Pre-Service Music Educators' Preferences in School Setting for Student Teaching

By

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Abstract

The purpose of this study was to explore how influential social and professional factors, as well as preconceived perceptions of students and schools in urban, suburban, and rural settings contributed to pre-service music educators' preferences in school setting for student teaching placements. The participants ($N = 6$), with two each from urban, suburban, and rural high school backgrounds, were pre-service music educators in their last two years of study in a music teacher preparation program at a large, Midwestern university. The participants were interviewed twice, two weeks apart, and answered questions regarding their ideal student teaching placement, influential social and professional factors, their perceptions of urban, suburban, and rural schools and students, and their preferred school settings. The researcher transcribed and coded all interviews, with key themes of personal comfort and preferences, facilitation of teaching and learning, and professional growth emerging. The findings indicated that pre-service music educators used the key themes as factors in order to inform them of potential suitability in different school settings for student teaching placements. The pre-service music educators most preferred suburban school settings, possibly due to personal comfort, possible availability of resources and funding, and the perception of these settings as most suitable for a successful student teaching experience. Implications and recommendations for future research were then discussed with consideration of these results.

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Chapter 1

Introduction to the Study

Background

When considering positions in new schools or districts, teachers may display willingness to apply for jobs in any type of location, or may search with strong preferences for particular locations. Music teachers may also navigate far fewer job openings than their general classroom teacher counterparts - as many schools might have only one or two music teachers on staff as compared with contained classroom teachers. This is especially true for elementary schools. In the case of secondary schools, music teachers specialize in either instrumental, band or orchestra, or choral, which can further complicate matters for music teachers seeking jobs.

Some may argue that high-needs schools such as those in remote rural areas and inner-city metropolitan areas face difficulty in recruiting and retaining quality music teachers, while many schools in suburban areas endure much less of this difficulty. According to the National Center for Educational Statistics (2012b), the most recent data on teacher vacancies showed 16.4% of suburban school districts across the United States reported a music or art teacher vacancy, alongside urban districts, 18%, and rural districts, 16.2%. These music/ art teacher vacancies were ranked by schools into categories according to how difficult they were to fill, from 'Easy to Fill,' 'Somewhat Difficult to Fill,' 'Very Difficult to Fill,' to 'Could Not Fill'. While some schools noted challenges in filling these positions, suburban schools appeared to do so with greater ease than urban and rural schools (National Center for Educational Statistics, 2012b). From these data, one may posit that many music educators preferred to teach in

suburban districts, and this trend was consistent for pre-service music educators - both for student teaching and initial employment (Kelly, 2003; Robinson, 2012).

Learning to teach can be daunting for young pre-service teachers. They stand to endure many new experiences through student teaching and their first job. They may choose what they judge to be the best placement for their growth while considering their personal needs and preferences. These preferences possibly come from past experiences, their motivations, their goals, their identities as teachers, their concerns, their perceptions of the responsibilities and challenges of teachers, and their perceptions of different types of school environments. Very few studies, particularly qualitative ones, investigated these preferences and the factors that influence them or the reasoning of pre-service music educators for such choices.

Overview

Some studies explored the influences and considerations that contributed to pre-service music educators' preferences for schools in which they wanted to student teach or accept their first job (Kelly, 2003; Kelly, 2005; Bruenger, 2010; Robinson, 2012). Preferences for school environments and music program characteristics were sometimes based on past musical experiences, with those from high school seeming particularly influential, current perceptions of the teaching profession, and anxieties around their future responsibilities (Kelly, 2000; Bergee, Coffman, Demorest, Humphreys, & Thornton, 2001; Madsen & Kelly, 2002; Campbell & Thompson, 2007; Thornton & Bergee, 2008; Legette & McCord, 2014). Pre-service music educators, as suggested by some studies, were motivated by self-growth which propelled them to their goals as they formed their identities as teachers (Schmidt, Zdzinski, & Ballard, 2006; Isbell, 2008). Their perceived competence in teaching diverse populations may have also informed their considerations (McKoy 2006; 2009; 2013).

The state of music education in the settings they choose appeared to have different characteristics, some of which are challenging. Urban schools can lack resources, funding, or parental support (Costa-Giomi & Chappell, 2007; Costa-Giomi, 2008; Fitzpatrick, 2011; Doyle, 2012; Fitzpatrick, 2012). Teachers may teach diverse student populations (Doyle, 2012) which can present different challenges and which may require advocacy for consideration of students' cultural contexts and individual needs in order to serve these populations best (Hunt, 2009; Fitzpatrick, 2011). This can be complicated by large class numbers (Costa-Giomi, 2008; Doyle, 2012; Fitzpatrick, 2012) or high rates of poverty (Costa-Giomi & Chappell, 2007; Doyle, 2012). However, many reported finding this setting rewarding in making a difference to students through music and bringing opportunities to students who might not have had them otherwise (Bernard, 2010; Bruenger, 2010; Fitzpatrick, 2011; Doyle, 2012).

Suburban schools served the most students in the United States (NCES, 2013a). In Fitzpatrick (2012), suburban music teachers reported more job satisfaction and feelings of success than their urban counterparts. Some studies discussed that suburban music programs may enjoy more advantages over those of other school settings, from more available resources and higher enrollment potential, to better availability and opportunity for students to take private lessons; these studies also argued that standards of music festivals or contests may unfairly benefit the suburban schools with more students, funding, opportunities, and support (Bates, 2011; Prest, 2013). A holistic academic illustration of music education in suburban school settings seemed to be less researched than those of other school settings.

Rural schools may also experience challenges, such as enduring a lack of resources (Isbell, 2005; Hunt, 2009; Abramo, 2015; Brossette, 2015) or geographic isolation (Isbell, 2005; Hunt, 2009; Prest, 2013; Brossette, 2015). Music teachers may teach many age levels in several

different content areas or in many different schools (Bates, 2011; Brossette, 2015) - sometimes also being the only music educator in the district (Brossette, 2015). They may need to creatively think of solutions for challenges such as recruitment for, arranging for, or combining age level ensembles to combat small enrollment numbers; working with few resources; and efficiently using limited instruction time (Isbell, 2005; Hunt, 2009; Bates, 2011; Prest, 2013). Geographic isolation might mean few nearby music opportunities, private instructors, music stores, and potential instances for collaboration with colleagues (Isbell, 2005; Hunt, 2009; Prest, 2013; Brossette, 2015). Professional development in music may not be provided by rural schools, so music teachers sometimes seek opportunities elsewhere (Prest, 2013; Brossette, 2015). However, some posited that the rewards of teaching in rural schools could include massive community support and involvement (Hunt, 2009; Brossette, 2015), a personal sense of community and belonging (Hunt, 2009; Bates, 2011), and extended time to form meaningful relationships with students (Isbell 2005; Hunt, 2009; Brossette, 2015).

It could be instructive to school administration and teacher educators to better understand the choices that pre-service teachers make in selecting sites for student teaching and, subsequently, employment. This study investigated the factors and influences that form the preferences of pre-service music educators for school settings for student teaching by interviewing six music education majors at a large midwestern university. Their personal stories and considerations helped inform previous studies and appeared to fill a gap in existing research.

Definition of Key Terms

For the purposes of this study, the definitions used by Brossette (2015) were utilized to refer to urban and rural areas. Brossette's (2015) inclusion of *remote town* in the definition of a rural area was repeated in this study due to their proximity to rural areas. This study also utilized

the US Census Bureau (2018) population limits for urbanized areas, with a population of 50,000

or more, and urban clusters, with a population of 50,000 or less. For all settings, the National

Center for Educational Statistics (2006) definitions provided basic delimiting characteristics.

Urban, suburban, and rural definitions were presented as:

Urban: An urbanized area comprised of a principal city with a population of 50,000 or

more (NCES, 2006; Brossette, 2015).

Suburban: An urbanized area outside of a principal city with a population of 50,000 or

more (NCES, 2006; United States Census Bureau, 2018).

Rural: Territory comprised of either: (Remote Town) an urban cluster with less than

50,000 people (US Census Bureau, 2018) that is more than 35 miles from an urbanized

area; or a rural territory that is at least less than or equal to 5 miles from an urbanized

area or less than or equal to 2.5 miles away from an urban cluster (Fringe Rural), and at

most greater than 25 miles away from an urbanized area or more than 10 miles away

from an urban cluster (Remote Rural) (NCES, 2006; Brossette, 2015).

Social Factors: Factors that pertain to an individual's social needs, personal needs,

geographical needs, monetary needs, recreational needs, musical needs, and religious

needs. Examples might include the size or location of a community, the quality of life in

a community, proximity to family or friends, availability of recreational or musical

opportunities, or the cost of living in a community (Kelly, 2005).

Professional Factors: Factors that pertain to an individual's professional needs or

responsibilities, school characteristics, student population characteristics, administrator or

faculty characteristics, music program characteristics, or current professional

relationships. Examples might include size of music budget, size of school, starting

salary, opportunities for professional development, reputation of a school or its faculty, socioeconomic level or racial/ ethnic makeup of student population, or the influence of a former or current teacher (Kelly, 2005).

Summary

Pre-service music educators may consider many aspects of a school setting, and possibly past experiences or beliefs about the setting or its students, when forming a decision for a preferred setting for their student teaching placement. This study explored how professional and social factors, and perceptions of urban, suburban, and rural school settings and students, informed pre-service music educators' preferences for school setting in which they might student teach. In Chapter Two, this study reviewed previous literature investigating pre-service music educators, the characteristics of three school settings - urban, suburban, and rural, and the influential factors and preferences that pre-service music educators considered when choosing schools in which they want to complete their student teaching or first teaching position.

Chapter 2

Review of Literature

Introduction

When considering a school for employment, a teacher might want to find a setting in which he or she feels they can be successful. This may be no different for pre-service music educators in seeking placements for student teaching. In searching for a placement, pre-service music educators consider placements in the area - band, choir, orchestra, general music - in which they may have interest in specializing or in which they perhaps feel they need more preparation. Further, they might explore multiple age groups - elementary, junior high or middle school, and high school - for licensure over a wide age range. As they progress toward student teaching, pre-service music educators may face a world of new experiences and pressures, which can be both daunting and exhilarating. While they may not have total control over where they are ultimately placed for their student teaching, pre-service music educators are often afforded the opportunity to voice some of their preferences. As a result, these young teachers might consider influential factors and particular characteristics about the settings in which they prefer to complete student teaching.

The purpose of this literature review was to explore previous research regarding how influential social and professional factors, and perceptions of urban, suburban, and rural schools and students contribute to pre-service music educators' preferences in school setting for student teaching. Because investigations related to this topic were scant, this review of literature presented a variety of topics with respect to the stated purpose in order to frame the study. The first part of this review investigated pre-service music educators concerning the reasons for and influences on their decision to become music teachers, the growth of their occupational identity,

their motivations and future goals as music teachers, their fears and concerns, their perceptions of in-service teaching, and their self-reported cross-cultural competence.

The second part of this review examined music education in rural, suburban, and urban school settings with regards to students, teachers, resources, challenges, and rewards. The aims of this study were not to create generalizations or perpetuate stereotypes of these types of school settings, rather, the researcher hoped to provide information about potential factors that may influence pre-service music educators' preferences for student teaching placements.

The third part of this review discussed research that reported the influences and factors that contributed to pre-service music educators' preferences for student teaching placements and initial employment. These studies surveyed pre-service music educators on a number of personal, social, professional, and school environmental factors.

Pre-Service Music Educators

Pre-service music educators decided to pursue music education based on several influences. Bergee, Coffman, Demorest, Humphreys, and Thornton (2001) surveyed pre-service music educators in a study for the National Association for Music Education and found several important influences on the participants' choice to become music teachers. Of the participants they surveyed, they found that most made the decision to become music educators in high school and cited their high school music teachers as most influential to the choice, followed by parents and private instructors. Other influential experiences included school ensemble and honors ensemble participation, contest or festival solo and ensemble performance, and opportunities to teach groups provided by their teacher. Finally, the participants expressed a love for music, a desire to work with people, and a calling to teach as largest motivations for their decision.

In investigating the circumstances surrounding participants' decision to become music educators, Madsen and Kelly (2002) found that participants decided to teach music in high school, often in music ensemble classrooms in the company of peers and teachers, and were motivated by a desire to teach, to emulate their teacher, and a love for music. Further, a group of music education majors at major schools of music was surveyed by Thornton and Bergee (2008), where they found that 81% of participants had entered college in that major. Important people, most cited as a major influential factor with 24% of respondents, consisted of music teachers, their high school band directors, private instructors, peers or friends, and parents. Additionally, most participants planned to teach after graduation, 70%, and over three-quarters chose secondary grades as their desired age group, with 50% selecting high school. A love of music, again, represented another major influential factor, as reported by 20% of respondents.

The socialization of young people as potential music educators studied by Isbell (2008) further corroborated previous research and yielded noteworthy insight. Most participants responded that they chose music education in high school, and that important people and experiences affected this decision during the primary and secondary socialization of their occupational identity as music educators. During their primary socialization of their pre-collegiate years, important people - school music educators, parents, private instructors - represented their biggest influence, followed by experiences - both performing-related and teaching-related. However, during their secondary socialization, this trend reversed with experiences, particularly performing in ensembles and interacting with other music education or music students, becoming more important. As he examined occupational identity as a

construction of self and other, Isbell found that pre-service music educators' identity as musicians integrated the views of themselves and others, while their identity as a teacher did not (Isbell, 2008).

