providing them with professional development, gave them increased time for other activities and helped their self image. Student teachers impacted the children they came into contact with by providing individualized instruction and enhanced curriculum
and brought in new skills. Student teachers were also found to improve the climate and activities of the school. They came to the conclusion that the cost of implementing and sustaining the program is outweighed by the benefits inherent in the program. In an earlier study, Clinard and Ariav (1998) found similar benefits in the PDS program, focusing on the mentor teacher. Mayers (2002) described the workings of a supervisor in a PDS. Sandholtz and Wasserman (2001) studied the problems, benefits and the overall evaluation of both the PDS and the traditional program, and found that regardless of the program, similar benefits were gained.

The Role of the Cooperating Teacher

Research conducted on the effectiveness of cooperating teachers examined the advice and communication from the cooperating teachers as well as their supervisory styles. Dunn and Taylor (1993) looked at the nature of cooperating teacher advice. They found that cooperating teachers, regardless of years of experience, were not reflective enough in their advice. Cooperating teachers in this study offered more specific solutions to problems, rather than letting the student teacher reflect and implement their own ideas. Clarke (2006) arranged for cooperating teachers to contemplate the reflections offered to their student teachers after viewing pre and post-observations interviews with student teachers that were taped. Clark used the cooperating teachers’ contemplations to methodically survey the nature and substance of the reflections.

In 1997, Gilman inspected the effectiveness of journaling between student teachers and cooperating teachers. She found that the experience created an avenue for
open communication between the cooperating teacher and the student teacher and that it raised the level of consciousness of the teaching capabilities of both parties. Justen, McJunkin, and Strickland (1999) studied the supervisory beliefs and found that the indirect method was most prevalent amongst cooperating teachers. The indirect method gives the student teacher liberty to explore their own solution and make their own decisions, with the cooperating teacher acting as a guide and encourager, rather than the giver of solutions. Developing independence and problem solving skills in the student teacher is the main aim of this supervisory method. Miller, Hudson, and Lignaganis/Kraft (1992) provided a time analysis of cooperating teacher activity noting that supervision and planning took the most time, and within supervision the most time was spent observing and giving feedback.

Caruso (1998) investigated the different stages that cooperating teachers go through as they work with student teachers through surveys completed and journals kept by cooperating teachers. He came up with six stages. The first is anticipation/excitement because they know little about the student teacher and are curious to find out more about the student teacher and how everything will work out in the cooperating teacher’s classroom. Phase two is confusion/clarity where the cooperating teacher has a first impression of the student teacher. The cooperating teacher must decide at this point how to handle the relationship taking into account the ability and readiness of the student teacher. On-stage/back-stage is the third phase in which the cooperating teacher actually models the teaching business for the student teacher. The student teacher also begins to take over classes at this point. The fourth stage Caruso labeled letting go/hanging on where the cooperating teacher either lets the student teacher fly or they hang on to their
own classes because they feel the student teacher cannot handle the responsibility of the classroom.

The fifth stage, co-teacher/solo teacher occurs as the student teacher becomes more of a team teacher with the cooperating teacher, and is allowed more freedom and responsibility. Loss/relief is the final stage in which the cooperating teacher is sad to see the student teacher leave, yet is relieved at the same time to have complete ownership over their classroom once again. Caruso hoped that recognizing these stages would help cooperating teachers better understand their position and provide assurance and comfort during troubled times knowing that they are not alone in the process. In 2000, Caruso overlapped the cooperating teacher stages with his earlier research about the different developmental stages a student teacher experiences. He determined that both parties moved through general, similar stages. Caruso wanted to clarify the relationship in the student teaching practicum to aid further discussion for those who are central in the student teaching practicum.

By listening to cooperating teachers, researchers can gain much insight. According to Kahn (2001), many cooperating teachers expressed that no one had asked them about their experience as a cooperating teacher before his study. Hynes-Dusel (1999) also studied the perceptions of cooperating teachers, using their responses to suggest changes in the preservice program for physical education. The two main recommendations that came from the study were to make the student teaching practicum longer than a semester and to have internships for the preservice teacher preceding the student teaching practicum.
Research exists that examines the effect the mentor has on the mentee’s work, but little has been written on the effects of the mentee on the mentor (Fletcher, 1998). Hawkey (1996) documented, in a journal format, his experiences as a student teacher. Lemma (1993) studied the reflective practices of the cooperating teacher and the different effects the various practices had on student teachers through case studies. She found that student teachers had to ask for assistance or feedback from their cooperating teachers. Applegate and Lasley (1982) found that cooperating teachers expected skill proficiency, and failed to realize that student teaching was a growing process.

The literature also provides suggestions of what cooperating and student teachers should do. McWilliams (1995) gave several recommendations to both the cooperating and the student teacher. Among the suggestions, they proposed looking at the relationship as a partnership in education, encouraging risk-taking and exploiting the possibilities, and setting realistic goals. Lemma proposed that training should be used to help cooperating teachers better define their role and to promote the use of reflection in the student teaching practicum. In addition to the training, she advised the university to develop meaningful partnerships with the cooperating schools.

McJunkin, Justen, Strickland, and Justen (1998) studied student teachers’ preferences for the cooperating teachers’ supervisory style, and found that a collaborative style was preferred. The collaborative supervisory style includes shared ownership in problems and decision-making. Scantlebury, Johnson, Lykems, Clements, Gleason and Lewis’ study (1996) reinforced the well-recognized assumption that the cooperating teacher greatly influences the student teacher.
Drawbacks of Being a Cooperating Teacher

Studies have been conducted to show the problem areas the cooperating teachers experience as they work with student teachers (Applegate & Lasley, 1982). Koerner (1992) looked at what the effects were of having an adult learner in the classroom. She found the following major problem areas: interruption of instruction, displacement of the teacher from a central position in the classroom, disruption of the classroom routines and rhythms, breaking the isolation of the classroom teacher, and shifting of the teacher’s time and energy to the instruction of the student teacher from regular classroom duties. She also found that cooperating teachers reported a feeling of invasion of privacy, that discomfort and jealousy existed, especially when the students preferred the student teacher over their regular classroom teacher, and that the cooperating teachers are more comfortable when they are back in control. Likewise, Sandholtz and Wasserman (2001) found similar problems: disruption of classroom management and discipline, displacement of central role in classroom, interruption of instruction program, invasion of autonomy and privacy, dealing with weak student teachers, criticism of teaching by student teachers, shifting of time and responsibility to instructing student teacher, personality conflicts, overload of responsibilities, and uncertainty of cooperating teacher’s role.

Time appears to be one of the most prevalent problems in the cooperating teacher’s day. Brink et al., (2001), Duquette (1998), Hamlin (1997), Hanes and Schiller (1994), Kaplan (1979), and Mayers (2002) all reported that time was a major constraint for a cooperating teacher. “Teachers who accept the responsibility of working with
student teachers are expected to carve out time from an ever-diminishing schedule and energy from a depleting source of strength” (Kaplan, 1997, p. 63). Cooperating teachers also reported an increase in workload (Carnes & Schwager, 2000). Between the workload and time devoted to the student teacher, Clinard and Ariav (1998) testified that cooperating teachers have little time to consider how working with a student teacher can be beneficial to them and their teaching.

Other problems reported include: being disappointed or embarrassed by the student teacher (Caruso, 1998), having difficulty handing the classes over to the student teacher (Tjeerdsma, 1998), the student teacher not covering as much material as the regular classroom teacher would have (Brink et al., 2001), and negative past experiences from hosting student teachers continuing to haunt the cooperating teacher (Hanes & Schiller, 1994). Susi (1992) also found that many teachers have “difficulty communicating the conceptual basis for their routine instructional practices and classroom management policies” (p. 46) making it difficult to effectively convey purposeful ideas and justification to the student teacher. Bunting (1988) found that there were no dramatic changes in the attitudes of cooperating teachers about teaching after working with a student teacher.

Benefits of Serving as a Cooperating Teacher

Studies have been executed that investigate the change of beliefs, practices and perceptions in cooperating teachers after supervising a student teacher (Arnold, 2002). Perl (1980) set out to discover how cooperating teachers could benefit more from having
a student teacher. He found that cooperating and student teachers felt that the materials
the student teachers developed were of high quality and beneficial to the classroom
students. He suggested that student teachers should leave their teaching materials behind
for the cooperating teacher to use later. Graham (1993) also sought to discover
reciprocity in the student teacher/cooperating teacher relationship. She found the
relationship to contain many benefits for both parties and to be a complicated, dynamic
occurrence. Many such studies have set out to do this. One of the obvious benefits to
having a student teacher in the room is an extra set of hands (Koskela & Ganser, 1998;
Langdon et al., 1997). Graham (1993) and Mayers (2002) noted the improved student to
teacher ratio with the inclusion of a student teacher. Schools “gained unpaid staff who
contribute a great deal to the life of the school” (Duquette, 1996, p. 75). One teacher
benefited from the input and help received from the student teacher during a new
classroom situation (Caruso, 1998).

Revitalization and Reflection

Another benefit cooperating teachers received was a sense of revitalization. The
placement of a student teacher in a school was “beneficial to the children and stimulating
to the entire staff” (Kaplan, 1979, p. 62). Teachers gain energy and enthusiasm from the
student teachers (Anglin, 1991; Clinard & Ariav, 1998; Duquette, 1996; Hamlin, 1997;
Koskela & Ganser, 1998; Langdon et al., 1997; Sandholtz & Wasserman, 2001; Spencer,
1990; Tjeerdsma, 1998). Arnold (2002) found that having a student teacher in the
classroom was professionally invigorating to cooperating teachers and boosted their
level of confidence about their own teaching skills. She also established that the relationship forced cooperating teachers to be better prepared and organized in order to assist student teachers. The hosting of a student teacher caused one cooperating teacher to be “encouraged and confirmed in [his] profession” (Hamlin, 1997, p. 84).

Perhaps one of the most important benefits uncovered by research concerning cooperating teachers is the amount of reflection that takes place when a student teacher becomes part of the classroom scene (Arnold, 2002; Caruso, 1998; Clarke, 2006; Clinard & Ariav, 1998; Duquette, 1996, 1998; Ganser, 1996; Hamlin, 1997; Sandhotlz & Wasserman, 2001; Tjeerdsma, 1998). In Bullough et al. (1999), one teacher stated it simply by saying, “I think more about what I am doing” (p. 385). Another teacher stated that hosting a student teacher “gave me a lot of insight as to why I do the things I do” (Hynes-Dusel, 1999, p. 2). Spencer (1990) stated that “having a student teacher has always proven a sure thing for learning more about myself” (p. 61). “I have also been able to learn from her mistakes” (Hamlin, p. 82).

Graham (1993) found that having a student teacher made demands on teachers that forced them to think about what they were doing. The student teacher provided a mirror in which teachers reflect about the self as a practitioner, about the teaching professional (what being a professional educator requires), and their short and long term goals, as well as re-examining organization, materials and instruction (Koerner, 1992). Hamlin’s study (1997) uncovered teachers reflecting about their current teaching practices more with a student teacher in the classroom. Cobb (2000) and Ganser (1996) saw teachers reflecting about their behaviors and philosophies and Graham (1993) came across teachers who were reconsidering their beliefs and values. Arnold (2002)
discovered herself rethinking her classroom arrangement and came up with a better arrangement for her room while thinking it over with her student teacher. Brink et al. (2001) referenced a teacher who said that having a student teacher caused her to clarify her thinking because she was accountable to the student teacher. This reflection came from daily relations with the student teacher through observation, discussion, and other interactions. Student teachers were “asking a lot of questions-this sen[t] our minds back to reviewing our teaching and programs” (Beauchamp, 1983, p. 5). Cooperating teachers were also afforded the opportunity to view their pupils from a different perspective (Anglin, 1991; Beauchamp, 1983; Clinard & Ariav, 1998; Duquette, 1998). Anglin reported reflecting on students’ work habits, response and intellectual or creative stimulation while watching her pupils being instructed by someone else.

Professional Time and Development

Despite other research, some have found that cooperating teachers have more time to attend to other duties (Duquette, 1996). Cooperating teachers found time for working with individual pupils (Duquette, 1998; Sandholtz & Wasserman, 2001), planning time for programs and the classroom (Brink et al., 2001; Duquette, 1998), collaborating with colleagues (Sandholtz & Wasserman, 2001), reading professional material (Anglin, 1991), developing their professional and artistic skills (Anglin) and other projects (Brink et al., 2001). As the student teacher took over more classes, it allowed for the cooperating teacher to increase their professional activities including “attending
conferences, presenting at conferences, and providing staff development to other teachers” (Brink et al., 2001, p. 41).

There are other ways that hosting a student teacher can provide professional development. Serving as a cooperating teacher acted as a refresher (Duquette, 1996), as mentors learned from their mentees (Caruso, 2000). Having the student teacher in the classroom made teachers aware of trends that were occurring in the profession (Carnes & Schwager, 2000). Many studies reported finding that cooperating teachers gained from the ideas and activities student teachers brought to their classrooms (Arnold, 2002; Beauchamp, 1983; Brink et al., 2001; Carnes & Schwager, 2000; Caruso, 1998, 2000; Cobb, 2000; Clinard & Ariav, 1998; Daane & Latham, 1998; Fletcher, 1998; Hamlin, 1997; Hynes-Dusel, 1999; Johnston et al., 2002; Koskela & Ganser, 1998; Langdon et al., 1997; Sandholtz & Wasserman, 2001). Teachers learned games and activities (Tjeerdsma, 1998), gained in subject matter and technological knowledge (Clinard & Ariav, 1998), and were reminded of techniques once forgotten (Beauchamp, 1983; Hamlin, 1997). Materials were left behind for the cooperating teacher to continue to benefit from in the future for reference and for use (Caruso, 1998; Perl, 1980). The practicum experience forced teachers to grow, allowing them to break out of comfort zones (Brink et al., 2001). Student teachers brought in numerous and motivating new methodologies that cooperating teachers used for themselves (Spencer, 1990).

By nature, the student teaching experience can be seen as an opportunity for cooperative learning. In the disposition of the school there exists a sense of professional isolation for teachers in the classroom. Although research confirms the usefulness of cooperative learning and teachers embrace this learning style in classrooms, the teaching
profession fails to use cooperative learning for itself (Arnold, 2002). Student teaching was seen as a collaborative effort between inservice and preservice teachers (Caruso, 1998; Clinard & Ariav, 1998) and a context for improving schools (Arnold, 2002). “A student teacher [was] a certain remedy for classroom isolation” (Spencer, 1990, p. 61). “Being able to learn from one another contribute[d] heavily to a successful experience” (Kahn, 2001, p. 52). The student teacher also provided an opportunity for team teaching (Hamlin, 1997). For the classroom students, the cooperating/student teacher relationship was a “concrete model of collaboration in action” (Graham, 1993, p. 222).

Collaboration in research was also advocated for educators (May, 1993). Smagorinsky and Jordahl (1991) suggested doing collaborative research during the student teaching process. The process of working through an action research process allowed for meaningful discussion between the cooperating teacher and the student teacher. Doing research together pushed the teachers to clarify student learning expectations so that they could discuss their instruction. Having a student teacher in the room presented “an opportunity to discuss and evaluate our programs and our students with another adult” (Beauchamp, 1983, p. 4). It created a situation where cooperating and student teachers could “share their collective, practical wisdom” (Anglin, 1991, p. 52).

Fletcher (1998) questioned whether serving as a mentor could offer self-actualization to mentors. She also examined how self-actualization emerges. Self-actualization in this study was defined as being true to one’s nature and realizing one’s full potential. Fletcher came to the conclusion that “the mentor can develop technical and counseling skills which will enrich his or her professional development as a classroom teacher” (p. 117), thereby enhancing their self-worth. Brink et al. (2001) likewise
presented that there was a greater sense of self-efficacy for the cooperating teacher. Clinard and Ariav (1998) claimed that the experience increased the commitment of the inservice teacher to the profession.

Cooperating teachers looked forward to receiving rather than giving, and anticipated not only the growth in the student teacher, but also in themselves (Koskela & Ganser, 1998). They received reviews of their own teaching and gained access to supplemental teaching resources (Fletcher, 1998). Cooperating teachers also had the benefit of additional expertise and experiences in their classrooms (Brink et al., 2001) and the opportunity to work with new people (Duquette, 1998). Having a student teacher in the room “sometimes afforded instructional opportunities otherwise impossible” (Applegate & Lasley, 1982, p.15). Cooperating teachers walked away with an enriched self image and increased confidence, and some were even influenced to pursue their master’s degree (Brink et al.). Cooperating teachers reported enjoying compliments from parents, principals and peers in regard to their student teacher, creating a “proud parent” feeling (Caruso, 1998, p. 128).

University Granted Benefits

Other forms of benefits to cooperating teachers found included payments, library privileges, some type of faculty status, free tuition, listing of name in the college catalog, free consultation advice from the college, and passes to athletic events and concerts (Reitzammer, 1991). Some less found benefits involve access to university recreational facilities, swim passes, teacher appreciation banquet, classroom materials and
demonstration lessons, recognition tea with an appreciation certificate, a stipend to use in the classroom, faculty rates to university events, reduced tuition, certificates, and free courses (Reitzammer). While Langdon et al. (1997) found that teachers far preferred financial compensation, Tjeerdsmama’s interviews (1998) about the benefits of serving as a cooperating teacher were absent from ideas that were related to monetary rewards or tuition waivers.

Arnold (2002) suggested that because cooperating teachers gain so much in professional development during the student teaching practicum that they should be able to fulfill professional development requirements for serving as cooperating teacher. Hamlin (1997) came to a similar conclusion noting that programs should not ignore the professional development of the cooperating teacher. Carnes and Schwager (2000) suggested that teachers should receive academic credit towards a degree program.

Cooperating Teachers in Art Education

In regards to art education and the student teaching practicum, little can be found. Susi (1992) articulated a clinical supervision technique to be used with student teachers in the art classroom. Hanes and Schiller (1994) reflected on a collaboration effort between the university and local school districts. They found that both parties were needed because they are “a necessary component to a state-of-the-art preservice program” (p. 220). They also put forth the suggestion that art educators should “relinquish our historical art teachers’ isolation in lieu of working together” (p. 225)
suggesting further collaboration between individual art teachers and preservice art education programs.

Galbraith (1995) composed a book dealing with preservice art education. Articles contained within the edited book commented on anxieties, tensions and resistance of student teachers, elementary preservice teachers taking art education courses, and reflections of preservice teachers, both art and general education. A brief history of preservice art education was also described as well as programs related to art education curriculum. The role of the cooperating teacher in the art education programs however was not addressed.

Langdon et al. (1997) began to investigate this when they examined the roles, benefits, problems and incentives of serving as a cooperating teacher in the field of art education. One teacher responded to their interview, “The interaction with another art teacher is wonderful. Completely wonderful! I learn an awful lot from my student teachers, more then I think they are aware of” (p. 51). Their findings of benefits, mentioned earlier in this literature review, included gaining of energy and enthusiasm for the profession due to the student teacher and having an extra set of hands to help out in the classroom.

Summary

When studying the effects of the student teaching practicum on cooperating teachers, Tjeerdsma (1998) found that cooperating teachers did not see the experience as a way for them to professionally develop even though they did learn a lot from having the
student teachers. “Perhaps teacher preparation programs and school districts could more directly present the cooperating teacher’s role in the practicum as that of a learner in addition to mentor, so teachers may see their own growth as a purpose of the practicum” (p. 227). Clinard and Ariav (1998) agreed that by presenting positive findings to mentor teachers it might increase their interest and motivation, and add to the satisfaction in carrying out their role.

The cooperating/student teacher duo is a “commitment to the mutual growth and professional development of the other. As a cooperating teacher, in the ideal sense, we get back more then we give” (McWilliams, 1995, p. 41). Hosting a student teacher can add to the personal and professional gratification of experience teachers that can make their careers more productive and satisfying (Ganser, 1996). Spencer (1990) said that hosting a student teacher can be difficult at times but it has also been consistently rewarding, and if he could write to his cooperating teacher, “The letter I’d write would say ‘thank you’ and wonder, just a little, whether I sustained him in the same way that my student teachers have sustained me” (p. 62).

The cooperating teacher role is paramount in preservice programs across all disciplines and demands further examination (Langdon et al., 1997). In the following chapter my quest to find out more about the benefits that exist for cooperating teachers during the student teacher training process, specifically in the art classroom, is presented. Research design, data collection, data analysis, bias, and indicators of rigor are all discussed.
CHAPTER III

METHODOLOGY

The previous chapter furnished an overview of the literature pertaining to the cooperating/student teacher relationship, culminating in benefits already found for the general classroom teacher and the related art education literature. The literature review also functioned as an example of how others have researched the student teaching experience. This chapter serves as an in-depth look at how I went about investigating the perceived benefits an art cooperating teacher received as a result of hosting an art student teacher from a large northeast Ohio university. This chapter covers research design and participant selection as well as data collection (including questionnaire and interview questions) and analysis. Bias and indicators of rigor are also discussed.

Research Design

This research was developed to explore the possibility that benefits exist for cooperating teachers in the art room that result from hosting a student teacher from this large northeast Ohio university’s art education program, and to define those benefits. The study was rooted in qualitative methodology, following the guidelines of case study research. This particular case study is known as a collective case study, as defined by Stake (1995) because it covered the insights of three teachers instead of only one. It also falls under the distinction of Stake’s definition for instrumental case study since the study is not to find out about the particular cooperating teacher, but to understand something
else: how the student teachers from this large northeast Ohio university’s preservice art education program have benefited these cooperating teachers. The goal was to learn and know about these particular cases and not to generalize to every art cooperating/student teacher relationship. The study concentrated on finding if cooperating teachers benefits from this relationship and if so, what the cooperating teachers benefited from.

Semi-structured, in-depth interviews were constructed based on their potential to collect the detailed data needed for this type of study and by noting what others did in this area of research. The goal was to provide a vivid, detailed account of what the cooperating teachers experienced first hand when they hosted the art education student teachers from this northeast Ohio university in their classrooms. The study provides a glimpse of what the overall experience of cooperating teachers have experienced in this situation.

Data Sources

*Overview of the Preservice Teacher Program*

A description of the art education major at this large northeast Ohio university is provided to give a basis for the experiences that student teachers undergo prior to entering student teaching. This description of the program is how the student teachers experienced it who worked with the cooperating teachers prior to the interviews conducted for this study. Previous to the student teaching semester, preservice art education majors were required to fulfill certain course requirements. In addition to the Liberal Arts requirements and other art-related classes, there were a series of four art
education classes and a review process. The first of the four classes was called Foundations and Concepts, which covered elements of teaching art to preschoolers through grade six. Students also received, at this point, the beginnings of aesthetic philosophical stances on art and art education that were built upon in all proceeding classes. The second in the series was called Practicum. In this semester of the program, students developed and implemented lesson plans to children who signed up for the Art Enrichment or Saturday Art Program. Students also met during the week to continue learning about what it means to be an art teacher in today’s world, and to reflect on their and their peers’ teaching.

Methods and Materials was the third class art education students took. This class took an in-depth look at methods to be used in an art room (instruction, curriculum, organization, assessment, special needs, and current issues in art education and education) and at more philosophical stances that could be used in an art room. The fourth course was Field Experience. In this class students prepared and taught lessons in alternative placements including detention centers, at-risk schools and classrooms of students with various types of disabilities.

Before student teaching, all art education majors were required to go through a review process. During this process, students were asked to write a paper outlining their philosophical stance on art education. Students were also asked to write an annotated bibliography of readings from the field and present a portfolio of ten to fifteen artworks. Upon completion of this paper, students were interviewed by art education faculty to determine their level of competence in art education. The faculty decided if the student was ready to advance to student teaching.
The ideal student teaching semester at this large northeast Ohio university for art education was recently changed so that students began the semester with a two week course called Professional Practices. After the two weeks of seminar, students completed six weeks of student teaching at their first site placement. Students then returned to the university classroom for two more weeks of seminar after which they completed six more weeks of student teaching at their second, and final, site. As mentioned previously in Chapter One, on rare occasions there were problems finding placements for the student teachers in two sites each, and other arrangements were reached such as staying in one placement site for the entire practicum. There was a weekly class called Seminar during the student teaching practicum where student teachers met to discuss their student teaching experience and learn more about the profession, including practical issues. Outside guests were also invited to discuss different aspects related to the art education field throughout the semester.

**The Participants**

The participants were chosen to be included in this case study based on their experience in hosting student teachers from this large northeast Ohio university. The teachers selected for the interviews were recommended by one of the university’s supervisors because of the cooperating teachers’ extensive encounters of both a positive and negative nature with the university’s art education students. The final convenience sample of interviewees included three participants whose identities have been protected through the use of pseudonyms.
Of the three participants, one taught at the high school level (grades nine through twelve), one at the intermediate level (grades three through five) and one at the elementary level (grades kindergarten through four). One person had received their bachelor’s degree, and two of the participants obtained a master’s. The scope of the cooperating teachers’ ages ranged from 36 to 58. One participant was male and the other two female. The number of times each teacher had hosted a student teacher averaged thirteen times, ranging from six times to twenty times. All participants had student teachers from the university being studied here, but two also had student teachers from other local universities. The number of years of teaching experience ranged from twelve to thirty-four years. All three participants became cooperating teachers because of their relationships with faculty at the large northeast Ohio university.

All participants interviewed are current members of the Ohio Art Education Association, and one has been a member of the National Art Education Association in the past. The participants have continued taking coursework throughout their careers including classes on art education, studio, cooperative learning, critical thinking, curriculum writing and student discipline.

Data Collection

The primary source of data collection involved the semi-structured interviews conducted with the cooperating teachers. The semi-structured interview process allowed for a deeper understanding of what happens to the cooperating teacher while hosting a student teacher. Gillham (2000) cites that interviews produce a better return rate since the...
interviewer is there asking questions, and that people would rather talk than write. The major advantage of the semi-structured interview was that there was an outline of questions and topics to follow, but it also allowed for the freedom to ask additional questions to help clarify responses and make replies more comprehensive if needed. In this manner, the interview was kept more on the level of conversation where my presence was less of a threat to the interviewee.

The questions asked during the interviews were developed from personal knowledge and also from inspiration from a thorough investigation of the literature related to this topic as discussed in Chapter Two. Prior to interviewing the participants, I did not reveal the particular focus of my study, only telling the participants that the study was about the relationship between the student art teacher and the cooperating art teacher through the eyes of the cooperating teacher. The interview questions were designed so that teachers’ responses were not persuaded by my research intentions (looking for benefits in the student/cooperating art teacher relationship), to avoid distorting what they had actually experienced, so that I received an accurate portrait of what occurred within these relationships. Getting honest responses from the cooperating teacher about their experiences with student teachers was of utmost importance.

A letter was first mailed to the cooperating teachers at their schools, letting the teachers know that they would be contacted to set up an interview date (see Appendix A for initial contact letter). The teachers were then called a week later to schedule the first interview at their convenience. Once the teacher agreed to be interviewed, a questionnaire was sent to them to obtain basic background information. The questions asked are as follows:
1. How many years of teaching experience do you have?
2. What is your age?
3. What is your sex?
4. What is the highest degree that you hold?
5. How many times have you hosted a student teacher?
6. What colleges/universities have your student teachers come from?
7. What grade levels are you currently teaching?
8. What types of continuing education or graduate courses do you take?
9. Do you belong to NAEA or other professional art education organizations? If so, which ones?

The cooperating teachers were interviewed twice, both times in their classrooms, after school hours. Each interview lasted approximately seventeen to forty-six minutes, with the format of the interview being changed between the first and second interview (formal questions are listed in this section; for a complete list of questions asked during the interviews see Appendix E). The interview protocol was developed loosely around Seidman’s (1998) three-level interview structure. The three-level interview structure is set up so that the first interview is for the participant “to tell as much as possible about him or herself in light of the topic up to the present time” (p. 11). The second interview is to reconstruct the details of the participants’ current experience. The third interview is for reflecting on the meaning of the participants’ experiences and how it might affect them in the future.

The interviews conducted for this study combined Seidman’s first and second levels for the first interview whereby the participants reconstructed their experiences, past and present of their involvement with student teachers from this large northeast Ohio university. The second, and final, interview engrossed Seidman’s third interview, where cooperating teachers were asked to reflect on their experiences and what they mean to them as professional art educators. A week passed between the two interviews in which it
was hoped that the participants would have time to reflect on the first interview and on the experiences with student teachers to help further enrich the responses given in the second interview. This also gave time for me to transcribe and reflect on the responses to the first interview so that the final interview could be formulated with meaningful questions.

The questions posed during the first interview included the following:

1. Describe to me how you came to have your first experience as a cooperating teacher.
2. Have you had formal training for being a cooperating teacher? Does this large northeast Ohio university offer this service? In what ways was it helpful? Were you given information packets? In what ways were they helpful? How else has this large northeast Ohio university prepared you for the role of being a cooperative teacher?
3. Have you had one or more successful experiences in the role of cooperating teacher? If so, tell me about a few and what stands out in your mind as making them successful.
4. Have you ever had some not-so-successful experiences as a cooperating teacher? If so, tell me what you think made them so.
5. In your role as a cooperating teacher, what do you believe to be your strongest attributes? Share with me why you think these are your strongest attributes. Likewise, do you feel there are areas you would like to improve upon?
6. Describe to me some practical problems you face in carrying out your role as a cooperating teacher. What would assist you best to overcome these problems?

The questions posed during the second interview included the following:

1. Would you serve as a cooperating teacher again for this large northeast Ohio university? Why or why not?
2. What do you view as the extrinsic rewards for serving as a cooperating teacher for this large northeast Ohio university? What about intrinsic rewards?
3. How have your classes been affected by the presence of student teachers? Share with me a few of your experiences.
4. What effect, if any, has the experience of being a cooperating teacher had on your own practice?
5. What I appreciate most from hosting a student teacher is…(complete the sentence)
6. What I appreciate least from hosting a student teacher is…(complete the sentence)
7. As a cooperating teacher I look forward to…(complete the sentence)

At the conclusion of the interviews, with the cooperating teachers describing and reflecting on their experiences with student teachers it was hoped that the interviews revealed a clear and helpful understanding of the relationship between the student and cooperating art teacher from this large northeast Ohio university, and particularly the benefits derived from this relationship for the cooperating teacher. Of course, due to the nature of the semi-structured interview process, each interview took its own course driven by the themes and issues presented by individual participants in their responses to the interview questions. It is hoped though that through this process a broad range of topics that the cooperating teacher encountered was presented.

Data Analysis

After the data was collected, it was analyzed to determine the benefits to an art cooperating teacher when hosting an art student teacher from this large northeast Ohio university. A careful and systematic analysis conducted using coding was done to help to interpret the data collected to answer the following questions:

1. What do art cooperating teachers perceive as benefits in hosting art student teachers from this large northeast Ohio university?
2. What do art cooperating teachers learn from the large northeast Ohio university’s art student teachers in the classroom?
3. How can art cooperating teachers achieve professional development by hosting art student teachers from this large northeast Ohio university?

At the conclusion of the interviews, I personally transcribed the tapes of the interviews so that I intimately knew the data that I had collected. Without the distraction of conducting the actual interview I was able to fully absorb the words of my research participants as I listened to the recordings of the interviews that I conducted with the participants. Once processed, the transcript was read for reoccurring patterns: major themes or issues that the participants brought up in their responses to my interview questions.

The responses to the open-ended interview questions were categorized according to topic. Benefits were classified under societal, personal and concrete for coding purposes (see Chapter Four for a more detail description of each category). Personal benefits were further broken down into camaraderie, excitement in the classroom, and reflection. Concrete benefits were refined into classroom assistance, lesson plans/ideas, art history, art criticism, media, classroom management and money/class credit. Drawbacks were divided into two categories: relinquishing personal assets and negligent student teachers. Cases involving the negligent student teacher were grouped into issues relating to lack of discipline, deficiency in demonstrations and art skills, struggle with negative attitude, absence of lesson plans and inadequate sense of quality. Important concerns related to the cooperating teacher experience, that were neither a benefit nor a drawback, were also clustered together, as were suggestions that the participants offered that would help make the student teacher practicum enhanced. The script was carefully analyzed according to these topics. A color-coding system was developed to aid in the
ease of finding and disseminating the highlighted information quickly. The categorization was cross-examined by an university art education faculty member not involved in the process of this study who confirmed the clarity and correspondence of the codes to the data.

The manual sent by the university’s head department for the student teacher program was analyzed for explicitly stated benefits for cooperating teachers who host student teachers from this university. Only one sentence was found that was directed towards the cooperating teacher in the entire manual.

Bias

Bias is always of great concern in a qualitative study since the material is most commonly based on opinion and observations, and the researcher is most often the main research instrument, the principal investigator. Having been personally involved in the education of some preservice art education students I believed that these university students had much to offer to the cooperating teachers in whose room they practiced their teaching skills. Also having been a student teacher at the beginning of my career, I felt that I benefited my cooperating teachers in many regards, which were discussed in Chapter One. I carefully developed my interview questions to help conceal this bias to the greatest degree possible, and conscientiously monitored my responses and interpretations knowing this.

The teachers’ responses were also shaped by their personal beliefs, whether they are enthusiastic or cavalier, about the student teaching process. Prior to the interviews I
was not aware of the teachers’ personal beliefs about the student teaching process, only
that they had been recommended by a university supervisor because of their involvement
with the program, and on the fact that they had both good and bad experiences working
with student teachers from this university.

Indicator of Rigor

In order to prove a qualitative study trustworthy, according Lincoln and Guba
(1985), different measures of rigor must be employed than ones that would be used for a
quantitative study. Most qualitative studies tend to fall under Lincoln and Guba’s
definition of naturalistic inquiry since they tend to focus on social/behavioral studies in
ways that rationalistic (quantitative) studies cannot. For this, they have prescribed the
following categories to be addressed to prove the study to be dependable: credibility,
transferability, dependability and confirmability. The following paragraphs establish the
trustworthiness of this study under those categories.