> When the distance between self and other is great, preservice music teachers' views of themselves as teachers may not correspond with other significant people's views; however, when the distance is much closer, the views from significant others may be more quickly absorbed into the self-identity as a musician (p. 176).

In exploring pre-service music educator's expectations for the future, Schmidt, Zdzinski, and Ballard (2006) surveyed participants from three different universities and concluded that most planned to immediately begin teaching in public schools after graduation, but just under half planned to continue teaching in public schools long-term. They also measured their motivation orientations, reporting that music education majors demonstrated the highest average scores in mastery, cooperative, and intrinsic orientations and lowest average scores in ego, individual, and competitive orientations, all while maintaining a strong music self-concept. The researchers suggested that these pre-service music educators "define their own success by achievement of personal goals, mastery of challenging tasks, and collaboration with others" (p. 149).

Pre-service music educators might have concerns about teaching, however. Campbell and Thompson (2007) surveyed music education majors, finding they held most concerns about impacting students' learning, motivation, music appreciation, and growth. They responded as least concerned with the tasks and work of teaching, such as classroom management, extra duties, preparation and planning for instruction, or time management. In contrast, Kelly (2000)

found different results regarding these task-related themes. When asked about fears during student teaching, pre-service music educators seemed most anxious about learning to manage their classrooms and working with administrators or their supervising teachers.

Pre-service music educators' perceptions of challenges and rewards that in-service teachers experience might also affect how they perceive the profession or their own futures as music teachers. In their study on this topic, Legette and McCord (2015) found that challenges most reported by participants consisted of working with large numbers of students, tight time constraints, required energy, and classroom management. Perceived rewards most reported by participants included making learning fun for students, helping students grasp new concepts, observing beginning students, showcasing students, and maintaining high standards. Finally, pre-service music educators responded overwhelmingly that they perceived student teaching would ease the transition from pre-service to in-service.

McKoy completed three studies investigating pre-service music teachers' perceived cross-cultural competence and found that they generally responded they believed themselves to be cross-culturally competent and viewed teaching diverse students positively (McKoy, 2006; 2009; 2013). Her first study (2006) found that most participants felt comfortable teaching in a majority diversity school, but did not know if they would prefer teaching in this type of setting. However, as this study only surveyed thirteen participants, it did not demonstrate generalizability. Three years later, her second study (2009) showed that the majority of participants either responded neutrally or disagreed with the preference for only teaching students of similar culture to themselves, and, further, expressed a readiness to teach in diverse schools. Also of note, the pre-service music teachers acknowledged that their music teachers through collegiate and pre-collegiate years represented a homogenous group which may not have

offered a model for working in a diverse setting. Finally, McKoy (2013) determined that most participants responded either neutrally or negatively to perceiving constraints to teaching in diverse school environments, and that school community did not affect their cross-cultural competence.

> ...the findings of the current study suggest that the community setting of the school in which preservice teachers conduct their early field experience practicum and student teaching does not affect their cross-cultural competence to a significant extent (p. 388).

Music Education in Urban, Suburban, and Rural Settings

Each setting, urban, suburban, and rural, presented its own school characteristics, though not all schools in these settings displayed the same attributes as others. The following portion of this literature review discusses each setting.

Urban schools are those that serve populations living in cities. The National Center for Educational Statistics (2013a) reported that city schools in the United States served 30.41% of all students. Revenues allotted to urban schools, as reported by the NCES (2011), consisted of $182,654,987 with 12% from federal sources, 44.7% from state sources, and 43.3% from local sources. Urban schools in large metro areas, as suggested by Doyle (2012), can serve large student populations, sometimes with a large percentage of racial or ethnic minority groups, and with high rates of poverty. Further supporting these claims, the NCES (2013b) recorded the percentages of racial and ethnic groups in city schools as 30% White, 35.1% Hispanic, 23.9% African American, 6.7% Asian, 0.4% Pacific Islander, 0.7% American Indian/ Native Alaskan, and 3.2% two or more races. The number of students eligible for free or reduced-price lunch can serve as a measure of the rate of poverty in a school's student population. Percentages of

students qualified for free or reduced-price lunch, as compiled by the NCES (2013c), presented city students' largest percentages as those qualifying for 75 percent or more for free or reduced-price lunch at 43.4%, and those qualifying for 51 to 75 percent free or reduced-price lunch at 25.2%.

Poverty possibly affected students' performance in school and their ability to participate in musical opportunities. When investigating teachers' perceptions of serious problems at their schools, the NCES (2012a) found that teachers in city, suburban, and rural schools felt students' unpreparedness to learn and poverty posed serious issues, with urban teachers responding with the highest of all three at 40.5% and 40.1%, respectively. In determining poverty's effect on school music programs, Costa-Giomi and Chappell (2007) reported that in schools serving numerous low socioeconomic families, many students cannot participate in private music instruction and have fewer opportunities for school-provided financial aid. In a similar examination of music in urban communities with high rates of poverty, Doyle (2012) determined that these students also were more likely to receive free or reduced lunch prices, have fewer college-educated adults in their community, and study under teachers that are less likely to match their socioeconomic status - sometimes by as much as two levels. Possibly complicating matters, noted Costa-Giomi (2008), class sizes can swell to large student-to-music-teacher ratios.

Teachers in urban schools may have contended with several challenges. Doyle (2012) suggested that mismatches of ethnic background or socio-economic status between students and teacher sometimes created tension. Music educators in urban settings frequently did not match their students in race or ethnicity or socioeconomic status, which impacted attitudes, expectations, and, subsequently, student learning. The teachers also served large class sizes, multiple different classes, and frequently and irregularly changing schedules. Many of the

surveyed teachers found little support from parents or administration, which then impacted teacher attitudes (Doyle, 2012). Upon surveying urban teachers' perceptions of their own jobs, Fitzpatrick (2012) found that participating music teachers from urban schools were younger, had less experience, had received less educational attainment than their suburban colleagues, and enjoyed less job satisfaction from their assignments. Though Fitzpatrick's sample size for urban music educators was small, thus limiting potential for generalization, Carey and Roza's findings in their report for the Center on Reinventing Public Education may support this finding. They determined that wealthier schools in wealthier states employed more experienced teachers, while poorer schools in less wealthy states employed teachers with less experience (Carey & Roza, 2008). The inference could be made that some poorer urban schools in poorer states receive less funding.

Teachers noted the challenges and obstacles they perceived in their urban schools in multiple studies, citing lack of funds; high rates of students in poverty; nonexistent or inconsistent administrative support; standardized testing and related interventions; scheduling issues; and inadequate materials, space, or equipment (Costa-Giomi, 2008; Hunt, 2009; Fitzpatrick, 2011, 2012; Doyle 2012). Other teacher-perceived challenges included classroom management and student discipline, apathy from the community and fellow teachers, and lack of respect for 'special areas' (Doyle, 2012). Teachers participating in Fitzpatrick's (2011) study cited concern for student safety with risks of gang activity, violence, or drugs. Urban music teachers voiced frustration at the difficulty in recruiting and retaining quality teachers in their districts (Hunt, 2009), while others expressed struggles in building positive teacher-student relationships due to misconceptions between them (Bernard, 2010).

Student teachers provided reasons they did or did not apply for urban teaching positions in Bruenger's (2010) study. Those that did apply for urban placements reported that it was a job, the job was close to home, and that they thought they could make more of a difference in urban schools. Those that did not apply cited no openings, geographic location, and perceived mismatch of values between themselves and the work environment.

Despite the challenges, many teachers found the urban setting both personally and professionally rewarding. Urban music teachers in Bernard (2010), Fitzpatrick (2011), and Doyle (2012) noted a passion for urban teaching, in empowering students, appreciating diverse cultures, celebrating student successes and growth, combatting low expectations, showing concern for and improving students' lives, and bringing musical opportunities to students who might not otherwise have them.

Urban music teachers shared what they thought represented special skills that were important for teachers to learn for teaching music in an urban setting. Several studies exploring music educators in urban schools described many different skills. One study, Fitzpatrick (2011), cited that some urban teachers found creative solutions to meet challenges or limited resources, while another participating urban teacher focused on traditional music and instrumental skill acquisition. Yet another study, Hunt (2009), advocated for learning about and understanding the cultural context of students and the community. Bernard's (2010) article suggested building meaningful relationships with students and providing them with many opportunities.

Suburban schools serve those communities just outside principal cities. The NCES (2013a) showed that most students in the United States attended suburban schools at 39.78%, and additionally (2013b) reported the student populations at suburban schools as 51.5% White, 24.8% Hispanic, 13.7% African American, 6% Asian, 0.4% Pacific Islander, 0.5% American

Indian/ Native Alaskan, and 3.2% two races or more. Operating revenues provided to suburban schools amounted to $221,776,768, according to the NCES (2011), with 7.1% federal sources, 40.5% state sources, and 52.4% local sources. With regards to the percentage of students eligible for free or reduced-price lunch, the largest percentage of students on free or reduced-price lunch fell in the 26 to 50 percent range at 28.3% and in the 51 to 75 percent range at 21.4% for suburban schools (NCES, 2013c). Suburban teachers cited students' unpreparedness for learning, 25%, and poverty, 20.8% as serious problems in their schools (NCES, 2012a).

Many families moved from cities to suburbs in order to pursue home ownership, better education, the upward mobility promised by a better education, and an improved quality of living (Chunko, 2000; Rury & Saatcioglu, 2011; Dougherty, 2012; Frankenberg & Orfield, 2012; Artiles, 2013). However, some investigations outlined systemic inequalities that stratified suburban schools along racial and socio-economic divisions. Rury and Saatcioglu (2011) examined a theory of opportunity-hoarding in suburban education, and found a significant main effect in that living in a suburb increased the likelihood of higher educational attainment, but the effect was also deeply related to race/ ethnicity and family socioeconomic background, which had become interconnected over time. Dougherty (2012) illustrated real estate practices in past decades that created and reinforced racial and socioeconomic segregation in some suburban communities, using nearby schools as indicators or incentives. This caused inequity between some suburban schools.

Some suburban schools experienced diversifying student populations. Artiles (2013) noted that more minority families moving into suburban districts at a rapid rate was causing some suburban schools to urbanize, which additionally prompted these schools to have to address the achievement gaps between students of a wider range of racial groups and socio-

economic backgrounds. Frankenberg and Orfield's (2012) book demonstrated this trend, as well, and argued that integration of these diverse students and cultures should be well-implemented in schools and local politics or resegregation might occur, further deepening inequalities in these schools and their surrounding communities.

Teachers in suburban districts may have had different experiences from some of their urban or rural counterparts. While music education in suburban school settings seemed to be less frequently studied than urban or rural settings, Fitzpatrick (2012) found that teachers in suburban schools were older, had more experience, and had more educational attainment than urban music teachers. They planned to teach longer, perceived more reward from their jobs, spent less time on discipline in the classroom, and thought more positively of their professional development opportunities. Carey and Roza (2008) found similar results in that wealthier schools in wealthier states employed teachers with more experience. One may posit from this finding that suburban schools with more funding could employ more experienced teachers.

With increasing student diversity in some suburban schools, teachers in some suburban schools may have experienced new demands on their range of expertise. In her reflection on teaching pre-service educators in issues of diversity for a multicultural education university course, Chizhik (2003) noted that many of her students came from white suburban backgrounds with homogenized student populations and had had little to no interaction with people from minority groups, which caused them to feel unprepared to teach more diverse groups of students. Supporting this revelation, Frankenberg and Orfield (2012) expressed concern over the adequacy of teachers' training to serve these newly diverse populations.

Two researchers discussed ways in which music programs from suburban settings may enjoy advantages over music programs from other locations. Suburban schools, according to

Bates (2011), had more students available to participate in music, had better access - geographic and financial - to private music instruction, achieved uniformity in sound and appearance more easily due to auditioned groups and available funding, and reported better discipline due to students only participating in a few activities. Further, Bates argued that events such as contests or festivals tended to favor such standards as size or appearance of ensemble and the sound of a large, uniform ensemble, remarking that "...professional focus on large ensemble performance seems to benefit suburban schools, students, and teachers more than it does their rural counterparts" (2011, p. 90). Prest (2013) shared similar observations, additionally noting that suburban and urban students had more access to musical opportunities, local musical role models, opportunities for private music lessons, and personal musical growth. It should be noted, however, that both Bates and Prest wrote from the perspective of rural music teaching. Some of their perceptions were corroborated by Brunelle (2000) and Fermanich (2011), in which each investigated a suburban district music program and found a wide variety of courses, ensembles, and extracurricular activities; improved salaries and working conditions for teachers, consistently provided materials and equipment (Brunelle, 2000); and a large student enrollment in music classes (Fermanich, 2011). Other rewards to teaching music in a suburban district might concern parental involvement, Droe (2014) reported that suburban teachers thought school-family connectedness was the highest compared to urban or rural teachers.

Some may perceive suburban schools as having much privilege and few challenges compared to other school settings. By contrast, Brunelle (2000) reported several challenges for a suburban music program through the years. The studied music program experienced music staff reductions and reassignment of responsibilities to the remaining music teachers; subsequent heavy workloads for each teacher; scheduling difficulties due to block scheduling and conflicts

with required courses; dwindling enrollment in music classes from inconsistent music instruction in elementary and middle school; little planning, coordination, or advocacy due to the lack of a district music director position; and, for Brunelle (2000), absence of consideration on the part of school administration for the special requirements of music in the school curriculum.