Credibility is the researcher’s aim to accurately represent the participants’
realities. Credibility was established through the use of member checking (Lincoln &
Guba, 1985). The interviews were recorded via audio to ensure that every word of the
interview was archived. After interviews were transcribed, participants were asked to
review the transcriptions to check for accuracy of the content discussed during the
interview. Participants were also able to offer any other insights or comments, or to
modify their responses to help clear up any misrepresentations. This communication took
place via email between the participants and me.
Transferability, qualitative inquiry’s equivalent of generalization, aims to ensure that although the collected data may not hold true for every situation (as is openly accepted in quantitative research) it has the quality of being able to offer insight and application to other similar situations. The participants in this study were chosen in particular because they each teach at different grade levels and in different school districts. In this limited study I tried to get as broad a range as possible in regards to the teachers that I interviewed, creating a purposive sample. The hope of this study, and of most qualitative studies, although no one can predict when and where it will happen, is that it will be of significance to someone, somewhere, and in this particular case to art cooperating teachers and preservice art education programs.

Although it is known in a qualitative study that an exact replication of the study cannot be performed, and therefore cannot prove reliability, it is an accepted practice to ensure that dependability occurs within the study. Data was collected and analyzed in a systematic way that was consistent throughout the study. As mentioned before, member checking also occurred so that participants could modify or clarify their responses after the interviews ended, adding to the stability of their answers and a confirmability audit was used to verify the usability of the codes created for analysis.

The final indicator of rigor, as described in Lincoln and Guba (1985) is confirmability, the qualitative counter partner of quantitative’s objectivity. It is well known that qualitative study is subjective, and it embraces subjectivity by nature. To help confirm the findings of this study several steps were taken. Questions asked during the interviews were developed so that they covered the same topics from different angles, and similar questions were asked during the first and second interviews. Once again,
member checking was used so that participants could confirm their responses. This was made possible through the transcriptions of audio recordings that were relied upon to accurately capture the words of the entire interview. The data was also cross checked by a university lecturer of art education who is an experienced professional in the field, to ensure that my interpretations of the data were accurate and consistent.

Summary

This chapter provided an in-depth look at the procedures used to conduct this study for finding the benefits derived from the relationship between the student and cooperating art teacher at this large northeast Ohio university. It covered research design, subject selection, data collection and analysis, as well as bias and indicators of rigor. The following chapter supplies the results of these processes, offering a structured layout of the benefits, drawbacks and other important information uncovered during the research stage of this study.
CHAPTER IV
RESULTS

The prior chapter mapped out the methodology of this study on uncovering the perceived benefits art cooperating teachers received as a result of hosting an art student teacher from a large northeast Ohio university. The results of the interviews discussed in the previous chapter are presented in-depth in this chapter. After interpreting the data from the interviews, four main categories of topics emerged: benefits, drawbacks, other important concerns and suggestions. The benefits include societal benefits, personal benefits and concrete benefits. Personal benefits are broken down into camaraderie, excitement in the classroom, and reflection and concrete benefits into classroom assistance, lesson plans/idea, art history, art criticism, media, classroom management and money/class credit.

Drawbacks are discussed subsequently and include two main categories: relinquishing personal assets and negligent student teacher. The topic of the negligent student teacher is described in terms of lack of discipline, deficiency in demonstration and art skills, struggle with negative attitude, absence of lesson plans, and inadequate sense of quality. Other important concerns, which are neither drawbacks nor benefits, that cooperating teachers brought up during the interviews follow, and then are proceeded by suggestions the cooperating teachers offered to help make the cooperating teacher experience enhanced. Those suggestions involve needing more time with student teachers, receiving recognition and feedback from the university, creating a mentoring
Benefits of the Relationship

During the interviews, participants were asked a series of questions related to their experiences with student teachers from a large northeast Ohio university that required them to reflect on the positive aspects of their experiences. Amongst those questions they were asked to recount stories about successful student teachers, verbalize any rewards they received, concrete or intangible, talk about the effect student teachers have had on them or classroom students, as well as discuss what they appreciate and look forward to from hosting a student teacher (see Appendix E for the complete list of interview questions). Some responses also included here under benefits surfaced from the questions that were geared more towards the negative aspects of their experiences. After coding the data related to the benefits, three dominant categories materialized: societal benefits, personal benefits and concrete benefits.

Societal Benefits

A benefit was classified as a societal benefit when it applied to helping others or the field and future of art education. When participants were asked what they felt were the intrinsic rewards for participating as a cooperating teacher for the art education program or how their experiences affected them personally or professionally, all three participants responded that they simply felt good about themselves helping others to
become future art educators. “Well, I just feel good that I can help somebody maybe,” “I feel like I’m helping art education,” and “The self-satisfaction that you get that you influenced somebody and you see them being successful” were comments made by the participants to confirm that good feeling.

One particular moment of excitement that surfaced during the interviews was when a cooperating teacher watched a student teacher have a watershed moment: the class went successfully, the kids were excited and a light bulb went on for a student. A great sense of satisfaction came to the cooperating teacher at that moment that made the experience of being a cooperating teacher worthwhile, coupled with knowing that he helped to make that moment happen for the student teacher. “And if you can get a student teacher to that watershed moment, I think they’re going to be fine, because we live for those and it’s what keeps up coming back even after we’ve had a bad year.”

Another related topic that came up in the interviews was that the cooperating teacher got satisfaction from knowing that they are influencing the student teacher. One participant commented in his first interview that he liked “being a role model, I love the fact that I practice what I preach, and this is what I do.” Being a mentor and having a protégé gives a person the sense that what they do is important and that they are accomplished in their field. Interviewees appreciated that what they do in the classroom with a student teacher will be carried out later, and they will continue to affect students even after they have retired from teaching art themselves:

I’m getting near the end of my career and you’d like to think that a little bit of what you’ve done will be carried on, not only in your own school system, but the student teachers who went off to other systems and that there’s something that they’re doing that you influenced and would be a factor in what these young men and women are learning in high school, or grade school or middle school or
whatever level they are at. But um, I guess when you get to my, my point, you’re thinking about the posterity of it all and what are you leaving, you know, what type of mark are you leaving? So you know, it’s a good feeling that you’ve influenced somebody to an extent that you know, they’re, you’re passing on some of your philosophy and some of your beliefs in art education to other people.

In general, the participants in this study found the experience of being a cooperating teacher rewarding because they felt they are helping the next generation of art educators, as well as contributing to the future of the field of art education. As Erica simply stated, “I feel like I’m helping art education.” Participants’ responses generated a sense of gratification about their accomplishments as a cooperating teacher, knowing that they influenced someone just starting his or her career. “I take a great sense of pride when I talk with [a former student teacher] and I’m seeing that uh, you know, he’s doing really well, he made an impact on [a local high school]…And you know, I like to think that’s little part of what I helped him achieve.”

*Personal Benefits*

Personal benefits were categorized in this study as topics that the cooperating teachers discussed during the interviews that related more to mental or emotional benefits. These benefits presented by the interviewees were further broken down into three main categories: camaraderie, excitement in the classroom and reflection.

*Camaraderie*

A reoccurring theme throughout each of the interviews was that the cooperating teachers merely enjoy having another art specialist in the room with them and that they
delight in meeting new people that come into play during the cooperating teacher experience. Having the student teacher in the art room gave them a sense of camaraderie since the cooperating teachers felt isolated within their school. Studies discussed in Chapter Two found similar results (Arnold, 2002; Caruso, 1998; Clinard & Ariav, 1998; Graham, 1992; Hamlin, 1997; Kahn, 2001; Spencer 1990).

In that vein, Maria was explaining what she appreciates most about hosting a student teacher:

[Meeting somebody new, talking to people because we don’t, we’re in this, we’re in this, um, room and nobody comes in…plus I’m the only one in this whole building who understands art…and so when you get somebody else in here who gets to talk about art it’s kind of fun.

She continued on to explain that it helps to get her excited about many different aspects of teaching art. When asked if she thought if it was revitalizing and energizing to have a student teacher in the classroom she responded, “Yeah, we always need someone to boost us up.” She really enjoys having someone in the room with her who understands the world of art.

Robert echoed her by discussing how art “teachers are notoriously singletons” and how he enjoys how with the student teacher “you can talk shop a lot…you know, you can talk aesthetics and talk philosophy.…” Erica also mentioned this as one of the most exciting things about have a student teacher since she is the only art teacher in her building:

One of the things I love about having a student teacher is when you’re a regular classroom art teacher you never see anybody else’s work, and so this affords me, um, the possibility to see how other people, you know, bring, what bring forth, so, so, that’s a nice, nice thing for me.
And again later when asked if she would take another art student teacher from this large northeast Ohio university:

[A]s being the only art teacher in a building it’s wonderful to be able to see fresh ideas um, and have someone to brainstorm with that, you know, I’m having a little bit of difficulty with this, “What do you think I should do?” Otherwise regular classroom teachers can’t, um, provide that, that inspiration in that, um, situation, so, so I’d definitely, yeah. And I love to, you know, collaborate with someone else.

She mentioned collaborating or brainstorming together several times throughout the interviews as something that she looks forward to with each new student teacher. She also enjoys even having another adult in the room to hear the “Oh, my god” or “That’s so adorable” when a student is doing something that she is really thrilled about.

A topic that reoccurred throughout both interviews with Robert was the idea of team teaching. He mentioned several times that he really values the opportunity to do team teaching in his art room and feels like it enriches his program. Hamlin (1997) also found this from the mentor teachers in her study. Even with his last year of teaching coming into play in the fall, Robert talked about having a student teacher because he “really thought it would be fun to have a student teacher to do some team teaching with.”

In particular, Robert mentioned having the graduate student teachers work with him, as he feels stimulated by the graduate students’ level of motivation and appreciates their background as they are coming in from another art related career.

Another topic that appeared many times with Robert was his lasting friendships with his student teachers. He discussed running into his former student teachers at local and state art competitions as well as at different meetings and being able to talk to them
and stay good friends. He even has put on an art exhibit with some of his former student teachers in a local art space, showing their professional work together.

An additional aspect that came up during an interview with Erica about camaraderie was the relationship formed between her and the university supervisors. She likes working with the university faculty and finds that another way to keep herself progressing in the field of art education. When asked what the university offers her as a benefit for serving as a cooperating teacher she first mentioned the monetary stipend, but then continued “…and um, and I like working with, um, people like [names two university supervisors], it’s nice to see them. It-it’s nice to have a university, um, liaison so that’s another way to keep that going.” Robert also discussed long term friendships with university personnel, many of whom have recently retired as he is about to do.

**Excitement in the Classroom**

All three participants agreed that students love having student teachers in the room. As Robert mentioned, “[T]hey’re young and energetic and it has an impact, you know, the kids respond to that immediately.” When asked to expand on his response Robert replied:

Well you know, just from the fact of getting them excited about new things, trying things in different ways, well being serious about portfolios, being serious about critiques, you know, sitting down and having a really good, frank discussion about qualities of artwork and ah, good points and bad points and being able to talk with an adult manner, you know, being able to disagree in a friendly way or to say a negative comment in a friendly way and not hurt people, you know, students’ feelings.
Although Erica’s students were much younger she simplified it by discussing how students enjoy having another adult to pay attention to them, especially since a lot of her students come from single parent homes.

Maria mentioned how the students get excited too. She compared having a student teacher in the room to having a visiting artist come in and work with the kids. The kids want to buddy up with the student teacher and become their friends, so they tell the student teacher things they might not normally reveal to their regular art teacher. Maria appreciates those moments because “I mean that’s kind of nice because then I listen and hear things that they wouldn’t have told me.” In this manner, she gets to see her students from a different perspective, as did participants in Anglin (1991), Beauchamp (1983), Clinard and Ariav (1998) and Duquette’s (1998) studies.

**Reflection**

Two participants mentioned being able to step back and watch what was happening in the room because the student teacher begins to teach and becomes more responsible for the activity in the classroom. Maria pointed out that she “can sit back and watch and-and think about what I could do with the kids instead of, you know, something else isn’t working what can I do instead?” Robert remarked that it was good for him to see what was going on in the room, good or bad. When given these reflective instances teachers benefited by contemplating their own roles as art teachers, which impacted their teaching after the student teacher left the art room. Many studies examined for the literature review component of this study also found this to be of significant value to the

Concrete Benefits

Concrete benefits were categorized in this study as topics that the cooperating teachers discussed during the interviews that were based on support, knowledge, methodology or materials. These were topics that were more external to the cooperating teacher, as opposed to the personal benefits that were more reflective of mental or emotional characteristics. After being defined as a concrete benefits, the topics drawn from the interviewees’ responses were refined into smaller categories: classroom assistance, lesson plans/ideas, art history, art criticism, media, classroom management and money/class credit.

Classroom Assistance

Participants in this study communicated that they benefited by having a student teacher present to help with different tasks and needs around the room. Classroom assistance was defined as a concrete benefit because it was outside of the cooperating teacher’s person. Many studies, prior to this one, found that having an extra set of hands in the classroom was advantageous (Duquette, 1996; Graham, 1993; Koskela & Ganser, 1998; Mayers, 2002; Langdon et al., 1997). One participant, Erica, was especially pleased
with her most recent student teacher who helped to take over her classes while she was out of school attending to an unusual amount of personal affairs.

So I was out a lot and she was just wonderful. She just stepped up to the plate, um, I didn’t even have to write a separate lesson plan out for her, she knew exactly where we were going. Um, she was teaching similarly to the way that I would teach and she was highly professional.

This student teacher was also observing with this cooperating teacher the semester prior to her student teaching practicum and came, without being asked or told, to help take down an art show and even brought along her boyfriend to lend a hand. Erica said, “So this was way above and beyond.”

Another student teacher assisted Erica by collecting sticks that were needed for a project Erica was working on with the kids, and she even has enough to get through the project for next year. Erica reported, “Many of the projects that I do are a little more complicated and so to have another adult, um, helping out is really good.” She especially welcomes student teachers at the end of the year when they can help her with the school’s art show.

In the coming school year Robert will be hosting another student teacher and one of his motives rests with the fact that he has a large and talented junior class stepping up to be seniors next year. Although he said that he didn’t want to sound selfish, he commented, “[I]t would be nice to have help… I think it will make my load a little easier…and give me a great experience for my last year…I want them to help me.”

Beyond just the assistance of the cooperating teacher, Robert appreciated that the students could also benefit from having another point of view in the room, especially
when preparing his upperclassmen for their portfolios. “[T]he strong ones bring something extra to the table and they do influence the kids.”

Sometimes having a few extra minutes was mentioned as an advantage for having a student teacher. One person mentioned “dumping on them” and being able to leave the room, in the context that he needed to let the student teacher try and have full reign. But none-the-less it does provide a “break” in the cooperating teacher’s day. Another participant stated that it was nice just knowing that someone was there to watch the class if she needed to use the restroom, a luxury sometimes not afforded to teachers with packed schedules.

Having a few extra minutes might also mean being able to forget about the discipline in the classroom to focus on a particular student. As Robert acknowledged:

But it’s always nice having another person in the classroom when I get engrossed in something on this side of the room and I’m talking with students and there’s four or five students on that side that the student teacher could go and make sure that they’re staying focused and working on their stuff…it’s nice with the student teacher to know that I could forget myself for awhile and just really talk to the student and not have to worry about what’s going on on the other side of the room because somebody else is managing that.

Teachers with student teachers have the opportunity to take advantage of such situations and do enrichment with a student or even small groups of students. Duquette (1998) and Sandholtz and Wasserman (2001) also found cooperating teachers who were excited to have this extra time with students in their studies.
Lesson Plans/Ideas

One of the topics that the participants in this study mentioned most often as a reason for hosting a student teacher was the new ideas and lessons that the student teachers bring into the art classroom. Many studies before this have also found this same benefit to be of great value to the cooperating teacher (Arnold, 2002; Beauchamp, 1983; Brink et al., 2001; Carnes & Schwager, 2000; Caruso, 1998, 2000; Cobb, 2000; Clinard & Ariav, 1998; Daane & Latham, 1998; Fletcher, 1998; Hamlin, 1997; Hynes-Dusel, 1999; Johnston et al., 2002; Koskela & Ganser, 1998; Langdon et al., 1997; Sandholtz & Wasserman, 2001).

“So I get some good lessons from them,” “Well I think it’s a good effect because you get to learn new things,” “She came in with great lessons, and I’ve learned from her so it was a give and take,” “It’s wonderful to see fresh ideas,” “That I-I get to learn new lessons from, from art teachers…” and “learning, um a-a good lesson, learning about a good lesson” were common remarks made by the cooperating teachers in the interviews about what they look forward to or what they see as a reward for participating in the student teaching practicum. One teacher summed it up by saying that, “My goal is that they teach me.” Koskela and Ganser (1998) also found that the cooperating teachers who were involved in their study looked forward to receiving from the student teacher and anticipated growth not just in the student teacher, but also themselves. The concept of learning new lessons and ideas were classified here as concrete because they were things that came to the teacher externally. It was knowledge that the student teacher brought with them that the cooperating teachers later used or was at least influenced by.
Participants could identify specific lessons that they have borrowed after seeing them taught by student teachers. One participant in particular mentioned using about three lessons that she has utilized from out of the six student teachers that she has hosted, amounting to exactly half of her experiences. A different participant mentioned a lesson that she now uses that impressed the classroom teachers in her building because it connected to their curriculum. As would be expected, the cooperating teachers who were interviewed here explained that they took the lesson and adjusted it to make it their own when they taught it to their students.

One cooperating teacher specifically mentioned preferring that student teachers come in with their own lessons rather than copy off one that the cooperating teacher was already doing. This cooperating teacher was very interested in learning new lessons from his protégés. One of the most compelling comments came from Robert in terms of how student teachers have affected his teaching:

I’d rather see them come into the classroom and try some things that I haven’t done and you know, I’ve had a few excellent student teachers when they’ve done some things where I’ve changed my program because of them and start adding some different medium or different things because they are in class.

Student teachers have and can impact the quality of the programs that they participate in during their practicum.

A theme that ran along similar lines reflected the depth that student teachers are bringing with their lessons. Maria was reflecting on this idea: “I think at [the university], I mean I think the kids are coming in so prepared with lesson plans and ideas,” and then later, “My lessons were so basic, like not as in-depth as they are now that I just think they are so more prepared than I was for this.” Erica discussed an experience with a student
teacher that led her to cover more psychological themes in conversations with her
students about art:

So that was an influence for me that, um, you know, that art could, could be more,
more psycholog—, that we could talk about more psychological things and
such…I’ll talk about World War II, we’ll talk about that, and we’ll talk about um,
people who are displaced or got lost like people have.

Robert also discussed a similar situation about a former student teacher and how he has
impacted the art program where he is now teaching. Robert described the other school’s
art program as good going back a few years ago, but when his former student teacher
arrived, “He took it a step higher, and they compete in Scholastics and the Governor’s
Show, and they’re our…rivals…I’m glad that [that former student teacher] was able to
uh, you know, bring their, bring them up to that level…” This former art education
student displayed these same qualities when student teaching with Robert, and impacted
his teaching and projects as well.

Art History

Two participants were able to recount how their protégés had brought new
elements of art history into their programs. Again, gaining knowledge was seen as a
concrete benefit as defined by the terms of this study. One teacher discussed during the
second interview how she felt she had a good grasp of the current concepts of art history
taught at the university since she graduated more recently and kept in close contact with
what was happening at the university level. Later however in the same interview, she was
able to list quite a few contemporary and non-traditional artists student teachers had
brought to her attention that she is now aware of and many she also uses in teaching. She
also spoke about the strong connections student teachers are making between artists that she would never have come up with on her own:

Um, and they connect it to old artists that I never thought about using that I-that I do now. Not like Picasso and them, I mean we always think about them, but um, Norman Rockwell, like I-I never thought to use his stuff to connect, I mean I love his stuff, but I just wouldn’t…so um, connecting him, that time period to something that is happening at this time period is kind of neat that-that a student teacher taught me to do.

She now likes to compare the concepts Norman Rockwell used in his caricatures to comment on what the issues of his day were to contemporary artists and how they comment on our day and time with her students.

Robert, the other teacher who commented on art history, did not talk about specific artists that the student teacher brought in, but a way to introduce new artists to his students. One of his student teachers initiated an artist of the week series, that although the cooperating teacher admits he doesn’t do every week, he “thought it was really effective and it was a nice thing to do.” When he does have his students discuss the bio of an artist that he has chosen to study for a week he also likes to tie that into his art criticism curriculum.

Art Criticism

This cooperating teacher in particular was near the end of his career, beginning when Lowenfeld and creativity were the focus of an art educator’s training. The concept of art as a field with four disciplines was a foreign concept to him that student teachers have helped him to understand and incorporate into his program. One discipline he specifically mentioned was the “art criticism stuff.” One of his past student teachers
brought with her from the university a worksheet that broke the art criticism down into steps that he still uses to this day. He discussed elaborating or condensing the concepts for different student activities, but relies on that initial breakdown as the basis of his art criticism curriculum. In general he commented, “But uh, there’s been a lot of instances like that where they come in with different vocabulary words and different uh, ways to critique that I still use and it’s added to my, you know, my bag of tricks that I do with kids, and it’s been a growth…” He continued on to tell a story about how one year he trained non-art students to respond to a selection of the national merit scholarship test on art criticism, and how they did well after following the steps from that art criticism worksheet that his student teacher brought in years before. This concrete benefit, the knowledge of how to use art criticism in the classroom, remains a vital part of the curriculum in Robert’s classroom. Caruso (1998) and Perl (1980) also discovered instances where materials were left behind for the cooperating teacher to continue to benefit from by employing the materials as references or for actual use.

*Media*

Introducing new media concepts was another topic Robert found to be valuable from student teachers that was classified as a concrete benefit in this study. Two concepts that he was especially fond of were using watercolor on all different surfaces and doing a tempura batik, both of which came from student teachers and both that he currently uses, especially with his advanced students. He also mentioned that “I know that there’s things that I don’t do because of what I’ve seen happen,” specifically telling a story about
papermaking with a student teacher. In this instance he found papermaking to be a mess because of the space it requires and the nuisance it became to his other classes because, “the next class would have to actually watch where they put their feet” making it difficult and awkward to work. “I just didn’t want to do that again.” He admitted that though the results turned out well, the process itself was enough of a drawback to prevent him from using it with a class on his own.

Classroom Management

Maria uniquely reflected on two important classroom management skills that she acquired from student teachers. One is a concept that she and a student teacher devised together because of discipline problems with a kindergarten class which is still in use, though revised slightly, in Maria’s classroom. Maria and her student teacher came up with the idea of creating a poster with a lily pad floating on a pond. Students who were behaving during class time were given the opportunity to put the frog with their name on it on the lily pad. If the student was still on the lily pad at the end of class, he or she was given a special treat. This concept worked to help alleviate the problems the student teacher was having with that group, and it continues to be a successful routine with Maria’s current kindergarten class.

The other major skill that Maria acquired from a different student teacher was how to use a rubric when grading student artwork.

Um, one thing that came from the one student teacher that was good he-he brought um, rubrics that I could understand and use, whereas I’ve heard rubrics and seen rubrics but could never figure out how to use them. And he brought one in when he was grading and I could see how to use it and I still use his today.
Later, Maria showed the very basic rubric that she presently uses to grade all student projects. She finds the rubric helpful in breaking down what the student understands and uses them to discuss student progress with parents. Her current use of the rubric demonstrates how important that skill was that she learned from her former student teacher.

**Money/Class Credit**

Although most participants felt that the university did not offer them enough in terms of money or class credits, it cannot be ignored that cooperating teachers do receive a small compensation for the time that they put into the student teaching practicum. All three participants were aware that as a cooperating teacher they were given the choice of receiving a one hundred dollar stipend or a tuition reimbursement. This information was also confirmed with the university’s art education student teaching coordinator. It seemed that most cooperating teachers chose the monetary compensation over the tuition reimbursement.

**Drawbacks of the Relationship**

While the focus of this study was to find the perceived benefits the cooperating teacher receives for participating in the student teaching practicum, drawbacks of participating in the program cannot be ignored. Questions for the interviews were developed, as discussed in Chapter Three, so that a bias was not evident. The participants
did not know that the research was focused on the benefits of the relationship. Therefore the participants were asked to recount stories of unsuccessful experiences with student teachers, describe practical problems they face in carrying out their role as a cooperating teacher and depict what they appreciate least from hosting a student teacher. Other questions were asked that were neutral in focus whereby participants responded with positive as well as negative replies (see Appendix E for a complete list of interview questions). After coding the data related to the drawbacks, two dominant categories materialized: relinquishing personal assets and negligent student teachers.

**Relinquishing Personal Assets**

In general, all participants mentioned that it was difficult to give up or share ownership of their classrooms: materials, students, grading, time and their physical space. One participant said, “[I]t’s hard for me to let go of my classes so I-I tend to be a little bit of a stickler for hanging around.” At another point this same participant responded nearly the same when asked what he appreciates least from hosting a student teacher, “It’s giving up ownership of my program and letting go a bit so that they could develop a little bit of their own authority in the classroom, I have trouble giving up, um, my space.” Tjeerdsma (1998) also found cooperating teaches having difficulty handing classes over to student teachers.

Another topic broached by Maria was that of grading. “[W]ell grading is a huge thing because you’re waiting for them to grade their projects, plus you’re grading your projects, so grading is a huge thing.” If a cooperating teacher is working with a student
teacher who is grading projects and report cards are due, it can be stressful on the cooperating teacher since it is their ultimate responsibility to get the grades turned in by the deadline.

One of the biggest struggles of ownership for Erica falls at the beginning of the year, since it is during that time that a precedence is set for the rest of the year.

[In the beginning, at the—, because that’s when I’m, I’m trying to establish a routine with my own students and there are a couple of times that I’ve had them at the beginning of the year…but at the beginning of the year when I’m trying to get a routine, and getting to know the students myself, I would, I don’t know if other teachers have made mention of that as well, but it’s very difficult for me at the beginning of the year.

The beginning of the year is a precious time for students as it sets the tone for the rest of the year, and if that is thrown off because of a poor student teacher it can make the remainder of the school year very difficult for the cooperating teacher. Koerner (1992), as well as Sandholtz and Wasserman (2001), also found cooperating teachers complaining with regards to the disruption of classroom routines when a student teacher was present in the room.

Ownership over time with students was an issue that was mentioned several times by Maria. In talking about why at some point she may not take a student teacher, she asserted that “I would probably not take one because I need a break. I mean it is a lot of work to teach them plus teach the students plus help everybody else out.” And later “I always, I dread um, taking time away from me with my students because I do have um, I guess, what do you call it, not a territorial thing but um, ownership over these kids and-and um, so it-it’s a little bit hard to let go, to let them go and say go.” All three participants also alluded to the amount of time and work that they put into doing all of the
paperwork for the university. Erica additionally mentioned that sometimes student teachers like to talk too much to her, and sometimes it drives her crazy because she needs her personal space after working with such needy children all day.

One other issue that deals with the cooperating teacher’s time is the amount of time that they must spend with student teachers who come in unprepared or lacking skills. This topic is covered in the next section of drawbacks when the negligent student teacher is discussed. Other studies have found similar instances of cooperating teachers concerned about the amount of time that they put into having a student teacher (Brink et al., 2001; Carnes & Schwager, 2000; Clinard & Ariav, 1998; Duquette, 1998; Hamlin, 1997; Hanes & Schiller, 1994; Kaplan, 1979; Koerner, 1992; Mayers, 2002; Sandholtz & Wasserman, 2001).

With the giving up of time and the use of the cooperating teachers’ skills to contribute to the student teacher, participants felt that they were not paid enough as professionals. Robert felt the strongest about this, noting that he has time and time again written recommendations to the university to complain about how this pay makes his job feel undervalued by the university. He said:

[The university] gives the cooperating teacher all this responsibility, which I take, and always take it seriously. And um, I’m working with uh, these young men and women uh, all day five days a week for five or six weeks and they pay you a hundred dollars…if we’re professionals and this is a profession, I mean you know, you should be paid just like professionals…I see it being a token, a token pay that they give us…

Erica echoed this by saying that she too wished that the pay was more. “It would be nice if it was more. I mean we are really working eight hours, you know, a day, and-and more then their staff are doing with the student.”
Negligent Student Teachers

Sandholtz and Wasserman (2001) cited weak student teachers as a problem mentioned by their participants. Certain student teachers, as can be the case with any student from any walk of life, enter unprepared in a number of ways that greatly inhibits their ability to learn and succeed, and can create a frustrating situation for the teacher or mentor. Often times since the levels of preparedness, or in these cases lack of preparedness, relate to the performance in the student teacher’s classroom. This can create an embarrassing situation not only for the student teacher, but also for that person’s cooperating or supervising teacher. Arising out of the interviews conducted for this study five themes related to this idea of being unprepared surfaced. Those themes include lack of discipline, deficiency in demonstration and art skills, struggle with negative attitude, absence of lesson plans, and inadequate sense of quality.

Lack of Discipline

In a general sense, a teacher who lacks discipline in his or her room makes his or her job of teaching, as well as the students’ job of learning, much more difficult to accomplish. The same is true for the student teacher. For the participants interviewed in this study discipline became a major issue for the cooperating teachers.

As Maria noticed about a lot of her student teachers, “[T]hey’re, they’re ready to teach, you know, it’s just the little tweaking of discipline and stuff like that that maybe needs to be worked out a little bit more at [the university].” But at the same time she realizes the university’s limitation by stating, “Yet they’re not prepared because of the
discipline, like and the scheduling and the, and the organization and the, cause I mean how do you teach that you’re going to have five hundred and twenty five students, how do you teach that?” She felt strongly that if the student teacher was unable to remain in control of the classroom that they could not become effective as teachers.

One of the main things related to discipline that Robert became aware of was that student teachers would become so engrossed in what they were doing with a particular student or small group of students that they became oblivious to the behavior that was occurring in the rest of the room. He feels that student teachers need to become more conscious of their whole environment. Other discipline issues brought up by the participants included high noise level and students not being focused, either during discussion or during work time.

Maria brought this subject of a lack of discipline amongst student teachers up many times throughout both of her interviews, especially since her last experience with a student teacher, fresh in her mind, seemed to really falter with this skill. She said that her student teacher “didn’t have the discipline and um, organization…so it wasn’t a horrible experience, it was just a lot of work on my part.” She discussed losing sleep over the situation because the student teacher really tried and meant well. Unfortunately for Maria, she recounted often staying late and she “spent hours, hours explaining to her what to do with the next class.” Maria would even call her on the phone in the evening to give the student teacher suggestions about what she could do the next day but “when she taught it she didn’t do it. She totally forgot…it took up a lot of time…so it’s constantly thinking about, okay how can she do that better or some suggestions.” Maria discussed how she would go over a situation many times with this student teacher, even attempting to
explain it to her in different ways, but the student teacher just didn’t get it, didn’t have the with-it-ness to maintain control over her classes.

Robert described a rather entertaining story about a student teacher who was trapped in a locker, which contained a skeleton, by a student. Later in the practicum this same student teacher was found in a headlock by a student when Robert walked in after leaving the student teacher in charge. This student teacher also had the idea that he could hang out with the students during lunch and after school. Robert explained that this student teacher didn’t understand where to draw the line with students and that it greatly affected this student teacher’s ability to be effective in the classroom:

[H]e wanted to be a student, he wanted the students to be his buddy…so for him just to learn the parameters of what is acceptable and not acceptable and if you really want to be a teacher you better start acting like a teacher…he didn’t have the respect from some of the kids, and uh, for some reason he didn’t understand it either…if you don’t have the kids’ respect you know, they’re, it’s going to be mayhem and he didn’t have any of these kids’ respect.

The attitude of this student teacher held him back and he was not recommended for licensure. Fortunately for Robert this was the only time that he had such an extreme situation with a student teacher. Nonetheless it was a difficult experience to work with this student teacher.

Along these lines, Maria was talking with two of the other art teachers in her district who all happened to be hosting student teachers at the same time. One of the dilemmas that they discussed having as cooperating teachers was how to handle hosting a poor student teacher. “If they’re not a good student teacher we have to write up an observation on them or we have to do a recommendation for them, and it’s hard to write a recommendation for a student teacher who was not strong.” Another dilemma that Erica
faced was being annoyed with such things as noise level if the student teacher did not have the same behavioral expectations that she did. And further she mentioned, “Well, some, if a student teacher has been weak, particularly with discipline, it’s difficult, um, for me to get the kids back.” These situations can impact not only the time that the student teacher is actually in the room, but can also effect the classroom teacher after the student teacher has departed.

**Deficiency in Demonstration and Art Skills**

Two of the participants interviewed talked about student teachers who performed poorly when it came to demonstrating skills to students or even that the art education student teachers lacked art skills. Both of these elements are crucial components to one’s ability to teach art to others. When a student teacher with one of these problems came in to work with the cooperating teachers, they had a negative impact on the students, as well as the classroom environment, and caused a roadblock on the students’ learning path.

One of the problems that Maria observed was that the student teachers could not explain what they were doing to the students, especially with her younger grade levels where the smallest things sometimes need to be explicitly stated. “[H]ow far do you explain to show them how to cut with scissors or you know, turning the paper instead of turning the scissors towards yourself is a better way of cutting?…you gotta actually show them exactly how you want them to cut it out.” What she noticed was that in her classroom when a student teacher gave a poor demonstration the students didn’t know what to do once they returned to their seats. The students then were more likely to cause
problems, creating further confusion and chaos in the room. The combination of a lack of understanding and the discipline problems created an environment that was not conducive to student learning, thereby defeating the ultimate goal of being in class shorting the student teacher and the students of a successful experience.