Chunko (2000) interviewed pre-service teachers, supervising teachers, and school administration to find recommended skills for successful teaching in a suburban school. Her participants responded that it was important that pre-service teachers understand the culture of a school, comprehend the nature of teaching, and know what a teacher must be able to do concerning classroom management, technology, class content, diverse methods of instruction, and classroom pedagogy. Additionally, they thought teachers in that suburban district should be able to utilize a variety of different roles, such as facilitator or model; to work to be beyond simply being a good teacher; to meet high expectations of expertise; and to make effective decisions.

Rural schools serve student populations from small, remote communities and other non-urban areas and, as stated by the NCES (2013a), served 18.37% of American students. According to the NCES (2011), the revenues that rural schools used in 2011 amounted to $119,440,511, including 9.4% federal sources, 49.1% state sources, and 41.4% local sources. Rural student racial and ethnic distribution reported by the NCES (2013b) demonstrated 72.4% White, 12.2% Hispanic, 9.3% African American, 1.4% Asian, 0.2% Pacific Islander, 2.1% American Indian/ Native Alaskan, and 2.4% two or more races. As percentage of students eligible for free or reduced-price lunch sometimes serves as an indicator of students in poverty, the NCES (2013c) found largest percentages of rural students eligible fell largely in 26 to 50

percent range at 35.4% and 51 to 75 percent range at 34.4%. Largest teacher-reported perceptions of serious problems at rural schools, demonstrated by the NCES (2012a), consisted of student unpreparedness for learning, 25.6%, and poverty, 25.2%.

Various studies (Isbell, 2005; Bates, 2011; Prest 2013) explored the challenges with which rural schools may contend. Some discussed that music ensembles in rural schools are sometimes much smaller than those of other settings. Brossette (2015) added that the students may be involved in many different activities or responsibilities which may affect enrollment or attendance in ensemble classes. While teachers may experience imbalances in ensemble enrollments, Isbell (2005) prescribed creative solutions for instrumentation and combinations of age groups or ensembles to remedy low music enrollment. In terms of the students, two studies described some as lacking academic motivation (Prest, 2013; Azano & Stewart, 2015). In order to combat this, Prest (2013) advocated that rural teachers actively work to teach their students passion, motivate them, and continually build ensembles that perform well. For student teachers in the rural setting, Azano and Stewarts' (2015) study expressed difficulty in assigning homework due to lack of internet access or parental involvement, and frustration with students missing school to hunt or harvest.

Three researchers (Hunt, 2009; Prest, 2013; Abramo, 2015) discussed that teachers in rural settings may work with few resources, low funds, or poor facilities in low socioeconomic communities. Music classrooms and performance spaces can vary widely, reported by the majority of rural music teachers surveyed by Brossette (2015) who replied that their rooms had originally been designed as a music room. However, their performance space differed: just over half noted their space was strictly for performance, just under half identified their performance spaces as dual-use, combined with the cafeteria. Another potentially challenging issue for rural

music teachers as explored by multiple studies (Isbell, 2005; Hunt, 2009; Bates, 2011; Brossette, 2015) involved teaching schedules, in which rural music teachers may teach multiple age groups, multiple content areas, and serve multiple schools in a district - maybe travelling between them daily - within a limited amount of time. In fact, as Brossette (2015) discussed, a music teacher may be the only music educator in the district and must be proficient in many areas.

Rural music teaching might have involved many obstacles. Challenges observed by several researchers (Isbell, 2005; Hunt, 2009; Prest, 2013; Brossette, 2015) included insufficient resources; geographic isolation from music stores, private teachers, musical role models, or musical opportunities; and scheduling inflexibility. Additionally, as noted by Hunt (2009), high expectations of a music teacher in a small community and potential loss of privacy can pose difficult to some. Two studies (Bates, 2011; Prest, 2013) described professional bias by fellow music educators, clinicians, and adjudicators against rural schools, students, and teachers as being less capable or lower quality based on size and location. Abramo (2015) explored challenges associated with standardized testing, such as instructional time taken from music classes to provide tutoring for students with low test scores, complicated the teaching duties of student teachers. Finally, Brossette (2015) posited the difficulty in finding appropriate music for small ensembles and unique instrumentation.

In contrast, there were rewards noted by three investigations. Hunt (2009) and Brossette (2015) both reported the rewards of having extended time with students over multiple years, as well as the potential for great local support and involvement of the community. Rural teachers, as suggested by Bates (2011), might be better able to form meaningful relationships with students, parents, and the community, and were also allowed more professional autonomy and flexibility than colleagues in larger schools.

Special knowledge, skills, or techniques cited by rural music educators as important for teaching music in rural settings were described by several studies. Two studies (Prest, 2013; Azano & Stewart, 2015) stressed the importance of rural teachers involving themselves in and learning about the community around the school. Discussions provided by Isbell (2005) suggested that teachers use creative solutions and get involved with their school in different ways through committees. Learning to compromise professionally and personally represented important skills for rural teachers for Brossette (2015), while learning about and teaching within the students' cultural context were posited by Isbell (2005) and Prest (2013).

Pre-Service Music Educators' Preferences: Influences and Factors

The last section concerns previous research that explored the influences that contributed to pre-service music educators' preferences for student teaching or their first teaching position. After surveying just over four hundred music education majors, Kelly (2003) found that most participants came from white racial backgrounds and large music programs in suburban public schools with a student body that was also mostly white. When asked to rate their music programs in elementary, middle, and high school, the participants rated their high school programs most frequently and most positively. As a result of his survey, Kelly determined that these pre-service music teachers mostly preferred to intern at the high school level, in suburban schools, in large programs, and in comprehensive programs containing both performing and non-performing classes. Least preferred options included rural schools, private schools that were religiously-affiliated, in programs with a technology emphasis, small programs, and in programs interrelated with academics. Kelly concluded by suggesting that pre-service music educators wanted to teach in schools and programs that were similar to their pre-college schools and music programs.

Next, Kelly (2005) examined the social and professional influences of pre-service music educators in their decision-making process for their first teaching positions. The results revealed that professional factors held more importance than social factors, with highest-ranked preferences including opportunities for professional and musical growth, starting salary, and the reputation of the school's administration and faculty. Social factors ranked most important were location, quality of life in the community, family, and the size of the community. Least important professional and social factors presented overall socioeconomic status and race/ ethnicity of the student body, and friends and religion, respectively. Further, most common responses for open-ended questions concerned influence from spouses or significant others, and the ability to network with other area professionals or leaders. Other responses of note included a desire to avoid an inner-city environment and a need for a location with living accommodations and available diverse activities.

Also investigating factors that pre-service music educators considered in choosing their first jobs, Robinson (2012) found many similar results. After surveying 187 participants, mostly college seniors, Robinson determined that they mostly preferred higher salaries, excellent administrative support, abundant resources, excellent facilities, high program retention, shorter commutes, strong support from parents and the community, student body with most individuals from mid-income families, student body with 50% minority, and the suburban setting. Participants cited school administration, parent and community support, and program sustainability as most important considerations; student socioeconomic status and race/ethnicity ranked as least important. In her discussion, Robinson noted that most of her participants had attended large, suburban public schools. Regarding these pre-service music educators' reasoning for their reported preferences, Robinson hypothesized:

It is reasonable to infer that preservice music teachers may have concerns about specific employment factors similar to those of in-service teachers, even though they have had no actual teaching experience. It seems as though preservice music teachers gravitate toward the "known" rather than the "unknown" when selecting certain types of schools for employment… (p. 304).

Summary

This review of literature began by examining the factors that guided pre-service music educators into the profession, the socialization of their occupational identity, their motivation and goals, their concerns and fears for student teaching, their perceptions of music teaching, and their perceived cross-cultural competence. Then, it proceeded with an investigation of three types of community settings - urban, suburban, and rural - and the particularities of music education in these settings, before concluding with previous research on the preferences of pre-service music educators for student teaching and initial employment, as well as the factors that influenced them. As a result of this review, it became clear that while studies existed that reported frequencies and means about preferences for teaching setting, few studies exploring pre-service music educators' preferences in school settings for student teaching used a qualitative methodology to probe and explain reasons for those preferences, thus presenting an area of need for further research.

Statement of the Problem

As discussed in the previous literature review, pre-service music educators predominantly seemed to prefer school settings that resembled their pre-college experiences, especially those that occurred in high school, which, for many, represented suburban public schools with large music programs. Further, the data suggested that they wanted to find a placement that would

provide them with many resources and available funding, motivated students who were open to learning, and with a wealth of support from administration, parents, and communities. However, learning to teach in the context of an urban or rural school can afford a teacher-in-the-making many growth opportunities and experiences in dealing with challenges that may differ from those in suburban schools. This study sought to identify why pre-service music educators may want to consider or forego these settings, why they might prefer more familiar settings, what factors (e.g., resources, funding, location, size, etc.) contribute to these preferences and why, and how pre-service music educators perceive these school settings and the students they serve.

Purpose of the Study and Research Questions

The purpose of this study was to explore how influential social and professional factors, as well as preconceived perceptions of students and schools in urban, suburban, and rural settings contributed to pre-service music educators' preferences in school setting for student teaching placements. The following questions guided the study:

1. In making decisions about student teaching placements, what particular factors influence pre-service music educators' decisions?

2. Why are particular factors influential to pre-service music educators' choices in student teaching placements?

3. How do pre-service music educators perceive of urban, suburban, and rural students when considering school setting for student teaching placements?

4. How do pre-service music educators perceive of urban, suburban, and rural schools when considering school setting for student teaching placements?

Chapter 3

Methodology

Introduction

Pre-service music educators are those students progressing through a teacher preparation program on track to become music educators. These young teachers-to-be may study a wide range of subjects in order to prepare for licensure and a profession in music education: music theory, music history, classroom pedagogy and methods, conducting, rehearsal technique, and lessons in applied instruments to name a few. Throughout their preparation, they collect new experiences, knowledge, and pedagogical skills. As a last step in teacher preparation and licensure, pre-service music educators complete student teaching experiences by entering a music classroom and engaging students in music learning as their teacher.

This study investigated the social and professional factors that influenced preferences for school setting of student teaching placements, as well as the perceptions pre-service music educators had of these settings and the students in them. Previous studies examining pre-service music educators' preferences or consideration factors for student teaching or first teaching position yielded numerical means, rankings, and frequencies. Few used qualitative methodologies to examine their reasons, thought processes, and perceptions of possible school settings for student teaching.

As a means for contributing to the body of research, a qualitative methodology was chosen for the current study in order to inquire into the personal perspectives and logic of participants, to generate knowledge about little-known phenomena, and to develop upon previous knowledge of phenomena. This study was based on the social constructivist approach, which involves investigating others' constructed meanings of the world. These meanings have

been based on social interactions, history, and cultural norms. Research from the social constructivist interpretive framework seeks to explore and generate understanding from participants' constructed meanings by examining their subjective views of a situation (Creswell & Poth, 2018). Thus, this interpretive framework seemed most appropriate to explore pre-service music educators' preferences through examination of their reasoning and perceptions of different school settings in their own words as explanations of their socially constructed worldviews.

More specifically, an instrumental case study was chosen in order to better understand pre-service teachers' preferences for school setting by selecting multiple cases from different locational backgrounds. Creswell and Poth (2018) elaborate that the intent of an instrumental case study as "...to understand a specific, issue, problem, or concern and a case or cases selected to best understand the problem" (p. 98). The information gathered from these instrumental cases may be helpful for music teacher educators and school hiring personnel in understanding where young teachers prefer to student teach and why, which may relate to where they would be willing to accept teaching positions.

Participants

This study investigated the preferences and perceptions of six pre-service music educators in the spring semester of their junior year at a large midwestern university. The researcher used stratified purposeful sampling in identifying two participants each from urban, suburban, and rural backgrounds, totalling three males and three females. As Kelly (2003) found that pre-service teachers' backgrounds affected their choice of preferred school for internship, participant backgrounds were considered as an important part of their individual perspectives.

Procedure

According to Creswell and Poth (2018), "in a single instrumental case study, the researcher focuses on an issue or concern and then selects one bounded case to illustrate this issue" (p. 98). The bounded case selected included the factors and personal perceptions that influenced the decision-making process for six pre-service music educators, each interviewed twice to establish reliability, in choosing a preferred school setting for student teaching.

The researcher determined that twelve interviews would be utilized to gather data. A search for an existing interview instrument was unsuccessful; thus, the researcher developed a new instrument in which interview questions were crafted, based on the review of literature (see Appendix A). Three public school music educators reviewed the questions to establish face validity. Next, the researcher submitted an application to conduct research to the university's Institutional Review Board (IRB) (see Appendix B).

Participants were selected through purposeful sampling in order to ensure equal representatives of all three school settings. Stratified purposeful sampling of two participants from urban, suburban, and rural school settings and a total of three males and three females allowed the researcher to create comparisons (Creswell & Poth, 2018) between pre-service teachers' preferences for school settings for student teaching and their backgrounds. After gaining access to an undergraduate music education course, the researcher asked for volunteers to participate in this study. Potential participants matching gender and geographical location were discerned by a music education faculty member. Participants were identified when they expressed willingness to volunteer and specified what geographic location they were from.

The researcher met with participants individually, discussing the written consent form (see Appendix C), which included information about the study, how the researcher planned to

use the data, how the researcher planned to store the data, and how identifiable information would be kept confidential. In order to participate, the participant was asked to sign the written consent form and return it to the researcher. The researcher interviewed each participant once, with each interview lasting thirty minutes to an hour. After two weeks, the participants were interviewed a second time using the same interview questions in order to ensure accuracy in responses and lend reliability to the study. Both interviews for all participants were audio- and video-recorded, transcribed, and saved in a locked cabinet in a private office that was accessible only to the researcher. All interviews took place on the campus of the institution where this study was held.

After data collection and organization, the researcher analyzed the data holistically by coding the data to identify emerging themes, organizing them into categories. The data were color-coded to allow for the emergence of those themes which were then further analyzed to facilitate the identification of themes and patterns (Creswell & Poth, 2018). Key themes, which were first analyzed within-case in the context of the individual, were then compared among the participants across cases (Creswell & Poth, 2018). Once analysis was finished, the data were reported for each participant, next noting any differences between first and second interviews.

Summary

This instrumental case study examined the factors and perceptions that contributed to pre-service music educators' preferences in choosing a school setting for student teaching. The interviewer gathered data through twelve interviews, two each for six participants, and analyzed the results for key themes within-case by coding, using memos, and generating related patterns. These themes were then compared with other participants' themes to produce cross-case themes.

A social constructivist interpretive framework was used to examine each participant's individual perspective and personal explanations to generate understanding in the reasons for pre-service music educators' preferences in school setting for student teaching.

Chapter 4

Results

Introduction

This chapter contains the results of this study, first reported with focus on responses of individuals and followed by the emerging themes synthesized from analysis of all interviews. These findings will be presented in four sections. The first section concerns demographic information of the participants. The second section contains the results from the first set of interviews for all participants, while the third section pertains to the results from the second set of interviews held two weeks later in order to provide reliability to these findings. Finally, the fourth section discusses key themes derived from these data.

Presentation of Demographics of the Participants

Among the six participants ($N = 6$), three were male and three female, representing urban, suburban, and rural settings where they completed high school. In addition, they also differed in their desire to focus on instrumental ($n = 1$), choral ($n = 3$), strings ($n = 2$), while some also had an interest in general music ($n = 3$) teaching for their future student teaching. The participants chose their own pseudonyms.

Yamaha Piano, or Yamaha, was a male music education major in his junior year of study in a teacher preparation program at a large Midwestern university where this study was held. His high school background was classified as urban, having come from the same city that housed the university. He specialized in choral music education and hoped to student teach at the high school level.

RB was a female music education major in her junior year of study in the same teacher preparation program. She attended high school in a city in the middle of a neighboring state, where she hoped to eventually return to student teach secondary band music.

Quincey was a male music education major in his junior year of study, specializing in orchestral music education. His high school was located in a small suburb just outside of New York City. He planned to complete his student teaching in high school-level strings classes.

Rose was a female music education major in her junior year, harkening from a smaller suburban high school on the outskirts of a major city in south central Kansas. She specialized in choral education and held interest in student teaching at every age level.

Pavaratti was a male music education major in his senior year and attended a high school in a rural community about a half hour away from the university. Before middle school, he transferred to the rural community from a large metropolitan city in a neighboring state. His emphasis was in choral education and, like Rose, was interested in student teaching at any age level.

Kitcae was a female music education major in her junior year of study and was homeschooled in her pre-collegiate years. She came from a small, rural community about 60 miles from the university, and took violin lessons and participated in a youth orchestra in a city about 30 miles from her home. She held an emphasis in orchestral education, an interest in student teach at elementary and middle schools, and also hoped to maintain her own private violin studio.

Results from Round One Interviews

Ideal settings and influential factors. The participants first identified their ideal school setting for student teaching and the social and professional factors that helped guide their choice

of school setting. Every participant listed their potential supervising teacher as an influential part of their student teaching experience. When asked to elaborate on what they hoped to find in a supervising teacher, many answers followed in varying detail. RB simply wanted to work with a secondary supervising teacher that travelled between high school and middle school in order to figure out which level she preferred. Yamaha Piano expressed interest in observing potential supervising teachers and their programs in order to find a teacher who was good for him and with whom he could work. Kitcae hoped to rely on her network of connections to recommend a possible supervising teacher with whom she could get along and learn.

Other participants held more detailed preferences. Quincey, like Kitcae, trusted that his university adviser would recommend a supervising teacher that he "clicked with" (March 22, 2019). He wanted to work with a confident supervising teacher whose teaching style and strengths differed from his own in order to help him address his own weak areas. Conversely, Rose hoped for a supervising teacher who taught and managed their classroom in a complementary way to her own style, "...a style that works -- that mine would work well with…" (March, 22, 2019). She also emphasized that she preferred a teacher who displayed respect for their students and someone she would like, respect, and agree with on important decisions. The important factors for Pavaratti's potential supervising teacher included what they have done with their career, what they prefer to focus on, what he can learn from them, and how they can help him with his weak areas during student teaching. Pavaratti noted the influence of the supervising teacher's role in a student teacher's experience:

> As far as the teacher goes, who I'd be working with, I feel like that's the most
>
> important because I feel like that's where you're going to learn- that's what
>
> defines your student teaching experience… 'Cause they tell you what to do and

how to do it, and they try to help you in whatever way you can. So being paired...

with the right teacher who would be able to advise me how to improve on things I

need to improve on would be very vital. (March 26, 2019).

Self-improvement also represented a major influence for the participants. Learning to

teach, manage groups of students, and being successful in student teaching was a sentiment held

by all six of the pre-service music teachers throughout the interviews. Quincey and Kitcae hoped

to get the most out of their experiences and to help their students as much as possible. Balancing

challenges with self-growth also contributed to the choice of school settings, as stated by

Yamaha "I just want to go somewhere where I'm going to succeed and grow…" (March 21,

2019), while also deciding which school setting from which he would grow most.

Another commonly noted factor concerned a school's proximity to the participants'

homes and personal lives, for a range of reasons. For Pavaratti, Rose, Yamaha Piano, and

Quincey, it was important that the school they student teach in is close to their home because of a

wish for a short commute. Pavaratti, Rose, and Yamaha did not want to spend a lot of time

driving and or spend money on gas. For Quincey, who did not have a driver's license or car and

could not drive, a student teaching placement close by or available public transportation were

necessary. Kitcae and RB wished to live with their loved ones and student teach at a school

within that vicinity. In the future, RB expressed a desire to find a job in the area around her home

and family; thus, student teaching and network building in that area were important. Both RB

and Rose hoped to stay in proximity to their personal lives, friends, and hobbies.

Several participants discussed preferences in potential students for their student teaching

placements. Pavaratti, RB, and Rose wanted to experience as many different groups of students

as possible, with this variety including racial/ ethnic, cultural, socioeconomic, and grade-level

diversity, in order to learn how to teach these groups. RB referred to these varied student populations as "the full works" (March 26, 2019). Rose replied that she felt drawn to challenging students and rough situations, noting that she wanted to be a positive figure in these students' school experiences. Conversely, Kitcae thought that it might be easier to teach a middle-class group, but maintained that she wanted to be open to teach groups of any socioeconomic status.

Participants' preferences for a school's music program also varied, noting different factors important to these preferences. Both Quincey and Kitcae trusted advisers or former teachers to recommend orchestral programs with the knowledge that their professional networks and awareness of the area would connect them with quality string programs. Rose suggested that a talented, higher level choral group would be an advantage for her, while RB hoped for a quality secondary band program. Along with Kitcae, RB further spoke of music programs that had plenty of resources and equipment, a decent budget, and support for music from the school. Additionally, Kitcae said she preferred a moderately-sized school with quality teachers. Yamaha Piano sought a music program similar to his own high school background, while Rose voiced a preference for a program and school which was different from her high school. In order to minimize unknown factors and unexpected surprises, Yamaha Piano wanted to be placed in a program which was similar to the choral program at his high school and which he thought would feel more familiar and comfortable. Rose, by contrast, opted for a less familiar placement in order to experience challenges in a different school setting.

Finally, the community setting for a school appeared to be more important for some participants, but less important for others. Hoping for recreational opportunities in the community with his supervising teacher outside of school, Yamaha Piano wished to have social time in order to better know his teacher. Kitcae preferred the feeling of closeness in a

community, while Pavaratti cited the attitude of a community as an important attribute. For Quincey, a school's surrounding community could serve to influence his final decision, but did not hold much importance overall. Rose stated that the school's surrounding community did not matter, since she did not think she would spend much time there aside from the school day.

Perceptions of urban students, schools, and music education. Participants' perceptions of music education in urban schools were similar in some areas, but not all. Sources of information, as shared by the participants, ranged from personal experience, to conversations with teachers in urban settings, information that they had heard from others, to information that they had learned from university classes. They spoke freely, sharing what they thought urban schools and communities, students, teachers, funding, resources, music programs, classrooms, attractive attributes, and discouraging attributes were for urban areas.

Urban schools and communities meant different things for some. Yamaha Piano, who grew up in the city that housed the university, felt that the urban setting was "middle of the road" (March 21, 2019) for him, while others perceived urban settings as large schools and communities. Three participants, RB, Pavaratti, and Kitcae, associated urban with inner-city or a big city, but RB, along with Yamaha, described the existence of many different types of urban communities. Rose described the stereotypes frequently associated with urban schools and communities, such as high rates of poverty, drug issues, and violence.

Overall, participants thought that urban students were generally more diverse by race/ ethnicity, culture, socioeconomic status, and religion than in the other settings. According to the participants, urban schools served larger numbers of students, who posed unique challenges to teachers. Participants described some urban students as having more behavioral issues due to difficult home lives. Pavaratti attributed these issues as needs-based, requiring teachers to seek

the underlying need in order to provide opportunities and stability for their students. Several participants cited unstructured lives at home or parents that needed to work longer hours, leaving less time at home to support their children academically and musically. RB and Rose believed these students then sought support at school, emphasizing the need for teachers to build structure through classroom management. Another common perception held by participants attributed some of these behavioral issues to teachers' attrition, resulting in inconsistency in people and management.

Quincey suggested many urban students had limited musical opportunities and advocated that students from difficult backgrounds needed music more. He continued that many of these students cherished music more than their suburban counterparts because of the limited opportunities for musical activities. Further, Quincey thought that teaching in the urban environment might feel like "flying by the seat of your pants making music with students who might not feel comfortable with it" (March 22, 2019). Both RB and Rose reiterated this perception with the thought that it might take a lot of work and time to build trust with the students in their music classes. Wanting to see the best in her students, Rose emphasized a philosophy of the self-fulfilling prophecy to hold students to a high standard. The urban environment seemed attractive to Rose, who voiced a wish to raise urban students up and help them. Additionally, she noted that an urban school might have a greater student population, which would provide more students with talent and yield a more talented choir.

Urban teachers garnered fewer comments than urban students, though the perceptions provided varied among them. The frequency of teachers leaving urban schools was offered by RB and Rose, with Rose further commenting that "...I feel like that is more rare to have a kind, compassionate, excited teacher in an urban school…" [sic] (March 22, 2019). Kitcae expressed

that it would be hard to teach there, but recognized that urban schools can have good teachers. Quincey, conversely, remembered talking to urban music teachers and recounted that they told him many positive things about their students and programs. Overall, the participants' suggested that urban teachers would want to consider students' diverse needs when choosing music, to work hard and to be consistent to build their students' trust, to use creative solutions to deal with limitations, and to provide for their students' structure, support, and new musical opportunities.

There was disagreement in discussion about funding and resources. Yamaha posited that urban schools with big programs were difficult to fund and existing funds were spread thin over a large number of students. RB, further, thought that urban schools can have low funding, while also noting that this can vary from school to school. She knew of big urban music programs that were well-supported by funding. Overall, RB perceived that urban schools had the means to function. However, Pavaratti stated that they probably had less equipment than they needed, depending on the school, which Rose supported when comparing urban schools' funding with that of suburban schools. Multiple participants noted that urban schools often had varying levels of financial power and technology availability.

Concerning urban music programs, participants commented on students' choices of musical opportunities and instruments, and the presence of quality programs in cities. Urban students had more choices in musical class offerings, according to Yamaha, therefore making it more likely that students taking music classes had chosen to be there and wanted to participate. Quincey detailed that some urban programs might not have every kind of instrument, such as the more niche instruments like the baritone saxophone. Some participants, RB and Kitcae, added that urban schools can have quality music programs.

Participants had very different ideas of urban classrooms. Quincey thought of the general music setting without chairs where students participated in many movement activities. By contrast, Rose illustrated a classroom with worn or beat-up desks, empty walls, and no decorations on teachers' desks. She supposed that the reason for this was that teachers were afraid that students would destroy them.

The participants were in agreement about several attractive features of the urban school setting for student teaching placements. For participants who attended urban high schools, the setting could be familiar and more comfortable. Several described the learning experience that might come with an urban placement, such as learning to work with diverse, unique needs and potential behavioral issues of students, learning to manage limited resources and a tight budget, and learning to manage a classroom while providing support and structure. Rose emphasized wanting to make an impact, show kindness, be a positive influence, and help urban students. Quincey wanted to know if the urban music program was offering elements to attract students and meet their needs, such as centering on themed concerts or encouraging diverse ensembles. Pavaratti and RB valued the potential diversity in an urban school population, while Pavaratti and Rose thought having a larger number of students represented an advantage -- enabling a wider range of things to do with a bigger program. Noting that the urban setting seemed daunting, Pavaratti saw benefits in learning to take advantage of a tough environment, therefore making any future environment much less intimidating.