In general Maria stated, “[T]he ones who do poorly on the demonstrations are the ones who do, I found, are poor in art, in the skills themselves.” And coming back to that a short while later, “I think part of that is that they can’t give them the skills because they don’t have the skills.” Robert also found this with at least one student teacher. One of the things that Robert discussed that he really stresses with his student teachers is that if they can awe the students with their own skills and artwork, the believability level of the students towards the teacher increases. When the believability is elevated students take the teacher more seriously because they understand that the teacher has something to offer to them. “And I, that’s the whole thing I think, these little cases where you get the opportunity to get the believability to go up in these students’ eyes so that they develop respect for you and you develop that authority figure as a teacher in the classroom.”

Two things happened with this student teacher that Robert felt greatly impacted his inability to establish that rapport with students. The student teacher was to teach a lesson on drawing hands, but he struggled with being able to do this assignment himself and did not want to make an effort to practice. Robert talked to this student teacher about how at the beginning of his career he had a difficult time drawing hands, but he practiced and after all of his years of teaching and demonstrating the drawing of hands for students he does quite well at it now. The students in the room had a difficult time accepting this
student teacher as someone who could teach and challenge them, and thereby had difficulty respecting him in his position.

The other incident that bothered Robert about this student teacher was when he wanted to bring in his own artwork. This student teacher had witnessed the excitement students expressed when Robert brought his work in and wanted to do the same. “I was happy about that,” Robert recalled.

I said, “Sure, show me. Cause again your believability will go up because you are practicing what you’re preaching.” And but when he brought his work in I wouldn’t let him show it to the students because it was all copy work. You know he brought in pictures of Fantasia and Mickey Mouse, and I think—, I said, “Well, what are you thinking?” And “You can’t show it to the students, if you don’t have anything original, uh, you’re not going to show anything at all.”

One of Robert’s complaints about this situation was that he wondered how this student teacher got these concepts and how he got where he was with the art education program. All in all in response to the situation Robert said, “And uh, so and that, that was interesting. And so, pretty frustrating, uh, six weeks.”

An additional issue that came up during the interviews that related to this topic was the student teachers’ lack of ability to use and teach the formal elements and principles of design. This discussion took place with Maria. In some ways, Maria explained, it is difficult to assess whether the student teacher even needs to teach these because “[t]hat’s a whole philosophy, if some-some people feel that the formal elements and principles of design don’t matter in art anymore, they’re not a part of art.” Maria feels that the elements and principles of design are important because they can inform students of “how to do the little tricks we do in art.” During the dialogue the student
teachers’ training was discussed concerning studio and the professors who teach the
student teachers at the university level.

And in the university we just, we go through our studio classes and nobody’s
teaching us. The studio professors aren’t very good at this, they are, you know, they are artists, they’re not looking to just teach, like we do, so they’re not teaching us, they’re just trying to, you know, you’re trying to, they’re trying to see who might be the talented one I guess. I shouldn’t, I don’t want to put anybody down, but that’s the way I felt that we were looking to see who would be their talented ones and they’ll work with them but the other ones, you know, if you’re okay with the skill you pass.

And so it seemed here that the problem didn’t lie just with the student teacher (though they should constantly be learning and growing and could do so here in relation to the principles and elements of design) but rests additionally with the university’s art programs because “we’re never taught how to do these formal elements and principles of design so that we can teach our students how to do it.” Maria went through the same program her art student teachers came through and admits that she figured out on her own how to teach them to children.

*Struggle with Negative Attitude*

When the student teacher walks into their cooperating teacher’s classroom with a negative attitude, it can make the entire experience difficult and it can affect the probability of a successful outcome at the end of the practicum. Some of the negative attitudes that student teachers have presented to the cooperating teachers interviewed in this study consisted of ones where the student teacher assumed he could do whatever he wanted to do, ones where the student teacher did not think that she had to work as hard at planning as she did at the university, ones where the student teacher came in acting rather
arrogant, that they already knew it all, and ones where the student teacher just wasn’t committed to the field of art education and teaching.

Maria discussed one of her former student teachers who she believed “that he particularly thought that he could just come in and teach whatever he wanted now. Like, that [the university] didn’t teach them what we’re supposed to do.” This specific student teacher was an older gentleman working on his second career. Maria really struggled with this student teacher and eventually asked him to teach from lessons that he had written at the university. At this point she said when he began teaching those lessons they had a better experience, but believes he probably returned to his old ways once he left her room. “So, I think that was his attitude.” Another attitude that Maria detected from the student teachers was that student teaching was going to be a breeze after all the hard work that they put in at the university.

But what the reality is, you do have to do that you know, because you just can’t wing it, you’re not good enough yet, you can’t do that...and then when they get his, that yeah you do because if you don’t have your objectives and goals that students are going to take advantage of you because they don’t know what you, you don’t know what you want and that’s when things go crazy. So I think um, some of it is the attitude of the, the kids don’t realize what they’re teaching at them at [the university] is important and it works.

It is frustrating for the cooperating teacher when they are working with, and enhancing what is being taught at, the university, as is their job, and come across student teachers who are resistant to that curriculum.

On a similar note, Erica has hosted student teachers from this university who come in with an arrogant attitude when they should be humble because she is graciously offering them her classroom and her students in order to help them become professional teachers.
There’ve been some student teachers that come in sort of knowing, think—,
acting as though they know everything, and I found that very a-abrasive…I find
that offensive because they are coming into someone else’s territory…I didn’t like
being around them to be very blunt about it.

She spoke about how hard it is to work with someone who comes in with such an attitude
because they are unwilling to learn from her and appreciate her level of expertise.

Robert briefly addressed a few different attitudes that he has noticed with student
teachers. One is that he has “seen undergraduates sometimes who are not so committed.”

When someone walks into your room uncommitted to the field, and thereby uncommitted
to what you are trying to accomplish with them, it can take the air out of your tires
because you feel like you are unappreciated and what you are doing may be in vain. You
also believe that this may not be the best experience for you or your students. Because of
this, Robert often is more likely to accept a graduate level student teacher. He finds that
these students are usually much more excited about and committed their new career.

“And I-I like those students a lot because they come in you know, really motivated...they
come in with this desire of that this is what they really want to do so they’re committed.”

In the coming fall, Robert is hosting a graduate student teacher, turning down an
undergraduate student that was offered to him first.

Robert has also seen problems with student teachers that relate to the student
teacher’s perception of how to interact with the students. One student teacher was
discussed earlier in this chapter who wanted to be friends with the kids. This situation
was awkward for Robert and made his time with the student teacher frustrating. The other
situation was with an older student teacher who was too much of a disciplinarian and had
a chip on her shoulder that made it difficult for her to interact and be an effective teacher.
with the kids. She was “a little militant and I could tell that it, some of the students reacted negatively to it, to her and I had to talk to her a little bit about ah, you need to know who your audience is and what they’re saying and what you’re listening to and when is it appropriate for you to militant.” This student teacher lacked a sense of humor with the students and as Robert said, “And it was kind of too bad.” She missed out on the opportunity to enjoy working with the students, and as the cooperating teacher it would be difficult, almost painful, to watch your students interacting with someone who did not appreciate them as students, as kids.

Absence of Lesson Plans

Maria and Robert both remembered times when student teachers have come in completely unprepared to teach a lesson for which they were responsible. As Robert remarked, “I want them to come in prepared for the day, and I’ve had cases where the student teacher came in and they wouldn’t be prepared for the day. And then I’m wondering ‘Why aren’t they?’ you know.” As a cooperating teacher lending your time and expertise to the student teacher, it is disappointing to see that the student teacher is not doing their part to hold up the bargain. Maria recalled an incident where a student teacher was supposed to have prepared a few lessons and models over a long weekend and returned that Monday with hardly a thing accomplished.

So I told the supervisor because I thought, “You know if I put down this guideline, I’m telling you this, you know, no I’m, I gotta go to the supervisor because you didn’t do what I asked.” And um, she got upset with me cause she said I should have told her first but I figure if you’ve got, if I’m telling you that is when it’s due, what do you think I’m going to do if you don’t have it? Just sit here?
Maria prefers to see the lessons at least one day before the student teacher is to teach the lesson so that she can help them. If they are negligent and disregard their responsibility to create the plans ahead of time, “then I can’t help them…I can’t foresee what’s going to happen.” And that can compromise the ability of the cooperating teacher to be as effective as they can be in their role.

**Inadequate Sense of Quality**

One last issue that reflected negatively on the student teaching practicum was the cooperating teacher’s perspective that the student teacher did not get quality work from the students. Maria reflected on a project that her most recent student teacher produced with her students:

They didn’t look good enough to hang up or to show. So it set me back because then they didn’t work on my project either, so then there’s a project wasted. Um, so that what sets you back is that if you, if they do something and you know personally they can do way better, the students could, they just weren’t pushed far enough then you, it sets you back, so I was set back and the art show is coming up.

The student teacher naturally takes time away from a cooperating teacher’s own curriculum and project goals. This makes it frustrating when the outcome is not successful and it effects the cooperating teacher even after the student teacher leaves, as in this incident where Maria was concerned about her upcoming art show.
Other Important Concerns

Topics emerged out of the interviews that are important to understanding the cooperating teacher’s point of view of the student teaching practicum that do not necessarily fit into the benefit or drawback categories. One subject that emerged was a participant’s personal reasons for continuing to serve as a cooperating teacher for this particular university. The other subject was the cooperating teachers’ reflections on the student teachers’ abilities based on their limited experiences.

Maria felt that she had an obligation to continue to serve as a cooperating teacher because of her teaching situation.

Um, I would continue because I feel um, I feel I have it good here at the district I’m at, and um, I think it’s an easy learning experience for student teachers that might feel overwhelmed because it’s not intercity, it’s not you know, it’s not um, you don’t have huge discipline problems, and if they can’t handle it here then they can’t handle it anywhere. So um, I’m not saying that my job’s easy (laughs) I shouldn’t make it out that way, I just am very fortunate to be here and so um, and the support we get form the principals and the other teachers and it all is just really good for a student teacher.

The other major reason that Maria continues to accept student teachers is that she feels an obligation to the university. She came through the same program and feels a sense of loyalty to it because she values what they teach there and is grateful for where the program has gotten her.

Amidst discussing the shortcomings that student teachers have in carrying out their role as a teacher, Robert recognized that student teachers have very little experience in taking on the full responsibilities of a teacher, and that more experience is what they will need to overcome those shortcomings.
The magic ingredient I put for them to develop some of these skills is experience. And uh, you know, I-I think uh, that I would be unrealistic if I expected, uh, student teachers to have some of these skills instantly and that uh, or even at the end of five weeks and I think if I just made them aware of the fact that they need to be conscious of it and develop it, I think I’ve done my job.

Earlier in that same interview Robert also recognized that as a cooperating teacher he was not completely responsible for making them a fully mature teacher.

I think I told you that last time that I wasn’t uh, you know, I never felt like I was preparing them totally, you know, I know that there’s some things that just experience will give them the uh, you know, the longer they teach, they teach for one more, two, three more years and they’ll get the experience they need to have the eyes on the back of their heads and be able to, you know, keep track of what’s going on in the classroom, and have the rapport with the students, be a disciplinarian without being a dictator. But there, I gave them enough experience that they cou—, you know, that uh, I think they are on their road to getting there.

It would be unrealistic for a cooperating teacher to set the expectation that they would be hosting a master teacher, not a student teacher, and furthermore for them to place the burden upon themselves to expect to have a student teacher enter their room and leave a master teacher.

Suggestions: Cooperating Teachers’ Perspective

During the interviews, the cooperating teachers often times offered advice as to what could help them and others in understanding and carrying out their role as a cooperating teacher. Many of those suggestions were presented based on their experiences with this university’s student teaching practicum or on what the cooperating teachers were offered from other experiences or universities. Those suggestions are presented here.
Student Teachers Need More Time

Two participants, Robert and Maria, felt that students needed more time with field work before they entered student teaching, as well as more time in the student teaching practicum. They felt that if the students were given more time in both of these instances they would have greater success in the art education program.

In general, when asked what suggestions he had given to the university on feedback forms he said, “The more field experience somebody has before they come into a teaching situation I think would be a help.” Maria was more expansive in her response, citing that the art education student should be spending more and longer times with teachers in classrooms:

I think a thing that might help out too at [the university] is if, you know, field experience or methods you go and observe for an hour or so I think they should observe for a whole day. Just go follow a teacher for a day and really see what it is like. Because that hour that they’re here things don’t come up. You don’t have discipline problems. You don’t have to send a student or call the office or, you know, but if they’re there for a whole day and see all the kids and see how we have to see how we transition in between classes and prepare for the next class and remember the kids’ names and all that stuff I think they might be better prepared because I think the regular classroom teachers, they spend a half a year just following a teacher first and then they do their student teaching with that teacher that they followed. I mean, I don’t think you need to go that drastic but at least maybe, cause I know you have to have like 6 hours or 3 hours or I think you should follow a teacher around…they would see more.

It was also discussed at this point that when an university student requests to come in to see a professional teacher in action, the teacher may very well choose to show off their best class of students or the best lesson. On the other hand, if an university student was forced to follow a teacher around for an entire day they would see a broader range of issues that a teacher deals with on a regular basis because it wouldn’t just be the best
class or the best lesson. Robert and Maria both felt that the more experiences a student teacher came to their room with, the greater chance they had of success in student teaching.

Overall, both teachers felt like they needed more time with the student teachers, mostly so that the student teacher has more time to improve and feel prepared to start their first year of teaching. Robert straightforwardly said, “You know, I just wish I had more time with them.” Maria likewise said, “I think I just wish the kids had longer times with us because 6 hou—6 weeks goes by so fast and it’s hard to see improvement unless they are already coming in good.” Maria had a unique situation with a few student teachers who were with her for the entire semester because she was teaching kindergarten through sixth grade, and the university considered that a lower and middle level placement. “My strongest ones were with me for the whole twelve weeks… so I had them for the twelve whole weeks so they had time to improve.” Robert underwent a related experience when he was training at the university because he, like the student teachers from this university, taught six weeks at a lower and then six weeks at an upper level placement during his student teaching. “And I didn’t feel like I had enough experience to start teaching.” Due to his own experience, he understands that a preservice teacher could benefit from spending more time in the schools during their training, including during the student teaching practicum.
University Recognition and Feedback

The following suggestions were offered by the cooperating teachers about how the university could help them, through recognition and feedback. Robert described a pleasant evening he had at the university where he attended a football game and was invited to a lovely dining experience. He recalled that this was for an alumni event, after at first thinking it might have been related to his serving as a cooperating teacher, and said:

As a matter of fact, it would be kind of nice if they did wine and dine some of the cooperating teachers that way. And have them go to a football game or a basketball game and you know, fed a brunch or something along with it, but I’ve never seen them do that for cooperating teachers.

Offering something like this would give the cooperating teachers a sense of recognition and accomplishment for voluntarily serving for the university. Another way that the university could show their appreciation for the cooperating teacher, and the use of their room and materials, is to offer a stipend for supplies. Erica recalled receiving around one hundred dollars for each student teacher to purchase supplies that the student teacher needed to complete his or her lesson in the classroom from a different university where she volunteered as a cooperating teacher.

Another element of support that the university could offer the cooperating teachers came from an interview with Erica. When asking her to describe where she would like to improve in her role as a cooperating teacher she responded that she did not really know, “I guess I’ve never gotten feedback. That would be interesting to have feedback from the university…so that would be a nice thing.” If the university did offer their cooperating teachers feedback from the supervisors or the student teachers they may
be able to help the cooperating teachers become more effective in their role, which would be to the interest of everyone involved in the student teaching practicum.

*Cooperating Teacher/Mentoring Network*

Briefly mentioned, but of significant value, Erica mentioned that it would be nice to have a mentoring network where first time cooperating teachers would be paired with an experienced cooperating teacher to help them with any needs that might arise during the student teaching process:

Um, it might be nice to have like a-a, cooperating teachers that would be willing to give their phone number for um, a new cooperating teacher to talk to…a mentor type thing, yeah, ‘cause you know sometimes there are boundaries you need to talk about beforehand and you, you know, like at the beginning sometimes I wasn’t forceful enough that they need to do X, Y and Z by the second week.

Although the cooperating teacher does have the university supervisor as a support, the novice cooperating may feel too intimidated by the process to ask certain questions and risk looking unprofessional or under qualified. The cooperating teachers could also use this as a forum to discuss their experiences, help each other and make sure that they are on track with where they needed to be with a student teacher at any give time. Both Erica and Robert say that they feel accomplished as cooperating teachers because of the amount of experience and times they have had working with student teachers. It would be in the university’s interest to use experienced cooperating teachers such as these to help ease other potential cooperating teachers into service.
When discussing how this university has prepared him for his role as a cooperating teacher, Robert admitted that the university did not provide any training, as did the two other participants. Robert’s introduction to the student teaching process involved having the university supervisor come and go through a packet of information that mostly revolved around a timeline of where you should be in each week of the practicum and the different assessments of the student teacher for which he would be responsible. He wished that the university had offered him more training:

I-I guess the first couple I had it would have been nice to have, um, you know, some kind of mini-course I could have taken to be introduced to it…but as far as knowing the detail and how are you going about and how you are going to, you know, have to develop the rapport with the student teacher…again if you are trying to entice um, new teachers to become cooperating teachers um, it would be nicer, it would be a little bit more professional to have a little bit more then just, that you know, rude awakening, uh, here’s the package and this is what you have to do and here is the time line and stuff.