Discouraging features of an urban school setting encompassed many of the same perceptions as attractive features. Pavaratti, RB, and Kitcae noted that the challenges that might come with an urban school were intimidating, scary, and daunting. Of the challenges listed, participants described low funding, lack of appreciation for music, uninvolved parents, a large

number of students, a large workload, potentially unsafe neighborhoods, lack of music programs, the emotional load that might come with working with high-needs groups, more violence, and not knowing what to expect. RB and Kitcae expressed that they did not want to teach in a big city.

Perceptions of suburban students, schools, and music education. Participants drew from personal experience, observations, opinions of others, and university coursework in order to depict what they thought suburban settings were like, presenting perceptions of suburban schools and communities, students, teachers, funding and resources, music programs, classrooms, attractive characteristics, and discouraging characteristics.

Perceptions pertaining to suburban schools and communities identified multiple ideas. Concerning size, Yamaha Piano and Kitcae thought that they were smaller, while RB posited that they were bigger. Both Pavaratti and Yamaha referred to these areas as the middle ground. RB's face lit up as she recounted her mental picture of "nice little neighborhoods," "the ideal place where people want to go," and "the perfect life" (March 26, 2019). By contrast, Quincey warned that many social problems were ignored or overlooked because it was a nicer area. Quincey, Pavaratti, and Rose elaborated on the compartmentalized nature of suburbs and that suburbs could vary widely in terms of culture, socioeconomic status, and population. Overall preferring a sense of community connectedness, Kitcae thought that suburban schools were more connected with their surrounding community. Finally, Pavaratti supposed that suburban schools might be least intimidating due to the existence of many diverse suburbs and the many options these communities presented in schools and student populations.

Students that attend suburban schools garnered many opinions by participants that centered on socioeconomic and support issues. Participants thought suburban students represented a less diverse group, while still displaying some diversity in lifestyles. Students' home lives were thought to be more structured as their parents maintained more involvement and support. Yamaha Piano acknowledged the presence of some "helicopter parents" (March 21, 2019), but perceptions of students' home lives generally were positive among all participants. In addition to improved home lives, participants also noted that students' families possessed more money to be able to afford many musical opportunities, such as private lessons, a student's own instrument, and accompanists. Rose spoke of how these families might have more money to donate to the music program or participate in fundraisers, easing the task of raising money for a music program. With families more involved in supporting a student's academic and musical endeavors, RB added that students might be more encouraged to practice at home, thus strengthening the program and freeing more time in rehearsals.

From her own suburban high school experience, Rose told of students who came from wealthy backgrounds as the "haves," and the students who came from less wealthy backgrounds as "have-nots" (March 22, 2019). Rose and Kitcae suggested that the student populations of suburban schools represented a wide range of socioeconomic statuses.

In contrast, not all students in suburban areas enjoyed a privileged, care-free life; as Quincey described, students whose home lives were rougher and who struggled were often overlooked at school. He was adamant that these students still needed music in their lives and remembered similar students from his suburban high school experience that only came to school because they were involved in music.

Two participants postulated that suburban areas had their own social problems. Quincey posited that people with an enlarged sense of entitlement seemed most common in suburban areas, saying:

> ...there's a pretty hefty chance that when you go to these places, there are- there's going to be people that think they're too good for everything and I couldn't possibly stand that. And I think that's something that's a lot more common in suburbs than in the other areas, as well. (March 22, 2019).

Rose also reported this perception with stories her fiancé had told her of his high school experience in a rich suburb of a large metropolitan city close to the university:

> ...it's a very wealthy community, and kids that were just entitled and would just like sit there on their phones… you try to manage them, but they just won't have it... 'My daddy bought this school so you can't do anything to me.' (March 22, 2019).

Yet, suburban teachers, as perceived by the participants, seemed to have a much easier time with their jobs. With a less diverse student population, Yamaha Piano thought that it might be easier to not have to think about as wide a range of student needs. With respect to classroom management, RB suggested it may be easier to maintain class structure and discipline. Rose presented that it was more likely that suburban teachers liked their jobs, while Pavaratti's perception was that teachers wanted to be there because a suburban school was a sort of middle ground, a great place to start for young teachers. Kitcae noted that it was probably easier to communicate with parents with more parents involved in their students' education.

When the discussion shifted to funding and resources, all participants perceived suburban schools as having plentiful amounts of money, supplies, and equipment. Where Yamaha Piano

thought that they received the same funding as urban, but, due to the presence of fewer students, it was less spread out; RB, Rose, and Kitcae felt that these programs were well-funded and represented, according to Rose, "the sweet spot" (March 22, 2019). Participants described suburban schools as being more supported, having more opportunities for students, and having adequate resources. Pavaratti speculated that, in a suburban area, it would not be as difficult to acquire or negotiate for what a music teacher would need.

Participants' descriptions of suburban music programs also reflected a positive situation. Many expressed that a suburban community and school probably supported and was more involved with their music program. When illustrating her image of a suburban neighborhood, RB imparted an ideal, thriving place with content residents and, when referring to the music program, she said: "It's kind of like that of music teaching, I feel like." (March 26, 2019). She then suggested that a suburban music program would probably have more band ensemble offerings and more plentiful, newer instruments. However, not every aspect of suburban schools was positive for one participant. Rose felt that suburban schools had fewer students and, thus, fewer talented students resulting in a less talented choir.

Commonalities related to better quality equipment and more funding continued into what participants thought of a suburban classroom. The music room for RB was large and had lots of space, with practice rooms for ensembles to use for sectionals. On the walls, Quincey saw pedagogical music posters and pictures to focus students on music making. As opposed to the bare environment of the urban classroom, Rose supposed that a suburban room would have more decorations because teachers weren't as afraid of students removing them from the wall or the teacher's desk. For Pavaratti, the suburban music classroom represented the template of what a typical music classroom looked like.

Characteristics that might have attracted the participants to student teach there were numerous. Yamaha Piano thought that a suburban setting would make several aspects of teaching music easier, including choosing music due to having a more homogenous group, learning to work as a classroom, and learning to teach. RB was drawn to having plenty of high-quality resources and equipment, a larger budget, better facilities, and the advantage of having more students with families who could afford buying their own instrument. Kitcae thought it might be more likely that a suburban school offered a string program and preferred the prospect of more resources. Rose noted that the setting might have more parent support, that the community valued music more, that the school offered more secure funds, and that it would be familiar and comfortable to student teach. Pavaratti expressed that the suburban setting felt like home to him and that he was comfortable there; additionally, he mentioned that that student population still had some diversity, fewer students were in low socioeconomic situations, and the schools were seen as least intimidating for teachers.

Discouraging characteristics of suburban schools were not suggested by three participants -- Kitcae, Pavaratti, and Yamaha Piano. With respect to the attitude of a community, Quincey described a distaste for people who felt entitled, rude, or disrespectful, and did not want to teach in a community with people that exhibited those behaviors. RB expressed a desire to experience challenges that she perceived suburban schools might have less of, namely the extreme challenges of either urban or rural settings. Further, Rose felt the suburban setting might be too familiar and that she needed to step out of her comfort zone. She added that she thought the suburban school might have fewer students, culminating in a "lower concentration of talent" [*sic*] (March 22, 2019).

Perceptions of rural students, schools, and music education. Participants described music education in the rural setting using information from personal experiences, the thoughts of others, and university coursework. Their responses concerned the rural school and community, students, teachers, funding and resources, music programs, classrooms, attractive features, and discouraging features.

Perceptions of rural schools being smaller were shared by many participants. Kitcae and Rose noted that some rural schools were part of farm communities and dealt with issues of poverty. Additionally, Rose suggested that rural communities could also face issues with drugs. Kitcae, having grown up in a rural area, held personal experience in the limited musical opportunities in rural communities -- particularly in the area of orchestral music. She described the lack of big orchestras or professional string musicians in the area, and it was very unlikely that many of the adults in the community played string instruments -- further limiting musical role models for students. Several participants felt that families in rural communities did not value music or were unaware of the benefits that music could provide. Pavaratti elaborated that this might be because of a negative stigma around education in rural communities. He added, further, that most of the people in his community had spent their entire lives there and that the only people that left to attend higher education were those with the money to do so, highlighting the disparity between the elite and the majority of low-income families in the community. Thus, the community had come to see music as part of the education for the elite, attaching a negative connotation to it. The reasons for a lack of music appreciation that Kitcae provided included families that placed more focus on traditional academics.

In his youth, Pavaratti moved from a large metropolitan area to the rural community where he attended middle and high school, which lent him a unique perspective of someone both

inside and outside of the community. He reported a similarly-minded community: "...not necessarily that everyone thinks the same, but in the sense that, you know, it's like it's all red or it's all blue or it's all- depending, you know, whether it's economic status or whether it's political leanings…" (March 26, 2019). Furthermore, Pavaratti spoke of rural communities and schools possibly being politically-charged settings where he felt the need to carefully consider the constituency in order to present new ideas.

Generally, participants concurred that rural student populations were fewer in number and less diverse. Their lives were busier, according to Kitcae and Rose, participating in many activities, such as work, helping their families on the farm, or other extracurricular activities at school. Their busy lives, said Rose, made it difficult to recruit them into music ensembles. Of their fewer numbers, Rose also worried that fewer students in choir might prove a disadvantage to sound quality and the choir's confidence. Further, the parents of rural students who farmed were often busy at certain times of the year, which impacted how much they could be involved in concert attendance. Kitcae compared rural students to suburban students, surmising that the two groups were similar in background and access to available opportunities. Moreover, she acknowledged that some students could come from challenging backgrounds, as well, and due to low-income, could have even fewer opportunities for exposure to the arts. Pavaratti postulated that rural students cherished music more because of the limited opportunities to study music in a rural area.

To Rose, rural teachers appeared to enjoy their jobs overall. However, the participants commented often on the possible large workload of the rural music teacher. Upon asking him what he knew about teaching in a rural setting, Yamaha Piano reported that a rural music teacher was more likely to be expected to teach a wider range of grades. Rose also commented on the

challenge of teaching an ensemble which was a combination of middle school and high school students due to low overall enrollment, thereby recognizing that it was difficult to adequately challenge all ages of students. Because of the challenges with enrollment numbers and the value music could offer students' education, multiple participants expressed the need for teachers to educate their community on the benefits of music and advocate for their program.

With respect to funding and available resources, participants responded that they thought rural schools were less well-funded and had fewer resources, leaving music teachers to work with what they had. RB described rural music programs as having a small budget and worried that she might not be able to get what she wanted for her students. In her perception of the rural band room, the instruments were not of high quality and, with a small budget, she might not be able to afford new ones. Several participants commented that rural families might not be as able to help support the music program, making fundraising more difficult. Concerning budget cuts in schools, Kitcae felt that it was often rural music programs that frequently suffered the brunt of these.

The participants had many ideas concerning rural music programs. They concurred that these programs were smaller due to the smaller student population. The only participant that specialized in band, RB commented that band enrollment was probably small in rural schools, resulting often in incomplete instrumentation. Yamaha Piano responded that, due to the small number of students, offerings for music classes might be fewer, so students looking for elective options might choose music for reasons other than music participation. The presence of orchestra programs was very important for both Kitcae and Quincey, and both commented that it was very unlikely for a rural school to offer an orchestra ensemble. Kitcae attributed this to a higher focus

on band, general music, and choir, while Quincey thought the emphasis of rural schools concentrated on band music due to its association with patriotism and military bands.

Student motivation for music participation could also fluctuate, according to RB. Students in smaller rural ensembles often compared themselves with the larger ensembles, noting there were differences in their resources and their performance skills, causing students to become discouraged, explained RB. The students then could lose motivation to become better musicians. RB noted that this motivation was often not instilled in the students, and that the teacher needed to motivate their students to become the best they could be. RB, along with Kitcae, felt that music in rural schools often had to compete with sports for funding, student participation, and community support -- with sports more frequently prevailing.

Participant perceptions of rural classrooms depicted a very different image from suburban or urban classrooms. Many responded that the room would most likely be smaller, but RB suggested that some rural elementary general music teachers held lessons from a cart -- not even having a room available to use. When asked about where the band might rehearse, RB added that the band would most likely be given a classroom. When visualizing a rural music room, Yamaha Piano commented that, if the program were kindergarten through twelfth grade, there would most likely be diverse equipment to accommodate for a wide variety of student ages and development levels. Rose pictured worn desks that were "well-loved" (March 22, 2019) and decorations around the room due to teachers holding less fear of their disappearance. Kitcae posited that the room might possibly have out-of-date equipment and technology, but otherwise be similar to a suburban room.

Many of the attractive features for student teacher placements were related to gaining valuable learning experience in dealing with the unique challenges of rural settings. Participants

listed advantages in learning to teach multiple instruments at the same time, multiple grade ranges, and multiple content areas; learning to work with limited resources and funding; and learning to advocate for their program and fundraise. Pavaratti and RB thought that these experiences might help them become adept in these areas as rehearsal for future challenges. Yamaha thought it may be an advantage to try student teaching in an area that was unfamiliar to him, while Kitcae valued the comfortable and familiar setting. Additionally, the close-knit community of the rural schools and the students' appreciation for music due to its scarcity further attracted Kitcae to the rural setting. Pavaratti also valued the familial environment of rural schools.

When considering the smaller rural schools, Rose responded that it could be an opportunity to better know the students and give them an individualized education more easily. She also commented that it would be easier to build rapport with the students and tailor instruction to their interests. The K-12 environment seemed interesting to Rose, as she noted that in that type of setting, she could get experience in everything and she would not have to choose a single grade range or content area.

Discouraging factors were numerous for the participants, with many of the listed attractive features doubling as discouragements. RB held concerns about the heavy workload and the danger of becoming burnt out, while also voicing a preference for teaching band as opposed to the other content areas. Rose, Yamaha, and Quincey indicated rural areas typically required longer commutes and, in Quincey's case, his inability to drive prohibited all long-distance travel. With interest in exploring the offerings of the community, Quincey explained that if the school was isolated and if the community was not appreciative of the arts, he would be discouraged

from considering it. Additionally, for both Kitcae and Quincey, the lack of a string program represented a major drawback.

As intriguing as the K-12 environment seemed for Rose, she concluded that it might be a lot of difficult work that would not allow her to become specialized in any one area. Further, the small student population was a disadvantage to the choral sound she wanted to build and the impact she wanted to make on as many students as possible. For Pavaratti, rural schools didn't hold enough diversity for his preferences as he cited his high school background as being mostly white. Moreover, the potential for politically-charged situations and possible difficulty in presenting new ideas were discouraging factors, as well.

Ranked preferences for school setting. At the conclusion of the interviews, the participants were asked to rank their preference for student teaching placement and provide a short explanation of their reasoning for this ranking. Only two participants ranked their first choice as the same setting as their background. Overwhelmingly, the suburban setting was ranked as first choice by most participants, followed by urban, and rural, (see Appendix D).

Yamaha Piano, when asked what his first choice might be, replied with either suburban or urban, citing that he would feel comfortable in either setting due to their respective familiarity in accordance with his background. However, he also acknowledged that he needed to decide from which he might grow more -- seeking to balance familiarity and challenge. Another factor for consideration in the case of the urban setting was whether he wanted to encounter what he perceived to be a heavy workload with a big urban program. Rural was ranked as third because he felt it was intimidating and that it was a longer distance away.

RB selected the suburban setting as her first choice, with her reasoning being that she perceived these music programs as well-funded and supported, eventually wanting to settle in

these types of neighborhoods. Her second choice was rural because there were many rural schools around her home, where she hoped to get a job after graduation, and she wanted to be able to adapt to the rural setting. Her third choice was urban because she did not want to be in a big city.

Quincey expressed that if a community had a quality string program, a good supervising teacher, and close proximity, he would consider any type of setting. However, since he could not drive at the time of the interviews, he based his decision largely on proximity and how he could get to school every day. His first choice was suburban, partly because it would be familiar and he would know what to expect, but also due to its closeness to his location. Urban ranked as his second choice, due to the ready availability of public transportation. Finally, rural was his third choice because he did not want to risk not being able to get to school.

Rose preferred urban as her first choice because she felt prepared for the challenges that she might find in an urban school. Though she admitted that it scared her, she wanted to see the best in urban students and make a positive impact on their lives. She was also interested in the dynamics of an inner-city school. She ranked suburban as her second choice due to it being familiar, in her comfort zone, close to her home, and probably having more students than rural, presenting the possibility of larger choirs. Rural settings were ranked as third as she noted she had less interest in these.

As his first choice, Pavaratti chose the suburban setting because he felt comfortable with what he perceived to be middle ground. Additionally, he thought suburban schools had somewhat diverse populations and an adequate number of students, offered everything a teacher would need if they were advocating for it, and a sense of connectedness in the community while still maintaining privacy. Urban schools ranked as his second choice, despite his eventual aim to

teach in this type of setting. Pavaratti reasoned that this was due to the short time he would student teach there -- he wished to create a music program that urban students could depend on consistently. He distinctly did not want to be another positive figure that would soon leave them. For his third choice, he selected rural because it was too familiar, already having a firm understanding of this type of setting. To see how a music program worked elsewhere and to grow from feeling uncomfortable in a different setting presented desired challenges for Pavaratti.

Kitcae ranked suburban as her first choice predominantly because of the high likelihood of an existing string program. She also cited that there would be more people in the area, more resources, a thriving community where people wanted to be, a music program that students were excited to be a part of, and a setting in which she felt it would be easy to teach in. Her background, rural, was ranked as second because it was familiar, she felt she could fit in more easily there, and the close-knit connectedness of the community would help her feel supported. However, since she felt it would be unlikely for a rural community to have a string program, she decided she might like a placement in general music in that setting. Lastly, she chose urban as third due to her unfamiliarity with the setting, the unpredictability of what it held, fewer connections with the people in the surrounding community, and the discomfort that came with adapting to an entirely new environment.

Results from Round Two Interviews

Data collection with the second round of interviews continued two weeks after the first round. This presented a chance for participants to better organize, articulate, and edit their thoughts, as well as an opportunity for the researcher to ask for clarifications or more details on perceptions from the previous interviews. Many perceptions were reiterated by participants,

providing reliability for the data, and the inquiry of clarifications by the researcher helped to create a clearer picture of the participants' thought processes.

      Perceptions on stereotyping and generalizing. During the first round of interviews, many participants commented that they were using stereotypes to describe some school settings. Others qualified that some characteristics of a school setting depended on the school, geographical location, what city was in close proximity, the students, or the community environment. For the urban setting, RB noted that there were many different kinds of urban schools and their funding could vary. Different kinds of urban schools were also reported by Yamaha. Finally, a frequent addition to Pavaratti's perceptions was the caveat that several factors were dependent on the school and its circumstances.

      Quincey felt that much of what people hear about urban schools could be a stereotype that came from cursory examination of the area around the school and atmosphere within it, not necessarily with consideration of the students themselves. In her interview, Rose mentioned using and disliking stereotypes. Quincey and Pavaratti returned to their second interview reporting that they had thought introspectively about their answers and perceptions. When the discussion changed to what he knew about urban schools, Quincey became pensive, recounting that he felt that he had been thinking stereotypically when answering questions about different areas during the first interview.

      ...now that I've kind of had time to think about that, I think I was, like I said, very

      stereotypical last time. I think going to an urban setting or a suburban setting or a

      rural setting, I figure that these are not cut-and-dry terms (April 7, 2019).

      He continued that, in order to truly get to know a community, it would require researching that community specifically as each school and each community represented their

own unique entities. "I need to go on more than just Google images of the town, you know?" (Quincey, April 7, 2019). In underscoring the goal of garnering their perceptions about school settings, Quincey replied, nodding:

> And I don't even have a perception. So that's why I just went straight to stereotypes because I really don't have experience in a rural school or in an urban school, so everything I've thought of what it is what other people have told me about it. And that's just a bunch of opinions that I'm turning into facts (April, 7, 2019).

When talking with Rose, the researcher asked for clarification regarding her self-admitted use of stereotypes and how it seemed she did not necessarily agree with some of them. She responded that, though she disliked using them, she used them in order to communicate the perception that might circulate about these settings. However, she added that these stereotypical generalizations might also have come from negative sources, such as racism or classism, and that they are not entirely resemblant of the truth. When asked why she felt she needed to list them, Rose described using them as a way to fill in gaps of knowledge in areas where she had little experience, such as rural and urban settings:

> I think, for the most part, it's like listing stereotypes to me, because I don't have experience in a rural school and I don't have experience in an urban school and I only- the only things I know are what I've heard and what I've read in the general perception of the crowd around of people. So those two, especially, are based on stereotypes and generalizations (April 8, 2019).

Pavaratti also communicated a shift in thinking when discussing what he knew about different types of settings. He described that the characteristics of music teaching, students, and

schools completely depended on contextual factors such as geographical location, politics, the school's functional processes and facilitators, student needs, funding, amount of support for music education, and how a teacher fulfills their position. This introspection inspired him to refrain from offering some of his previous perceptions or any thoughts similar to other participants'. In a general statement, he noted that attractive features of a school setting were also dependent on those contextual characteristics. Discouraging features represented a politically-charged environment, or any setting where any type of discrimination or unequal treatment of any person occurred.

Ideal settings and influential factors. Supervising teachers continued to be a common and important factor in the participants' ideal school setting for student teaching. Yamaha Piano elaborated about wishing for a teacher from whom he could learn and who could help him grow. Rose hoped for an efficient supervising teacher, emphasizing that they be organized in their planning, time management, and classroom management. A good reputation and good program also held Rose's interest, which she called "a legacy of excellence" (April 8, 2019).

Pavaratti also held high expectations for his ideal supervising teacher, telling of the quality teachers he had had the privilege to work with during college, and expressing that he did not want to find himself in a student teaching situation where his progress reversed. Detailing his preferences from the first interview, he reported that his ideal supervising teacher would be knowledgeable in classroom management, musicality, application of music history, application of different styles, and other new concepts. He hoped that they would have years of experience both in teaching and in supervising student teachers, so they would better know what he needed to improve.

Kitcae felt she needed a supervising teacher that set a standard for her so that she would be able to effectively provide for her future students. Her ideal supervising teacher, she described, would care about their students, work from years of experience, and demonstrate excellent classroom management and curriculum planning. RB did not mention her preferences for supervising teacher in her second interview.

Again, many of the participants' chosen factors and preferences indicated a wish to improve their skills and become better teachers. Yamaha wanted to balance challenge with familiarity in a place where he felt comfortable. Without preference for any setting, Pavaratti simply said "...anywhere that challenges me where I can learn something either new or something that develops some part of my teaching regardless of locale" would be beneficial (April 10, 2019).

Closeness to home and personal life remained another common factor for several participants. Quincey, though he decided that school setting was not as important to him, was still limited by transportation. RB viewed her family as a major source of support. She embellished from her first interview that her entire personal life, friends, and preferred recreational activities were in her home community, and said that her home "...makes me happy, so that's why it's important" (April 9, 2019).

Qualities of the school and the music program often pertained to size, available resources or funding, atmosphere or philosophies, and quality of program. Kitcae, again, adamantly wanted schools with smaller populations and a positive atmosphere where the teachers and families seemed happy. RB reiterated her hopes for a well-funded music program with abundant resources, adding support from the school district, administration, and parents, and active

involvement of administration and students. An additional boon in Quincey's second interview concerned a school's motto that encouraged lifelong learning and a well-rounded education.

Preferred characteristics of the community setting varied by participant, and for some they were not important at all. Having spent most of his life in his home city, Yamaha Piano wanted to learn about different community by spending time in it. For Rose and Quincey, this was not a priority for student teaching.

Perceptions of urban students, schools, and music education. For urban settings, Kitcae and Yamaha elaborated on the student diversity, with Kitcae referring to cities as "melting pots" (April 8, 2019). She further described cities as being home to more non-white people, while Yamaha echoed the idea that cities had the largest diversity of the three settings. Rose detailed unique challenges in managing students from backgrounds of poverty, whose motivation to learn or engage in school may be affected. She concluded that teachers needed to work with these challenges, choose music that relates to them, and consider their diverse needs depending on the area and culture.

Rose discussed an article which reported that teachers tend to return to settings similar to their backgrounds with fewer people from the cities attending college to become teachers, resulting in fewer urban teachers returning to cities to teach. Teachers from other settings, Rose continued, avoided cities due to negative stories about the schools and, she speculated, because they paid less. To an extent, Kitcae seemed to agree with these thoughts and felt it might be stressful working with the students and administrators. She surmised that urban teachers could either be there to help or that that was the only job they could find. However, Quincey argued that, though teachers might be unable to relate with some of the problems that their students may face, teachers still needed to work hard to connect with them.

In his first interview, Pavaratti had mentioned that a high occurrence of students of low socioeconomic status often deterred teachers. After being asked for more details about his reasoning, he elaborated that people in poverty were often more concerned with survival needs, which made it difficult for students of those backgrounds to learn and participate in school effectively.

Perceptions of funding and resource availability in urban schools included those of limited resources, low funding, and lower-quality instruments and equipment. Kitcae perceived that they might not even have enough instruments for everyone. Rose indicated that music might be the first content area not to receive funding and might have fewer available donors from the community to help bolster funds.

Urban music programs were sometimes characterized as having a lack of appreciation for music and fewer learning offerings, but also as a place of respite for students. Kitcae advocated for music classes in urban schools as a place of stability, self-expression, and where everyone excels. However, RB described music as possibly not holding a high priority. With regards to instrumental music, Quincey speculated that urban schools might not have a marching band or other activities. Concerning urban classrooms, RB thought that the music teacher might have a smaller work space available to them. Kitcae noted that the classroom might have a piano in the front and that it might be an older instrument.

Perceptions of suburban students, schools, and music education. Recalling information from a past sociology class, Yamaha Piano elaborated his response from his first interview by describing each suburb as being grouped by culture and socioeconomic status. He continued that, though each suburb might not be individually diverse, the totality of the suburbs in the city would create an extremely diverse population. Quincey responded similarly, calling

this type of setting the "wild card" (April 7, 2019). However, he felt that many social problems existed in suburban communities, such as violence and drugs, that were often overlooked. Rose indicated that it was more expensive to live in the suburbs.

Perceptions of student motivation to participate in music varied. RB expressed that it might be more likely that suburban students would be active, excited, and involved in the music program, to be the best musicians possible. By contrast, some of the students from Kitcae's perception were not as excited about music, having had more access to musical opportunities, no longer seeing these as special.