Erica did receive this type of training that Robert desired from a different university where she was also a cooperating teacher.

The training was a mini-course that Erica felt really helped her and that she felt would help other cooperating teachers from this university:

I-I think that’s something that they could do particularly since people need credit for licensure now is that if [the university] would offer free like one or two credit class, um being, being a cooperating teacher, [another local university] had done that…I think six weeks…it was with all, all kinds of teachers, and we did um, they talked about writing um, letters of recommendations, they talked about, and, making some kind of welcome packet for the student teacher with teachers’ pictures…it would also be interesting to meet other cooperating teachers and see what some of their experiences are. And so I think it would be very helpful.
One of the best things, according to Erica, about this course is getting to meet and share with other people, as well as see the university staff in a different setting rather than when they come in to observe the student teacher. Some of the suggestions she had for the course was that it would need to be free because “I don’t think that I would do it if I had to pay for it,” and that it would have to be regional so that it would be as easy to access as possible for the cooperating teacher. “But I think it would be a way for [the university] to have a stronger foothold on, on cooperating teachers and um, just to have a nice liaison with them.” A book with suggestions of how to help the student teacher improve on some of the different components of teaching from the university was also discussed as something that would help cooperating teachers.

Summary

This chapter presented a comprehensive look at the findings of this study. It concentrated on the benefits, drawbacks and suggestions derived from the cooperating teachers who were interviewed about their experiences with working with student teachers from this large northeast Ohio university. The benefits included societal benefits, personal benefits and concrete benefits. Personal benefits were further broken down into camaraderie, excitement in the classroom, and reflection. Under the umbrella of concrete benefits classroom assistance, lesson plans/idea, art history, art criticism, media, classroom management and money/class credit were presented.

Drawbacks were discussed second and included relinquishing personal assets and the negligent student teaches. The negligent student teacher category was refined into
topics about lack of discipline, deficiency in demonstration and art skills, struggle with negative attitude, absence of lesson plans and inadequate sense of quality. Other important concerns that cooperating teachers brought up during the interviews were introduced following the drawbacks, and then were proceeded by suggestions the cooperating teachers offered to help make the cooperating teacher experience enhanced. Those suggestions involved needing more time with student teachers, receiving recognition and feedback from the university, creating a mentoring network between novice and experienced cooperating teachers and developing a cooperating teacher preparatory course. The following chapter discusses the implications of these findings and informs suggestions made based on this study.
CHAPTER V

DISCUSSION

The data that was accumulated during the interviews conducted for this study were presented and interpreted in the previous chapter. In this chapter the results of the study are discussed; suggestions are made for the cooperating teacher, student teacher and university based on the data; and recommendations for further research are given, concluding with a summary. In this study, three art cooperating teachers were interviewed with the intention of finding and defining the perceived benefits they received as a result of hosting an art education student teacher from a large northeast Ohio university. Though this study cannot be generalized to all art education cooperating teachers, the addition of this particular study will hopefully help to fill the gap that currently exists in art education literature relating to the art education student teaching practicum, particularly from the cooperating teacher’s perspective of the experience. This study was developed with the anticipation that it will allow insight into the student teaching experience, causing a greater sense of understanding and possible reforms to benefit all parties involved in the process, and other significant issues relating to the field of art education.

Discussion

This paper began by discussing general mentor relationships, the history of how the relationships came into place and where they exist in the world today. The student
teacher/cooperating teacher relationship is set up by the university to be a mentoring relationship. The university anticipates that the cooperating teacher will help to fill in the gaps that the university cannot: the link between theory and practice, the daily workings of a teacher, and an immersive grade school environment. The roles of the cooperating teacher because they are a mentor to the student teacher include, but are not limited to: collaborating, preparing, evaluating, orientating, providing, assisting, guiding, acquainting, modeling, and supervising. A cooperating teacher’s main priority in this relationship is to assist the student teacher in preparing for their first year of teaching when they leave their room. While some are better than others at fulfilling these roles, every cooperating teacher affects the student teacher with whom they work, just as every mentor affects his/her protégé.

As evidenced in the literature review the focus and the primary purpose of this mentoring relationship is for the benefit of the protégé, or particularly in this case the student teacher. What often is neglected is the opportunity to examine and take advantage of what may be in store for the mentor, the cooperating teacher, particularly for those in art education.

**Impact of Benefits**

Of the benefits uncovered in this study, perhaps the most surprising was that cooperating teachers looked forward to their legacy being carried on by others. Master teachers, those who have attained a high level of professionalism and are exceedingly effective in their classrooms, have a chance by participating in the student teacher
practicum to pass on their wisdom to others. They have the opportunity to affect art students outside of their school through their influence on future art educators. In this manner, the master teachers would be honored, though not by name or recognition, by having some of their ideas, lessons and practices performed by former student teachers in their future schools with their future students. It is a way for their legacy to be carried on in time.

In that regard, one of the most important aspects of being a cooperating teacher is contributing to the field of art education. Not only does the student teaching process affect the cooperating teacher and the student teacher, but it also helps to carry on the progression and future of art education as a discipline. Without new people training to become art educators, or without professionals in the field being willing to train those individuals, the field at large would steadily dwindle. However, with the cooperating teachers contributing greatly to the field by orientating future art educators, they are preparing not just classroom teachers, but future researchers, speakers, art teacher educators and field leaders. Due to this, their important role in the field of art education cannot be refuted. The cooperating teacher has a critical role to fulfill.

The fact that the cooperating teachers realized that they were making a difference helped to confirm that there was a purpose to the time, work and effort that they put into serving as a cooperating teacher. Without this sense of purpose it could be frustrating to put in so much and feel as though your contributions are all for little or nothing. Without cooperating teachers acknowledging their important role in this practicum and without volunteering themselves, their classrooms, and their students a huge void would exist within teacher preparation programs.
The other benefits revealed in this study, though not as surprising, hold just as much value. Camaraderie offered the cooperating teachers the opportunity to break the isolation of being in a classroom alone with students all day. They were able to have enlightened discussions about the field of art and art education. They were offered the chance to brainstorm, collaborate and team teach about art; circumstances that occur rarely for an art teacher, since often times, particularly at the elementary level, they are the only art specialist in the building. Cooperating teachers discussed the importance of lasting friendships, Robert specifically with former student teachers and Robert and Erica with university faculty, which presented situations for growth, collaboration and learning related to the field of art education.

Bringing a student teacher into the classroom also means bringing a bit of excitement to the students. Student teachers were often cited as being young and energetic which received immediate response from students. Being able to capture and reinvigorate student interest is an important element in getting students to learn. The excitement between the student teacher and students can carry over to the cooperating teacher who can gain a new sense of exhilaration for art and for his or her students.

Reflection is of paramount value to anyone in education (Susi, 1995). Having the occasion to step back from a situation and consider what went well, what did not and what could be done to improve the situation next time leads someone to become more effective as a teacher if they act on those reflections. The student teacher often times presents conditions where a cooperating teacher can reflect on their own teaching or on the student teacher’s teaching. Both of these situations offer the cooperating teacher the opportunity to learn and grow in their own skills as a teacher.
All three of the abovementioned benefits affect the cooperating teacher, but perhaps more importantly they affect the cooperating teacher’s students. Camaraderie leads to opportunities for the cooperating teacher that enhances their knowledge, skills and abilities that impact their teaching. Excitement reinvigorates the students and the cooperating teacher making the classroom environment even more ripe for learning. Reflection brings enrichment to the classroom as the mentor teacher seeks new ways to augment his or her own teaching. The most passionate teacher whose main focus is the students will see the student teaching practicum as a way to impact themselves for the sake of the students.

Classroom assistance was a benefit that was highly valued by the participants in this study. It is generally known in the field of education that teachers often are stretched to their limits in terms of time and resources. To have a student teacher who can help carry some of the burden of the responsibilities of a teacher is of great relief to the cooperating teacher. Classroom students also benefit here by having extra support due to the student teacher’s presence.

The benefits of gaining knowledge about lesson plans/ideas, art history, art criticism, media and classroom management all relate to what a cooperating teacher can learn from a student teacher. The cooperating teachers cited throughout Chapter Four confirm learning about these things from past experiences with student teachers. The knowledge that the cooperating teachers gain from the student teachers has proven, through the participants in this study, that what they have learned from the student teachers to be valuable to their teaching. As one participant summed it up:
It’s taken me 34 years to get where I am now and I’m always changing and with the student teachers when they’ve come in, there have been things they’ve done…it’s been a growth…I think I’ve grown a lot with student teachers, they have definitely had an impact and my program has changed.

Change means that something is happening, people are growing, students are learning. As educators we are charged with continuing to develop our knowledge about our field and our skills as teachers who are responsible for the education of students who will shape the future. Learning new ideas, concepts and skills through student teachers is one way to stay informed of the latest developments in the field of art education. During the student teacher’s time in the school, classroom students’ knowledge base will be extended by what their student teacher teaches them as well as by what the cooperating teacher will now teach because of the student teacher. Future students not present when the student teacher is in the classroom will continue to benefit if the cooperating teacher uses what he or she learns from the student teacher in the coming years.

*Professional Development*

As defined in Chapter One, professional development is the continued education and training of teachers. Professional development comes not only through higher level education sources, but can also be found through more informal channels like inservice training and workshops, and might we dare say because of the aforementioned topics, through hosting a student teacher.

Teachers have a professional obligation to be lifelong learners; they should have an attitude that asserts a willingness to be open to new ideas, knowledge, decisions, skills or behaviors. That willingness if extended to the alacrity of hosting a student teacher can
help them fulfill that obligation. As presented in this paper, a significant amount of knowledge is gained through hosting art education student teachers: new lesson plans/ideas, art history, art criticism, media and classroom management. If this study were extended, as will later be discussed, more things that cooperating teachers have learned will likely emerge.

As much as has been uncovered in this study, and has yet to be uncovered in future research endeavors, it should be considered that cooperating teachers do gain so much in professional development while hosting student teachers that they should receive some type of professional credit for it. Arnold (2002) and Hamlin (1997) came to similar conclusions in their studies when studying educational disciplines outside art education. Carnes and Schwager (2000) even had the courage to suggest that teachers should receive academic credit towards a degree program. Having attended workshops in the past in which graduate credit was received, often times a reflective paper was the difference between receiving graduate or continuing education credit. What if cooperating teachers were given the option to write a reflective paper based on what they have learned, been affirmed in or changed because of a student teacher? As Susi (1995) promoted “[a]rt educators who are prepared as reflective practitioners will possess a potentially powerful tool for facilitating ongoing professional development” (p. 117). The concept of reflection is set up so that what is known is made even more powerful through an intensive and thorough investigation of that knowledge to be used for self-analysis to increase knowledge and improve instruction. This holds great potential for the growth of the cooperating teacher.
If there is merit to cooperating teachers receiving professional development as this and other studies suggest, perhaps it is time to give cooperating teachers an additional objective to participating in the student teaching practicum. Other than seeing themselves as the knowledge giver and mentor in their role, they might also purposively look at themselves as learners. They should consider their own growth as a part of the student teaching cycle by consciously acting upon what they have learned, and be cognizant of how they have changed as well as how their practice has been affirmed.

University Compensation

A point of debate appeared with participants when the topic of university compensation surfaced. A one hundred dollar monetary or a two hundred and fifty dollar tuition stipend is offered to the cooperating teachers from the university, and all participants in this study were aware of, and take advantage of, this offering. This was confirmed through the university’s art education student teaching coordinator. Though small in nature, this provides the cooperating teacher with compensation, even allowing, perhaps encouraging, the teacher the option of taking classes at the university to fulfill personal or professional growth ambitions. However, the participants all agreed that the sum could be larger as a form of recognition from the university for the important role the cooperating teachers carry out for the university. When considering all of the abovementioned benefits that teachers may gain, perhaps the university feels as though the compensation for cooperating teachers is sufficient.
The university’s head department for the student teacher program was contacted to obtain any written materials offered to cooperating teachers when they agree to host a student teacher from this university. This material included a 67-page manual intended as a guide for kindergarten through twelfth grade preservice teachers, cooperating teachers and university supervisors that was read for explicitly stated benefits. Only one benefit was briefly mentioned, without much detail. It read, “We believe that this will be an interesting and constructive opportunity for the teacher candidate. We hope the experience will provide an occasion for professional growth for you also” (no citation is given to maintain the anonymity of the university). It was disappointing to find that only one vague sentence stood out as referring to a benefit to the cooperating teacher.

It is clear from reading this lonely remark that the university has evidently not contemplated how they are impacting the cooperating teacher. If the university were to give the cooperating teacher more insight into what they might gain from the student teaching experience, they may enter their role with more enthusiasm and interest and be less discouraged by the small stipend. The university may also give the cooperating teacher an advantage by helping them to know what to look for as things that they might learn from their student teacher. This research study and the others that have come before it offer proven benefits that could be cited in the university’s student teaching text. A study could also be independently conducted to find in which benefits its particular program appears to be strong.
Drawbacks of Being a Cooperating Teacher

On the other side of the coin there are certainly drawbacks to being involved in the student teaching program that cannot be ignored. As Awaya (2003) articulated, the student teaching practicum is “a journey that is fraught with problems” (p. 52). It is difficult to give up ownership over students, time, space and materials and turn it over to someone who is inexperienced. It is also difficult to deal with student teachers who come in lacking skills, have a poor attitude, neglect to do their workload and who cannot provide for classroom students the way that an experienced teacher could.

These unmotivating circumstances make the situation strenuous for both parties involved, especially the cooperating teacher who is volunteering so much for the student teacher. It was noted by the participants that they understand the student teacher is still learning and it would be unrealistic for a cooperating teacher to set the expectation that they would be hosting a master teacher. This is simply part of the process. One way that cooperating teachers could help themselves overcome some of the problems that rests mostly with the student teachers, such as being unskilled, unprepared or having a bad attitude, might be avoidable by requesting to interview the student teacher before accepting the placement of that person in the classroom. Though it may be a nuisance to the university to add this to the process of attaining student teaching placements, cooperating teachers may gain greater satisfaction in the experience by being part of the choice, helping to reduce conflicts that might exist between them and the student teachers they host, and creating a good match for both participants, possibly making the student teaching practicum more successful for all involved.
Suggestions for the Student Teaching Team

Based on the findings of the research, suggestions are presented here that address what the student teacher, cooperating teacher and university can do to enhance the student teaching practicum for the cooperating teachers that are involved. Suggestions offered by the cooperating teachers in the interviews are also further discussed.

*Student Teachers*

As a student teacher, after first realizing that the ultimate reason for being in the cooperating teacher’s classroom is for one’s self to learn to become a professional teacher, it must also be understood that the cooperating teacher can also learn from this experience. It is gratifying to know that as a student one has influenced someone well into his or her professional career. One of the things that cooperating teachers look forward to is seeing the new: projects, information and methods. Instead of original teaching by the student teacher, copying what a cooperating teacher does shorts both parties involved because risks are not taken and new matter is not learned. Materials should be left behind for cooperating teachers to refer to such as worksheets, handouts, and lessons so that cooperating teachers can continue to benefit from those resources.

When a student teacher walks into the cooperating teacher’s classroom, they should do so with gratitude, respect and an open mind. Approaching the cooperating teacher with disrespect, disregard or disinterest sets an immediate barrier that prevents either party from enjoying the time spent together, and can infringe upon the vast opportunities to grow together and perhaps prevent a lifelong friendship, personal or
professional, from forming. The student teacher should come in prepared, prepared to learn, but also prepared to perform responsibilities. Lesson plans should be written and presented in a timely manner and every opportunity to practice and grow should be seized. Advice should be taken into account and, though not always taken verbatim, shown that it is considered and used when necessary.

**Cooperating Teachers**

When asked what advice he would offer to new cooperating teachers, one participant replied:

> I think they should take their role seriously…And if they take it seriously they could, you know, do enrichment in the classroom, they could do all kinds of things that are really exciting not only for the students but for the student teacher and for themselves individually…if you’re going to be a professional, you’re professional no matter what other are doing or what others want to pay you, you know, that shouldn’t be an influence on you, always do you best at all times and you give them 110%.

It is important that as a cooperating teacher one understands that he or she can get as much out of the student teaching practicum experience as the student teacher can, if the role is taken seriously. As discussed all throughout this paper, there are many possible ways to benefit from hosting a student teacher. One of the most important elements of the student teaching practicum is the activity of reflection. Student teachers are constantly asked to reflect on their experiences, and cooperating teachers could benefit greatly by reflecting along with them and by asking themselves the same questions that the student teacher is asked to contemplate. This could be through journals, discussions or by electronic communication with others who might otherwise be left out of the
conversation because of location or timing issues. As stated earlier, reflection is one of the most powerful tools by which to self-analyze and improve instruction to become more effective in the role of classroom teacher. Becoming more effective as a teacher is part of the lifelong learning and professional development obligations that we as educators hold. It is also an obligation we bear to our students, as we are responsible for their skills and knowledge well after they leave our threshold.