Suburban teachers inspired perceptions of fewer challenges in classroom management and more job satisfaction. During his first interview, Pavaratti noted that many teachers wanted to teach in suburban schools. When prompted in his second interview for his reasons for this observation, Pavaratti hypothesized that many teachers often equated 'limited' with 'undesirable.' He offered the example of less funding becoming associated with more problems such as misbehavior, troubles with the law, and students' basic needs left unfulfilled. With regard to the features of suburban schools that might be attractive to these teachers, he suggested that the reason teachers seemed to prefer suburban settings was due to the perception of the setting as a middle ground, with more funds and fewer poverty-related problems. The other two settings, he noted, became associated with their extreme challenges. Pavaratti further posited that many teachers seemed hesitant to attempt unfamiliar experiences, making them less likely to pursue jobs in settings that were not similar to suburban schools.

Similarly to the first round, suburban schools appeared to be well-funded, and have newer, higher-quality equipment and technology in the participants' perceptions. From the perspective of a band program, RB responded that suburban music programs could afford nicer

equipment, instruments, travelling on trips, and taking students to play at basketball games. She continued to report that she thought a suburban band teacher could have everything they need, even small accessories such as mutes. According to Yamaha Piano, music programs in suburban settings offered many features, giving students more elective options.

Perceptions of rural students, schools, and music education. Overall, participants thought that rural communities and schools were smaller, with presence of many farming families and many families of low socioeconomic status. Quincey noted that the rural setting represented the widest range of potential situations, whether it be a small but thriving community or a struggling, isolated community. Kitcae illustrated the close nature of many rural communities, wherein the people had much in common and lived harmoniously.

Several participants concurred that there were fewer, less diverse students that might be less motivated to improve as musicians. Building on her thoughts from the first interview, RB believed that, because of their limited opportunities for musical exposure and development, they had a lack of perspective of level of development they could attain, remaining content with playing music and having fun. Rose thought that, for many students, it could be easier to get into trouble with nothing else to do in the community. She also noted that the students had probably known each other for a long time, meaning a community feeling would already be established or easier to build in a rural choir. RB described that fewer students might result in smaller ensembles and inconsistent instrumentation, and she added that music may need to be creatively rewritten, transcribed, or have parts traded in order to fit their ensemble and curricula may require adjustment.

Perceptions of funding and resources in rural schools generally included limited resources and small budgets. Rural schools, Quincey surmised, faced the most pronounced risk

of having funding for a music program. When discussing community support of the music program, Kitcae wondered if some rural families encouraged students to put their energies toward other academic areas in order to find more lucrative work.

> They might not value music as much, like I said earlier, just because they're focused more on the academics maybe and I've seen parents who push kids to do something. 'Well, make it- this is your career, you can't do music as a career. You need to have a real job.' (April 8, 2019).

On rural school rooms, Rose described a classroom looking out over a field, but in a school with more space to spread out.

Ranked preferences for school setting. Participants' ranked preferences for school setting changed in some ways, while remaining similar in others, (see Appendix D). Three participants, Yamaha, Quincey, and Rose, changed the order of their preferences in the second round of interviews. The setting that was most-ranked for second choice changed from urban to rural.

Yamaha Piano ranked his first choice as urban, specifically a different urban community from his home, to step out of his comfort zone while still maintaining some familiarity. His second choice was suburban because, to him, it seemed similar to urban. Rural remained as his third choice.

Quincey made his first choice ranking based on proximity for travel with urban. However, he chose rural as his second choice in order to expand his horizons, because he thought there was an advantage to seeing something he had no experience in. He ranked his third choice as suburban, by process of elimination.

Rose's first choice was suburban as she wanted close proximity and, since there would be a large number of suburban schools, she thought she would probably find a high-quality supervising teacher in that setting. She chose urban as second due to her interest in long-term teaching in an urban school. Rural filled her third choice as those settings were farther away and she was not interested in these schools.

Key Themes

While coding and compiling participant responses as a group, three key themes emerged as factors regarding participant choices for school setting during student teaching: Personal Comfort and Preferences, Professional Growth, and Facilitation of Learning and Teaching. These themes were comprised of categories related to personal factors and professional factors, the participants' rankings of setting preferences, and justifications for those choices. The emergent themes and categories are illustrated in Figure 1.
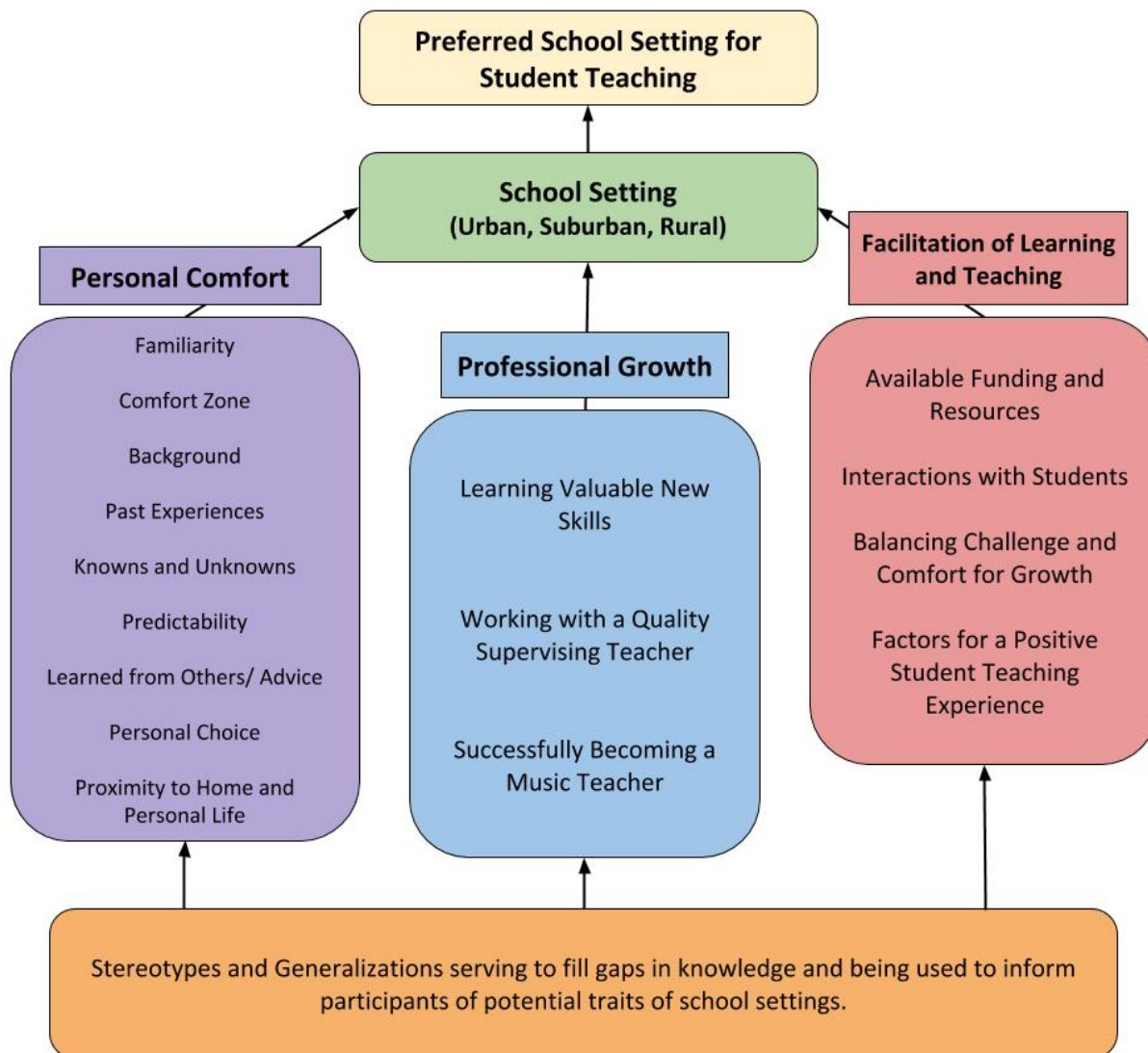
Figure 1. Key themes and categories for pre-service music educators' preferences in school setting for student teaching.

Personal comfort and preferences. Personal comfort and preferences concerned influences that were not related to the participants' professional goals, but instead to personal feelings, beliefs, or knowledge. Categories in this theme included familiarity, comfort zone,

personal choice, participant background, past experiences, what they have learned from others'

thoughts or advice, their knowns and unknowns, predictability, and proximity to home and

personal life.

The participants stated preferences for close proximity to their home, family, and their

personal lives most often -- citing a need for support, short commutes, and saving gas or rent

money. Proximity to a potential school for student teaching represented a chief influence for

preference in school setting. When exploring different school settings, the participants seemed to

consider what they did or did not know. For their respective background setting, they offered

what they knew from personal experience with confidence. For other settings, they seemed less

secure in their responses, with some expressing anxiety over factors they could not predict.

However, when ranking school settings, the participants either gravitated to known settings or

pursued settings in which they had less experience. In short, the group seemed to consider known

and familiar factors of settings to decide what unfamiliar factors they were willing to face.

Finally, personal preferences, such as avoiding big cities or having available recreational

opportunities, posed as influential factors for choosing school settings.

Facilitation of learning and teaching. In this theme, there were elements that identified

how the participants might acquire the learning of new skills as teachers and enhance the

teaching of classes during student teaching. Participants considered these factors when assessing

different school settings for appropriateness based on what setting would best facilitate their

student teaching experience. These categories included available funding or resources,

interactions with students, balancing challenge and comfort for growth, and other factors for a

positive student teaching experience. Available funding or resources concerned materials,

supplies, assets, budget, quality instruments, people in the community that could afford private

lessons, or support from parents or administrators. Interactions with students included relationships with, level of cooperation from, and numbers of students that the participants would instruct over the course of their student teaching.

Balancing challenge and comfort for growth encompassed the willingness and extent of the pre-service teachers to leave the familiarity of their comfort zone in order to pursue unfamiliar challenges. Some participants wanted to seek different situations to learn many new things during a new phase of their careers, while others seemed more reluctant to leave what was familiar. Finally, factors for a positive student teaching experience included items that might help to ensure a positive student teaching experience, such as a classroom with an effective management system already in place, a music program or school that poses a complementary fit for the participants, or a community that is supportive of music.

Available funding and resources presented a major influence for participants in consideration of school settings. They discussed what they thought schools in urban, suburban, or rural settings could afford, how much funding they received, and the ease of acquiring needed materials. Most favored settings were perceived as having bountiful resources and funding, creating what they felt might be an easier setting in which to learn to teach. Interactions with students also posed as important factors in an effort to minimize difficult classroom management situations. Participants were attracted to settings that could provide enough students participating in ensembles of their preferred size, and comprised of cooperative, motivated students.

Most ubiquitously influential for the participants was balancing challenges and comfort when deciding on a preference in school setting. Each individual expressed maintaining a level of comfort while still accepting certain challenges in order to expand their skills. The level of comfort and challenges varied by participant, but all chose settings in which they felt they would

receive an appropriate balance of both and that would enhance their self-improvement. The participants expressed many factors that they hypothesized might increase the likelihood of a positive student teaching experience. These factors were specific to the participants and reflected several different responses, indicating that the participants sought music programs in schools that they felt could give them the best chance of success in student teaching as per their personal requirements.

Professional growth. The factors in this theme concerned the learning process of becoming a music teacher ready to embark in in-service work as the successful end goal. Categories included learning valuable new skills, working with a quality supervising teacher, and successfully becoming a music teacher. Often, learning valuable new skills occurred at the same time as balancing challenge and comfort for growth, as many participants expressed anxiety about learning new skills. These valuable new skills involved learning about different communities and schools, managing diverse student populations, working with fewer resources, working in challenging situations, and identifying the components of a successful program. Though intimidating to many participants, the group concurred that these represented necessary skills for in-service teaching and considered school settings that might supply opportunities to acquire them.

Participants hoped to work with a supervising teacher, who cared for their students and for teaching music, had years of experience and knowledge, and could help them learn to teach and address weak areas. One participant noted that the supervising teacher would define the student teaching experience; indeed, this significant figure represented one of the most influential factors both in the professional growth theme and in overall participant preferences pre-service for a student teaching placement. Seen as integral to their professional development,

the supervising teacher was required by the group to be complementary to their personalities and style, exemplary in teaching pedagogy, musicianship, and organization, and experienced with both students and pre-service teachers.

Successfully becoming a music teacher, as a category, examined participant expressions of desiring a successful student teaching experience, finding their own teaching style, making connections with students, and planning for teaching as in-service music educators. The participants' perceptions of themselves as teachers and as successful student teachers played a role in their professional growth and their search for a school setting.

Summary. The narratives presented about the findings of this study underpin the themes of personal comfort and preferences, facilitation of learning and teaching, and professional growth, the influential factors that the pre-service music educators used to make choices for where they would prefer to student teach. Each individual weighed or valued each area differently based on what they see for themselves in the future or want to achieve through student teaching. The school settings -- urban, suburban, or rural -- presented different collections of these factors, which were dependent on the participants' perceptions of the students, schools, and music programs of those settings. With suburban as the overall most preferred setting, it appears that most participants perceived the suburban setting as meeting most of their respective preferences in personal comfort, facilitation of learning and teaching, and professional growth in order to be successful in student teaching and becoming a music educator.

Chapter 5

Discussion

Introduction

The purpose of this study was to explore how influential social and professional factors, as well as preconceived perceptions of students and schools in urban, suburban, and rural settings contributed to pre-service music educators' preferences in school setting for student teaching placements. The data were gathered using interviews in two rounds for six participants, totaling twelve interviews. This chapter has three discussion points: to discuss and interpret the findings, explore implications, and to offer recommendations for further research.