The University

Many suggestions of what the university could do to enhance the student teaching practicum for the cooperating teachers were offered by the cooperating teachers interviewed as discussed in Chapter Four that should be taken into careful consideration. One of those is that the cooperating teachers in this study suggested that field experiences that preservice teachers have before preceding into student teaching be increased. An important point was made by one participant that issues are not likely to occur when a university student is present for a short time, especially if the professional teacher ensures that the student comes in during an ideal class situation, such as the best class of students or the best lesson they have. On the other hand, if preservice teachers are required to track a professional teacher for a day or even for a few days, they would get a better sense of what is expected of the classroom teacher.

Another proposal made by the participants was that the cooperating teachers need more recognition. The university could show their appreciation to the cooperating teachers by hosting a brunch, luncheon or another meal or offer tickets to productions,
shows or sporting events. One cooperating teacher also recommended that the university provide feedback to the cooperating teachers, whether through university supervisors or the student teachers themselves, to help them improve in their role as a cooperating teacher and in turn help the university by becoming more effective in that role.

A cooperating teacher network through a phone list was also recommended by a participant as a way for cooperating teachers to communicate about issues and concerns that come up during the student teaching practicum. This was thought to be an especially constructive tool for novice cooperating teachers who might otherwise feel threatened by discussing certain issues with university faculty. This network could also be constructed through an email listserv or a web blog hosted by the university. A web blog might be more effective since cooperating teachers could remain anonymous. Cooperating teachers may feel more comfortable with this because they could discuss issues without worrying about losing the respect of colleagues or others who might come into contact with the blog.

One last item of suggestion that was brought up by two participants was a cooperating teacher preparatory course. The preparatory course could be set up to cover a multitude of issues including, but not limited to, how to build rapport with student teachers, how to ease student teachers into the classroom setting, how to deal with difficult circumstances, how to help a struggling student teacher and what the cooperating teacher can get out of the experience. The course would be not only a way to help cooperating teachers prepare for student teachers, but can also serve as grounds for sharing, collaborating and networking with other cooperating teachers as well as
university faculty. The course could be offered for credit to help teachers fulfill professional obligations for licensure requirements and as a form of recognition from the university in how important the cooperating teachers are to their mission. As recommended by an interview participant who had taken a similar course for a different university, the course would need to be as easily accessible to the cooperating teachers as possible, perhaps meaning that it would need to be free and at a reasonable, possibly regional, location in order to make the course as attractive as possible for cooperating teachers. Ultimately training the cooperating teachers becomes a great benefit to the university because they are employing highly competent cooperating teachers who assist them in the education of preservice educators.

After a disappointing examination of the university manual for the student teaching practicum, it is recommended based on this study that cooperating teachers be made specifically aware of what they might gain or how they might professionally grow from hosting student teachers. If cooperating teachers are aware of these factors they may enter their role with more enthusiasm and interest thereby benefiting themselves, the student teachers with whom they work and the university’s mission of preparing the preservice teacher for professional service. Through explicitly stating what benefits the cooperating teacher might gain through the practicum, the university may also give the cooperating teacher an advantage by consciously making them aware of what they may walk away from the experience with and how they and their students can profit from participating in the program thereby increasing the cooperating teacher’s awareness, interest and ability to learn from the student teacher. The awareness of benefits could be promoted by university representatives through district or individual meetings, through
brochures mailed to teachers and schools, by adding a list to the university student
teaching manual or through the university’s website.

Implications for Further Research

Although there has been a fair amount of literature pertaining to the topic of the
student teaching practicum, as evidenced in the literature review, a small fraction of that
literature concerns art education and even less of it deals with the experience from an art
cooperating teacher’s point of view. It is hoped that with the addition of this research
project, the gap in this field of research will be narrowed, if only slightly. Even with the
addition of this research project the gap is still quite large and a need for further
discovery is needed.

The following questions are still left to be answered. What are the long-term
societal implications of student teaching programs? How would the benefits change if
more art education cooperating teachers were pursued? What if other universities’
cooperating teachers were factored in? Across the Ohio Art Education Association’s
members? Across the National Art Education Association’s members? How would the
benefits look if a portrait case study was conducted in which a cooperating and student
teacher were followed throughout the entire practicum? With several portrait case
studies? How would cooperating teachers be effected by benefits if they were clearly
stated before the student teaching practicum began? How would student teachers modify
how they carry out their role if they saw themselves as agents of change for cooperating
teachers? How would the attitudes and beliefs of the cooperating teacher change due to a
difference in race between themselves and the student teacher? Minority to majority? Majority to minority? How would the attitudes and beliefs differ between same gender and mix gender student teacher to cooperating teacher relationships? How would differences in age between the cooperating and student teachers affect the attitudes and beliefs of the cooperating teacher?

Taking into consideration the abovementioned questions for research yet to be explored, the field of art education and the professionals who make up that field have the responsibility to seek out the answers. New research projects derived from asking questions about what occurs during the student teaching practicum will add to this research project and help in understanding the dynamic relationship that happens between the student teacher, the cooperating teacher and higher education institutions. This topic is an important element in the future of art education considering that the cooperating teacher’s classroom is the location of the culminating event of preservice art education. It will be those preservice teachers, and the cooperating teachers that they work under, who will leave the legacy that will decide where the future lies for art education in our schools.

Summary

Practicing art educators have much to bear in mind when considering whether to host a student teacher in their classroom. This research project was designed to help illuminate what the benefits are that art teachers can receive as a result of participating in the student teacher practicum at a large northeast Ohio university. Though the sample of
participants in this study was small, involving only three participants, and only one higher education institution was involved, to keep it within a manageable framework, it offers a glimpse of what an art cooperating teacher has the potential to gain for the time, effort and work they put into their role.

The findings indicate that a number of benefits exist for cooperating teachers. Furthermore, the studied laid out specific knowledge that cooperating teachers gained as a result of hosting a student teacher. Based on the benefits and knowledge acquired, it was concluded that art cooperating teachers could achieve professional development as a result of the role that they play.

Surprisingly little was found on the benefits explicitly stated by the university correspondence with cooperating teachers. Because of this and other factors found throughout the research process, suggestions were offered to the student teacher, cooperating teacher and university to help enhance the student teaching practicum for the cooperating teacher. Further research, especially in the field of art education, still needs to be conducted to learn more about the dynamic connection between the student teacher, the professional teacher and the university, as it affects all parties involved.

As a current, practicing art educator, I cannot deny the advantages that were found in this study that are possible to gain through hosting a student teacher for me and my students. If as a teacher I am expected to be a lifelong learner who changes with student needs, due to curriculum, interests or research supported trends, the opportunity to host a student teacher presents itself to fulfill that professional obligation. The objective of this obligation is to keep teachers renewed, refreshed, effective and current
in their field. The results of this study show that hosting student teachers can meet the objectives of a teacher learner, myself included.

Although drawbacks to the process are a concern and are presented thoroughly in Chapter Four, the participants in the study said that they would continue to serve again even after the negative experiences that they have had with student teachers. This demonstrates a profound realization that the student teaching practicum is of value to them, and hopefully will be to me. I know from my own experiences, as described in Chapter One, that I influenced my own cooperating teachers and I look forward with anticipation to see what future art education students will have to offer me and my students. Other art educators, potential cooperating teachers, should also consider the influence a university driven teacher education program can do for them and their students, present and future.
APPENDIXES
APPENDIX A

SAMPLE LETTER OF INITIAL CONTACT

Dear : XX Month 2006

I am writing to ask for your assistance in a study of the professional relationship between student and cooperating art teachers being conducted at Kent State University for thesis research. It is my understanding that you have served as a XXXXX cooperating teacher for students entering the profession of art education. This research is being conducted to help further understand how that relationship looks from a cooperating teacher’s viewpoint.

The results from this study will help to expand the generally limited amount of research in the field of art education pertaining to the topic of the mentoring relationship associated with preservice art education. Few projects can currently be found written from the cooperating teacher’s view of their experiences with preservice art education programs. This study should help to provide preservice programs with information that may lead to greater understanding of the cooperating teacher’s experience and to possible reforms that will benefit all involved.

Your involvement in this study would include a brief questionnaire and two one-hour long interviews about your experiences as a cooperating teacher. The questionnaire will be used to summarize your background as a cooperating teacher. The two interviews will be spaced apart by a week. In the first interview you will be asked to reconstruct some of your experiences with art student teachers from XXXXX University. The second interview will ask you to reflect upon those experiences and what they mean to you as a professional art educator.

I will be calling your school next week in hopes of confirming your participation in this study. All names/persons involved in this study will be held in confidence. Taking part in this study is entirely up to you, and no one will hold it against you if you do not participate. Also know that if you choose to take part in the study you may choose to stop at any time.

This study has been reviewed and approved by the Kent State University Institutional Review Board. If you have any questions about Kent State University’s rules for research, please call acting Vice President Dr. Peter Tandy, Division of Research and Graduate Studies, at 330.672.2704. If you have any other questions, please call me at xxx.xxx.xxxx or my advisor Dr. Linda Hoeptner-Poling at 330.672.7895.

Thank you very much for considering being a part of this important study.

Sincerely,

Christina M. Wilhelm
Art Educator, Orchard Middle School, Solon, Ohio
Graduate Student, Kent State University, Kent, Ohio
APPENDIX B
SAMPLE CONSENT FORMS

QUESTIONNAIRE CONSENT

Cooperating Teachers’ Perspectives of Student Teachers in Art Education
A Qualitative Study Conducted at a Large Northeast Ohio University

Dear : 

As you know, I want to do research on cooperating teachers’ professional relationships with their student teachers, and that I am doing this research to complete my master’s degree. Thank you for agreeing to take part in my research project. Please have this questionnaire completed before our first interview scheduled for at . I will collect the questionnaire from you at the interview, as well as have you sign consent letters pertaining to the research interview process.

This consent letter covers the questionnaire part of the research project. The return of the completed questionnaire by you implies consent. Your participation in the research will be kept confidential through an alias and coding system. No risk is involved in this project that exists beyond those normally encountered in everyday life. Taking part in this project is entirely up to you, and no one will hold it against you if you decide not to do it. If you take part, you may stop at any time.

If you want to know more about this research project, please all me at xxx.xxx.xxxx or my advisor Dr. Linda Hoeptner-Poling at 330.672.7895. The project has been approved by Kent State University. If you have questions about Kent State University’s rules for research, please call Dr. Peter Tandy, acting Vice President, Division of Research and Graduate Studies at 330.672.2704.

Thank you again. I look forward to meeting with you soon.

Sincerely,

Christina M. Wilhelm
Art Educator, Orchard Middle School, Solon, Ohio
Graduate Student, Kent State University, Kent, Ohio
INTERVIEW CONSENT FORM

Cooperating Teachers’ Perspectives of Student Teachers in Art Education
A Qualitative Study Conducted at a Large Northeast Ohio University

I want to do research on cooperating teachers’ professional relationships with their student teachers. I want to do this because I am looking to complete my master’s degree. I would like for you to take part in this project. If you decide to do this, you will be asked to complete an initial questionnaire about your experience working with student teachers followed by two one-hour long interviews over a two-week period.

The interviews will be audio taped which will later be transcribed. Your participation in the research will be kept confidential through an alias and coding system in both the questionnaire and the interview script. An audiotape consent form exists separate from this form. No risk is involved in this project that exists beyond those normally encountered in everyday life.

If you take part in this project you may gain increased awareness in the nature of your relationships with student teachers and in how those student teachers impact your own teaching. Taking part in this project is entirely up to you, and no one will hold it against you if you decide not to do it. If you take part, you may stop at any time.

If you want to know more about this research project, please all me at xxx.xxx.xxxx or my advisor Dr. Linda Hoeptner-Poling at 330.672.7895. The project has been approved by Kent State University. If you have questions about Kent State University’s rules for research, please call Dr. Peter Tandy, acting Vice President, Division of Research and Graduate Studies at 330.672.2704.

You will get a copy of this consent form.

Sincerely,

Christina M. Wilhelm
Art Educator, Orchard Middle School, Solon, Ohio
Graduate Student, Kent State University, Kent, Ohio

CONSENT STATEMENT

I agree to take part in this project. I know what I will have to do and that I can stop at any time.

Signature______________________________________   Date____________________
AUDIOTAPE CONSENT FORM

Cooperating Teachers’ Perspectives of Student Teachers in Art Education
A Qualitative Study Conducted at a Large Northeast Ohio University

I agree to audio taping at ___________________________ on ________________
at ____________ and on _______________ at ____________ .

Signature ______________________________________  Date ____________________

I have been told that I have the right to hear the audio tapes before they are used. I have decided that I:

want to hear the tapes  do not want to hear the tapes

................................................................................................................................................................................................................................

SIGN NOW BELOW IF YOU DO NOT WANT TO HEAR THE TAPES. IF YOU WANT TO HEAR THE
TAPES, YOU WILL BE ASKED TO SIGN AFTER HEARING THEM.

Christina Wilhelm and other researchers approved by Kent State University:

may use the tapes made of me

may not use the tapes made of me.

The original tapes or copies may be used for:

this research project  teacher education

presentation at professional meetings  publication

Signature ______________________________________   Date____________________

Address _______________________________________________________________________
Cooperating Teachers’ Perspectives of Student Teachers in Art Education
A Qualitative Study Conducted at a Large Northeast Ohio University

1. How many years of teaching experience do you have? _________________________________

2. What is your age? _____________________________________________________________

3. What is your sex?     male    female __________________________________________

4. What is the highest degree that you hold? _________________________________________

5. How many times have you hosted a student teacher? _______________________________

6. What colleges/universities have your student teachers come from?____________________
   ____________________________________________________________________________
   ____________________________________________________________________________
   ____________________________________________________________________________

7. What grade levels are you currently teaching?____________________________________

8. What type of continuing education or graduate courses do you take? _________________
   ____________________________________________________________________________
   ____________________________________________________________________________
   ____________________________________________________________________________
   ____________________________________________________________________________

9. Do you belong to NAEA or other professional art education organizations?   yes     no
   If so, which ones? _____________________________________________________________
APPENDIX D

TRANSCRIPTS OF INTERVIEW QUESTIONS

Questions asked of Maria during the first interview:

1. Okay, so my first question for you is to describe to me how you came to have your first experience as a cooperating teacher.

2. Yeah like how did you get in a position where you had your first one?

3. So people who were at [the university] were familiar with you and that’s why they chose for you to be part of the program?

4. Okay. Have you had formal training for being a cooperating teacher at all?

5. Okay, so [the university] hasn’t offered this service to you?

6. But were you given any information package from [the university]?

7. Okay, what kind of information is in that?

8. And that’s it, they didn’t give you any information about how to handle certain situations or…

9. Okay, and if basically even when the supervisor comes it covers just the assessment of the student teacher and not really anything else besides that?

10. So they don’t talk to you about, um anything that you are going to gain from participating with the student teacher? Or…

11. Were they specific in what you could learn from them?

12. No, okay they just sort of left that open?

13. Okay, um my next question that I had was how else has [the university] prepared you for the role of being a cooperating teacher?

14. Ok, um, have you had one or more successful experiences in the role of being a cooperating teacher? And if you have tell me about a few and what stands out in your mind as making them successful.

15. Ok, can you maybe embellish on a few of those, like tell me a story about one of those student teachers? And what they made them a successful person or maybe like a day that you can think of?
16. What about from your end as far as your working with a student teacher or, um, maybe helping a student teacher to grow would be a successful story for you?

17. Or maybe even a successful story of where you and the student teacher worked together on something that you felt went successfully.

18. What about curriculum wise?

19. So once he got back into the [university] curriculum then both you and he had a better experience together?

20. Do you think that he walked away still following that curriculum or do you think he went back?

21. Okay. So then my next question is kind of a follow up on the flip side. Have you ever had some not-so-successful experiences as a cooperating teacher and if so tell me what made them so?

22. What was his first career?

23. Okay. So where did he learn all this art history from?

24. Any other stories about not-so-successful experiences?

25. So how do you think that might of affected your or the kids?

26. So between your most recent one and your first one cause you mentioned both of them, are there any in between either successful or unsuccessful that stand out to you?

27. Alright. Um, in your role as a cooperating teacher what do you think is your strongest attribute that you offer to the student teachers?

28. Okay, you mentioned that in a lot of ways you want them to teach you. So have there been things that stand out to you as some things that you have learned from them?

29. So a little bit of discipline stuff…A little organization.?

30. Um, so you talked about you being open as your strongest attribute why do you think that’s your strongest or you also kind of laughed and like maybe it’s not? How do you think that works?
31. Um, likewise with your attributes do you feel that there are areas that you would like to improve upon...in your role as a cooperating teacher?

32. So if you had more support from the university in that regard then…?

33. So you feel like if they gave you more structure then you could offer more structure to the student teachers?

34. Um, my last kind of set of questions, the first one is describe to me some practical problems you face in carrying out your role as a cooperating teacher.

35. Are those really the only two things that you really seem to have difficulty kind of like working into...?

36. So with the grading or with the taking up of more time is there really anything that would help you overcome those problems?

37. So you, it’s totally in the personality of the student not the preparation from [the university] or anything like that?

38. So you think some of problems that the student teachers have when they enter your classroom on day one for student teaching could be overcome by…

39. Alright. Um, any other words that you want to say? Stuff that maybe you thought about.

40. And that’s where you see them lacking more when they walk through the door?

41. Alright. Anything else?
Questions asked of Maria during the second interview:

1. Okay, so at the end of our last interview after we turned off the tapes we were talking about some things that student teachers from the university lack and there were two areas that we discussed. You discussed, um, lacking demonstration skills and also design skills as far as understanding and teaching principles and elements of design. So, I guess maybe pick which one you would like to talk about first and then we can address the other one.

2. So, the student teachers are coming in assuming that the kids understand too much?

3. Alright, um, we were talking about demonstrations and we were talking about how students, or student teachers rather assumed too much that the students know. As they’re working in the demonstrations do you find any other skills that they’re really lacking?

4. Okay. I know one of the things that we talked about at the university was not giving the students too much information at the same time too. Do you find student teachers doing that? Or do you find that they are okay with that aspect?

5. So they’re giving more of the creative then the method?

6. Not, so they are separating them?

7. But they’re not?

8. What about step-wise do they overwhelm them with too many steps or are they pretty good at breaking down the project?

9. So, would—you said like the bad ones, the ones that have the poor discipline and everything are the ones that have that problem and…then the good ones do already expect that so it…so again it is dependent on the student teacher and not on the program…necessarily?

10. Okay. Um, we also talked about how student teachers lack the ability to address principles and elements of design. In their lessons, how do, I guess, they pass those on to the students in the classroom, so?

11. Um, any more to say on that topic? Or do you want to move on to the next question?

12. Okay, good. Um, you mentioned in the last interview that you picked up lesson plans from students and I was wondering what kind of lesson plans you’ve picked up?
13. Okay. How often do you feel like you pick up stuff from the student teachers? Those lessons?

14. Okay. So maybe not real frequently?

15. Okay. I was wondering about besides the studio activities, besides the finished product if you’ve learned um, anything activity wise or information wise for yourself about teaching history, criticism, or aesthetic activities?

16. Sure, I was just wondering if there’s anything from those realms because I hadn’t heard those come up yet.

17. My first official question of the second interview is would you serve as a cooperating teacher ever again, and – for the university? And if you will, um, why have you chosen to continue it or why would you not continue?

18. Okay, so some of the negative experiences that you might have come across with student teachers doesn’t really deflect you from…

19. And mostly you feel like you should take them because you have a loyalty to the university and you have a good classroom to kind of get their feet wet?

20. Okay. What do you view as the extrinsic rewards for serving as a cooperating teacher for the university?

21. Do you get access to any extra things on campus or anything else or just the stipend is about it?

22. Um, what about intrinsic rewards then? Things that you feel like you gain from/by having a student teacher?

23. So just more of a personally rewarding experience?

24. My third question for today is how have your classes been affected by the presence of student teachers? Um, just share with me maybe tell me some stories about…

25. That’s good. So um, what about production wise or behavior wise, I guess you kind of addressed the behavior there with that answer?

26. Yeah, um, can you give me any specific experiences or stories about a student teacher who had one of those effects on your classroom? Um, or a story about something you learned about a student from listening to them talk about something they wouldn’t have spoken with you about?
27. Okay, I just didn’t know if there was something of interest…that maybe one time you were just like, “Wow that’s really cool now that I know that.”

28. Yeah. What effect if any has the experience of being a cooperating teacher had on your own practice?

29. Um, I have a complete the sentence phrase. Ah, what I appreciate most from hosting a student teacher is…

30. From when you host. What is it that you most look forward to?

31. So would you find it, would say that it’s kind of revitalizing and encouraging to have that person there?

32. Well, on the other end of that, then um, what I appreciate least from hosting a student teacher…

33. Um, so this is kind of a repeat question, but just to see what else might come out, it’s another complete the sentence. As a cooperating teacher I look forward to…

34. What makes you say that?

35. So how does then, if you’re talking about other people more or less, I’m assuming in the building…how do they, how are they affected by the student teacher being in the building? Do you think it makes a difference or…?

36. The student teacher really doesn’t get involved in conversations with them or…?

37. Do you think they made an impact at all on the classroom teachers in the way that they view art as a part of the curriculum in the school?

38. Do you think if they were in here for the longer term, ‘cause you had talked last time that it would be great if they could be here longer, do you think they would have an impact on the building? Or do you think it would still kind of, in a way, be your own world, ‘cause I know what you mean by that. Because the door gets shut and then they pick up the kids and…how much would that…?

39. Anything else that maybe you thought about after we ended the first interview or details or stories or anything that you might think is important for other people to understand about being a cooperating teacher for art students?

40. All three?

41. Okay, were they all from the university?
42. So that’s something that’s kind of also a drawback…besides the time putting into…it, it’s just nobody…likes to do paperwork either. Right.

43. Just out of curiosity you’d mentioned that you’d learned about a few new artists thanks to having student teachers through here, um, can you think of any of those artists specifically, or maybe…?

44. Is it a contemporary artist?

45. How many people have a hard time viewing him as an artist and not just this caricaturist who…?

46. Okay, unless there’s anything else that you might think of that has to do with your experiences as a cooperating teacher I think we’re done.
Question asked of Robert during the first interview:

1. My first question for you is to describe to me how you came to have your first experience as a cooperating teacher.

2. I think so, um, were you able to do that right away in your district or did you have wait so long before…?

3. Okay, so basically it came from knowing [that professor]?

4. So, and you know he’s now retired?

5. Okay. Um, have you had formal training for being a cooperating teacher?

6. No, so um, I found this out from my last interviewee, but my second question I had documented was if [the university] offered such service?

7. This other person, no are you asking me if they do?

8. Okay. And then my other questions were “Was it helpful?” and “Did they give you information packets?” and, or, uhhh, if you were taking that. Um, so you, you did mention that you were given information packets from the supervisors.

9. Sure. With that information packet that you mentioned, what was in it and how was that helpful?

10. So was there any information within that other than focus on the student teacher’s evaluative form from you, was there any other additional information in that about how to handle certain, certain situations or any day to day wise that would help you?

11. Um, when we were talking about the information packets and you talked mostly it’s about assessment tools and even the ranking lists and all of that, do you find that that then is a good stabilizer for you as far as when you run into problems with the way that the student teacher is, I don’t want to say acting, but I guess their behavior starts becoming an issue? When you run into issues with that, do those assessment tools cover that or is there additional information that they give you for when you run into those situations where…?

12. Um, sort of changing topic, but kind of coming back to where I was, um, how else has [the university] maybe prepared you for the role of being a cooperating teacher?

13. Sure. Um, you were talking about being on panel discussions at [the university], um, have any of those particularly opened your eyes to any issues um that are
related to the cooperating teacher experience or did it maybe even just make you aware of what was happening at [the university]?

14. Um, so being on these panels and learning about all these different things, has that helped you then understand when the student teacher comes into the room where they’re coming form as far as their planning and their approach?

15. Um, my next question is have you had one or more successful in the role of cooperating teacher and if you have tell me about a few and what stands out in your mind as making them successful?

16. Great, so you’re saying that [this former student teacher] is a very successful experience, what in particular do you think made it successful?

17. Excellent. So, on the flip side of that I was wondering if you’ve had unsuccessful experiences and what made them so? Tell me about them.

18. But he didn’t have that professional rapport?

19. So how do you think that affected his ability to perform in the classroom as a teacher?

20. Yeah. When you were talking about this student teacher that we were just talking about you kind of eluded that maybe there was another one that you were thinking of?

21. Um, in your role as a cooperating teacher, what do you believe to be your strongest attribute?

22. And it might be obvious, but why do you feel like that’s your strongest, above all else?

23. Hm, that’s exciting. Um, likewise do you feel like there are areas that you would like to improve?

24. What about in your role as a cooperating teacher, areas to improve upon or maybe you don’t feel you have any but…?

25. Um, describe to me some practical problems you face in carrying out your role as a cooperating teacher, just maybe some things that when you wake up in the morning and you know that you have your student teacher is coming, some problems that you know you are probably going to run into or things that you have run into.
26. Okay. So um, you basically mentioned just the student teacher being unprepared for the day. Is there anything else like maybe some little quirks that bother you about having somebody in the room?

27. Yeah. Um, with those problems is there anything that would assist you? But those seem to more focused on the student teacher more which is fine. But, anything that would help you overcome those problems? With the unpreparedness or the unawareness of the student teacher?

28. Well, helping you deal with that student teacher who has those issues, is there anything that would help you?
Questions asked of Robert during the second interview:

1. What are some of the projects, mediums or activities that you’ve added to your program because of a student teacher?

2. You mentioned some of the top teachers coming through um, [the university’s] program and, and being with you. Um, how has that effected your personally or professionally having those people who you feel are the top teachers coming through here.

3. Um, you had talked about when you had feedback forms for [the university] that you had written a lot of recommendations on there, and I know that one of them that you talked about was being paid more professionally. Are there any recommendations also that you’d given [the university] that we maybe didn’t talk about?

4. Any other recommendations that you’ve given [the university] about the student teaching program?

5. Um, my last follow-up question, you had mentioned I think it was DeRolf in relation to proficiency testing what is that, ‘cause I didn’t know that?

6. For DeRolf, I had spelled it capital D-e-capital R-o-l-f. Do you know if that’s the correct spelling?

7. Would you serve as a cooperating teacher again for [the university]? And why or why not?

8. So besides wanting to save a place for her, for professional and personal reasons, why did you choose to take another student teacher at all? In general?

9. What do you view as the extrinsic rewards for serving as a cooperating teacher for [the university]?

10. So you’re offered either a stipend or graduate credit hours and nothing else outside of that?

11. Okay. How about the intrinsic rewards, the stuff that you get to walk away with?

12. How have your classes been affected by the presence of student teachers?

13. So was she in here when that happened and had…?

14. Are there any other specific stories about how student teachers have affected the kids?
15. So student teachers are able to do that?

16. What affect, if any, has the experience of being a cooperating teacher had on your own practice?

17. Anything else that’s affected?

18. I have a complete the sentence for my next question. What I appreciate most from hosting a student teacher is…

19. And then on the opposite end of that: What I appreciate least from hosting a student teacher is…

20. As a cooperating teacher, another complete the sentence, I look forward to…

21. That’s it um, unless there’s something else that you feel like any future cooperating teachers might need to now, just in general about being a cooperating teacher, at least for the art program at [the university].

22. Okay. Anything else?
Questions asked of Erica during the first interview:

1. Alright, so my first question is to describe to me how you came to have your first experience as a cooperating teacher.

2. Was it from a particular university? Do you remember?

3. Okay, so it’s not because, what I found from my other participants was that they knew people from the university and they…?

4. So it’s probably where it came from and you…got involved?

5. Alright, um, my next question was: have you had formal training for being a cooperating teacher?

6. Okay. So, my next question was does [the university] offer this service?

7. One of my other questions was: were you given information packets from [the university]?

8. Um, with the information packets from [the university] in what ways were they helpful to you in your role as a cooperating teacher?

9. Okay, was there anything else besides what [the university] was wanting from you that made it easier to work as a cooperating teacher?

10. Not really?

11. Okay. Um, how else has [the university] maybe prepared you for the role of being a cooperating teacher?

12. So, in having the advisors here though, then that’s helped you with that?

13. Um, my next question is sort of a full question. Have you had one or more successful experiences in your role as a cooperating teacher? If you have, tell me about a few and what stands out in your mind as making them successful.

14. Good. Were—what were maybe some particular points that made her strong as a teacher in the classroom?

15. So what—, you said that you learned from her, what kind of things did you learn from her?

16. Is that something that you incorporate into your curriculum now?
17. Okay. So it…influenced you?

18. That’s great. Any other stories of successful people?

19. Cool. Um, on the flip side of that, have you had some not-so-successful experiences as a cooperating teacher? And if so, tell me what made them so.

20. And you’re saying that that is mostly coming from other universities that [the university] is strong in that?

21. So two more questions left. Um, in your role as a cooperating teacher, what do you believe to be your strongest attribute?

22. Um, share with me why you think that this is your strongest attribute, this ability to make people feel comfortable and know that…

23. Okay, so basically feedback from the student teacher…that you’ve found that? Okay. Um, likewise do you feel like there are areas that you would like to improve upon as a cooperating teacher?

24. Okay, anything self-reflection wise that you think about?

25. Um, my last question is to describe to me some practical problems you face in carrying out your role as a cooperating teacher. And people usually look at me and go “What do you mean?” Um, when you wake up in the morning and you know that you are going to walk in your room and you have a student teacher, what are some issues that come to mind?

26. To you or the students?

27. Yeah. Are there any other issues that you face that you think about, um, they could be behavior um, of the student teacher or the students with that person in the room, or…

28. Alright. Anything in relation to that?

29. No?

30. Anything that would assist you to overcome the problems? Um, you mentioned two, about the student teacher wanting to talk to you too much…you know, especially when you have kids in the room, and then also well dress, but that’s more students coming from [the university].

31. Um, that’s all the questions I have for the first interview. Unless there’s something…
32. Anything else?
Questions asked of Erica in the second interview:

1. I have a few follow-up questions that I wanted to start with today based on our last interview, and one of them that you mentioned the student teacher did a Native American lesson that influenced you, um, because of the deep meaning. How has it impacted you or changed you? In what ways did it influence you?

2. Okay so, although you personally haven’t done that where you’ve taken and ripped up their drawings…?

3. Have you done stuff now though that is more that way, that psychological sense…?

4. Okay. Um, any other lessons or ideas that you’ve picked up from student teachers um, it could be projects, artists, aesthetic or ah, critique activities?

5. Anything else even artists that you’ve heard about that you never heard about before that you might use now?

6. Not really? Alright. Any aesthetic or critique type activities?

7. So does that seem to be in general for student teachers or focus mostly on [the universities’] student teachers, would you say?

8. Okay. Um, any particular stories of successful or unsuccessful student teachers you’ve thought of since last week ‘cause you said, “If I had a list…”?

9. Um, any particular stories about those students where they affected maybe your relationship or how things went in the room because of that attitude?

10. Yeah. Okay, um, I don’t know if you remember last time you were interrupted half way through a thought, and then you said “Where was I?” And we kind of picked it back up, but when I was transcribing I found out what you were saying, um, was that you don’t like to have student teachers in the beginning of the year.

11. Now we’re into like the real questions. Would you serve as a cooperating teacher again for [the university] and why or why not?

12. And that’s your top reason for…taking on student teachers? Alright. Um, what do you view as the extrinsic, or the outside, rewards for serving as a cooperating teacher for [the university]?

13. That sounds good. What about anything that the university gives you as a benefit of being a cooperating teacher?
14. Okay, um, one of the complaints I’ve heard from other people is that the stipend that you get is very small and I don’t know if you can confirm this but I also heard that [the university] would give you more of like a class credit that you could use instead of taking the money to take courses there.

15. Is that something that you have taken advantage of?

16. Okay, so what about the intrinsic rewards, the, you know, this is what I personally get out of this?

17. Um, I think we completed our answer, and that we’re ready for the next one. How have your classes been affected by the presence of a student teacher? And if you could share with me a few of your experiences.

18. Okay, any other negative or positive things that you see happening with the student teacher in the room?

19. Okay, how to the students react to student teachers?

20. Why do you think that is?

21. Okay, um, what effect, if any, has the experience of being a cooperating teacher had on your own practice?

22. Yeah. Um, the last three questions that I have are basically complete the sentence phrases. What I appreciate most from hosting a student teacher is…

23. Okay. What I appreciate least from hosting a student teacher is…

24. And my final one is: As a cooperating teacher I look forward to…

25. Okay, um, anything that you might have suggestions for people who want to be cooperating teachers about experiences that you’ve had in working with them.

26. Okay, so like a mentor-type thing?

27. Yeah. Um, last time we talked a little bit about the information packet that [the university] gives you and a lot of it we talked about assessments and a check list kind of this is where the student teacher should be here, here and here. Is there anything in there that helpful for you other then how to assess them in that packet?

28. But is there anything in there that is helpful for you when you come across a certain situation with a student teacher um, good or bad, or talking about how to help them improve in any of those…areas?
29. I didn’t know if maybe, you know, it said that if they’re struggling with discipline, you know, here are some suggestions to give them so that…

30. Right. Do you think anything like that might be helpful?

31. Did they come in frequently?

32. Would you like to see them more frequently?

33. So you have an open relationship…which helps for you personally? Okay, anything else…?

34. Alright, anything else that you might have because you’ve had the experience of being a cooperating teacher and I haven’t that might be helpful in people understanding how this works, the…

35. Is there anything else?
REFERENCES