Discussion and Interpretation of Results

Many of the findings of this study supports previous literature. The following sections compare these findings with the review of literature and interprets them.

Pre-service music educators. Participants discussed needing to learn many necessary skills and competencies, as well as becoming efficient as a music educator in building and directing a music program. All of them expressed hopes of working with a supervising teacher that would assist them or facilitate the acquisition of these skills. Their goals for their student teaching experience were to successfully pass this segment of their pre-service training, learn as much as possible, develop their own teaching styles, and prepare for in-service teaching. Schmidt, Zdzinksi, and Ballard (2006) support this finding in that the participants of the current study wanted to achieve their own personal and professional goals, master challenging tasks, and cooperate with their supervising teacher on their way to becoming an in-service teacher. Toward this end, the student teaching experience, similar to the findings in Isbell (2008), serves as an

important part of the socialization of teachers, and, as in Legette and McCord (2015), seem to pose as an opportunity to prepare them for and ease their transition to in-service teaching.

Concerns and anxieties of the participants included challenges in classroom management, effectively working with students, finding a compatible supervising teacher, ensuring adequate resources and funding, and negotiating a balance between challenge and comfort in order to grow as teachers. These findings are similar to those of Kelly (2000) and Legette and McCord (2015), with the participants particularly worrying about learning how to do the work and tasks of teachers, implying that pre-service music educators wish to use student teaching as a staging point in their development toward in-service teaching. The participants recognized their learning was not yet complete. Essentially, the student teaching experience might be the place to adapt, learn, and acquire additional skills. Their responses reflect the desire for professional growth and focus on their own development rather than student-centered concerns, contrasting Campbell and Thompson (2007) which found that pre-service teachers held more concerns in affecting student growth and learning. The participants of the current study responded in ways that imply a self-centered focus on learning required skills and functioning as a fully-fledged teacher for the first time, with some intimations of impacting students.

Music education in urban, suburban, and rural settings. Supported by several studies, perceptions of urban students, schools, and music programs generally encompass diverse student populations (Doyle, 2012; NCES, 2013b), where some schools have students that live harsh lives in poverty (Costa-Giomi & Chappell, 2007; Costa-Giomi, 2008; Hunt, 2009; Fitzpatrick, 2011; 2012; Doyle, 2012; NCES, 2012a; 2013c); face other social problems (Fitzpatrick, 2011); have uninvolved parents, display behavioral issues at school and need structure (Doyle, 2012). Furthermore, in some schools there is the perception of unhappy teachers, also noted in

Fitzpatrick (2012); limited resources and funds, also found in several studies (Costa-Giomi, 2008; Hunt, 2009; Fitzpatrick, 2011; 2012; Doyle, 2012); schools and communities that are unsupportive of music (Doyle, 2012); and yet, there is a necessity for music in these settings (Bernard, 2010). The participants view teaching music in urban schools to be a challenging enterprise and, though they note the presence of many learning opportunities, only two participants chose the urban setting as their first choice. This suggests that, for most participants, the urban setting is intimidating, unpredictable, and does not pose a suitable place for developing pre-service music educators to learn to teach.

Participants perceive suburban students, schools, and music programs as less diverse than urban settings, corroborated by multiple studies (Chizhik, 2003; Rury & Saatcioglu, 2011; Doughty, 2012; NCES, 2013a); with more well-behaved students and more involved parents; having wealthier families (NCES, 2011; Rury & Saatcioglu, 2011; Doughty, 2012); having more satisfied teachers (Fitzpatrick, 2012); accessing bountiful resources and funding, results that were also discussed by three studies (Brunelle, 2000; Bates, 2011; Prest, 2013); and having higher quality, well-supported music programs. Most participants believe suburban music programs to be thriving and well-supported with funds, resources, and community or school approval. Additionally, they think they might find fewer extreme challenges, such as in student behavior, making suburban settings 'easier' in which to learn to teach. In other words, they perceive these settings as less challenging, perhaps suggesting that success would be more likely to attain. Similar to Kelly (2003) and Robinson (2012), most participants chose suburban settings as their first choice, suggesting that they think these settings might be more suitable for a student teaching placement than others. It seems there is more comfort in this setting,

perhaps because it is more familiar to them or perhaps because they feel the workload is more reasonable, allowing for them to be successful.

Finally, participants believe rural students, schools, and music programs hold the following challenges, with many substantiated by findings of several studies: the students are less diverse (NCES, 2013b) and are busier with more activities and work (Azano & Stewart, 2015; Brossette, 2015); music programs have fewer resources and funds (Hunt, 2009; Prest, 2013; Abramo, 2015); and have small ensembles (Isbell, 2005; Bates, 2011; Prest, 2013); music teachers are often responsible for heavy workloads (Isbell, 2005; Hunt, 2009; Bates, 2011; Brossette, 2015); and schools and communities often favor other areas over music. Participants perceived rural music teaching as difficult and necessitating very hard work in advocacy, building and sustaining a music program, holding responsibility for many ages, content areas, and ensembles, and managing with few resources, a small budget, or poor equipment. As with the urban setting, participants noted many learning opportunities in these challenges, but did not ultimately opt for them. Rural schools represent the least preferred setting, as in Kelly (2003), suggesting that the pre-service music educators feel that it is the least attractive setting in which to student teach. The reasons for this might be due to the participants feeling anxious regarding the workload and the uncertain availability of needed programs, materials, or support for music. They may also recognize that they do not want to pursue teaching positions in rural schools because of these challenges. As a result, student teaching in the rural setting might not be important.

On stereotypes, generalizing, and introspection. All participants used generalizations and stereotypes in one way or another. These stereotypes did not always resemble the reality of different school settings and several participants noted this. Many clarified that some features of

urban, suburban, or rural settings depended on school or geographic region. Two participants acknowledged having thought introspectively between interviews, examining their beliefs and the possible reasons for having used stereotypes to describe schools, programs, and students. As a result of this introspection, one participant changed his ranked preferences to explore an area about which he knew very little, while another participant completely altered how he responded to prompts of the second interview -- refraining from using any generalizations. This examination of perceptions prompted investigation about the prevalence of stereotypes and generalization in stated perceptions of school settings. Three participants discussed the use of stereotypes in filling gaps where personal knowledge or experience could not suffice. One participant realized that, in order to understand a school setting, he could not depend on such generalizations and resolved to research schools and communities on an individual basis. In short, during discussion of urban, suburban, and rural school settings, participants used stereotypes or generalizations in order to supplement their own knowledge of a setting, but several demonstrated awareness of this; two chose to consider school settings according to their individual traits and merits without generalizing.

Pre-service music educators' preferences: Influences and factors. The participating pre-service music educators voice many factors when exploring their preferences for school setting. Participant background, which Kelly (2003) suggested as being an influential factor, is indeed important, but other factors were identified among their preferences as well. Generally, the participants want close proximity to home, to work with a compatible and exemplary supervising teacher, abundant resources, and opportunities to learn more and expand professionally. These findings resemble those found by Kelly (2005) and Robinson (2012), with the pre-service teachers considering these factors in every school setting to determine their

preference for their student teaching placement. The ubiquity of the participants' desire for a quality supervising teacher could also be attributed to explicit instruction or advisement on that topic through university coursework. Additionally, a frequent participant sentiment is one of feeling comfortable in a setting, while still managing challenges and experiencing professional growth. In attempting to find a balance, participants examine known traits of a setting and compare them with unknown traits - with many favoring more familiar settings with more known traits, as Robinson (2012) postulated. These factors emerge as themes of personal comfort and preferences, facilitation of learning and teaching, and professional growth.

These themes highlight the factors that determine what may be the most suitable setting for achieving success in student teaching and preparing them for in-service teaching. The needs of each pre-service teacher are dependent on the individual's personal and professional goals, with some opting for settings that they perceive as more being secure or easier to begin teaching, and others hoping to encounter more challenge or less predictability. These factors are important to the participants because they serve to inform them of the suitability of a school setting for student teaching and facilitate their decision-making process. The suburban school setting ranks as most preferred, possibly due to the participants' overall perception of abundance, support, and thriving music programs. One participant described the suburban music classroom as being what he pictures as a typical music classroom. This 'typical' music classroom might represent, for pre-service music educators, a place where they might have the basic teaching experience without the extreme challenges perceived in the other two settings, where they might only have to focus on the business of learning to teach.

Conclusion

Results suggest that pre-service music educators are most concerned about finding a school setting that offers a quality music program, an experienced and knowledgeable supervising teacher, a placement that would reflect a 'good fit' for them, and a school that is in close proximity to their homes and personal lives. Three key themes emerge as factors that the participants may consider when choosing preferences in school setting: personal comfort and preferences, facilitation of learning and teaching, and professional growth. Each pre-service music educator values these or combinations of these differently based on their personal and professional goals and needs. Thus, there are multiple considerations in selecting schools for student teaching. These factors are important because they help to inform the pre-service music teachers of the suitability of a school setting for their needs and promote their decisions in preferences.

Urban settings are perceived as challenging, unpredictable, and, to many, intimidating. Though some participants express interest in teaching in these schools during their in-service career, they opt for other settings for their student teaching. Rural settings, to participants, represent copious amounts of work with wide ranges of ages, contents, and ensembles with low enrollment, and limited resources, funding, support, or community appreciation. The pre-service music educators indicate the many learning opportunities that urban and rural schools might offer, but they still choose otherwise. To try to ensure a successful student teaching experience and grow as teachers to adequately prepare for in-service employment, pre-service music educators consider their own personal comfort and preferences, the ability of school settings to facilitate learning and teaching, and their professional growth as advisements to determine a school setting that might give them the best chance of doing so. The suburban setting represents

their preferred setting and is seen as potentially providing the best student teaching experience. While the participants do not have direct knowledge or experience with all school settings, their preferences are well in place. These appear to be reinforced through conversations with other students and teachers or through university coursework.

Implications

The findings of this study suggest that pre-service music educators consider factors from three categories when choosing preferred school settings for student teaching: personal comfort, facilitation of learning and teaching, and professional growth. Each participant considers and uses each category differently, based on their future plans, what they hope to achieve through student teaching, and their own personal values, in order to try to give themselves the best chance of a successful student teaching experience. These results might be of use for teacher preparation programs and teacher educators in understanding what pre-service music teachers value and wish to achieve, as well as what factors attract or discourage them. Furthermore, these data might provide insight into areas where a teacher preparation program might be preparing their young teachers very well, and where improvement might be required.

On perceptions of urban, suburban, and rural settings, this study found varied ideas of what students and schools are like, what environments exist for teaching or building a music program, and what knowledge is lacking for participants. Many participants, even those with congruous backgrounds, voice concerns and hesitations about the challenges of rural and urban school settings. These perspectives might be useful for teacher preparation programs in that, as these settings also need high-quality teachers and might struggle with recruitment and retention, teacher educators might be able to better prepare pre-service music educators for work in these settings. A common comment from participants about these settings is that they seem

unpredictable and unknown, which may be remedied by explicit instruction and practice for teaching music in settings such as in high-needs rural or urban schools. This authentic experience may help to better prepare music educators to feel more comfortable in approaching these settings.

Lastly, understanding these perspectives of different school settings might help other pre-service music educators explore their own preconceived notions and think critically about popularized stereotypes of the students, schools, and music programs there. This introspection might allow for expansion of consideration and empathetic thinking in this way. At the conclusion of his second interview, Quincey expressed having never been asked to describe a rural setting before, realizing how much he did not know about these schools or students. He commented that he had relied on stereotypes and generalizations for responses, but felt that, to truly understand a setting, he needed to visit and do his own research.

> ...now that I'm thinking about it, there's definitely stereotypes that we carry from our time here, from our time- everywhere, so going and seeing it for yourself is the only way to do it. To make any decisions based off of 'Well, they told me…' is completely ridiculous because we're all individuals and we're going to have individual experiences, so that, I think, has been really helpful to me, so thank you for that. (Quincey, personal communication, April 7, 2019).

Helping a pre-service music educator to introspect might help them to grow personally and professionally, allowing them to expand how they think and why, and, possibly, inspire them to try something a little outside of their comfort zone.

Recommendations for Further Research

      This study used two rounds of interviews to investigate six pre-service music educators' perceptions on preferred school settings and influential factors. The data gathered provided a glimpse into their thoughts and reasoning for their decisions. As there were only six participants, potential for generalization is limited. For this reason, more research is needed to explore this topic further. The following are recommendations for additional study on the topic of pre-service music educators' preferences in school setting for student teaching and the preconceived perceptions of pre-service music educators on urban, suburban, and rural school settings.

1. Further study could occur with a larger quantity of participants. With this larger sample size, better comparison would be possible between groups of pre-service teachers and yield a more well-rounded lens on their perspectives.

2. Further study could occur on the perspectives of participants from a wider range of community backgrounds. Though the current study found data that suggested that background and familiarity posed as important influences, most participants from different backgrounds chose suburban, as well. More research is required to study the reasons why pre-service music educators choose suburban schools with perspectives from participants from varied high school backgrounds. Additionally, the perspectives of pre-service music educators from rural or urban backgrounds might be those of limited examination and, thus, worthy of future exploration to help understand what young music educators search for in student teaching placements or, possibly, employment.

3. Further study could occur in finding reasons for pre-service music educators' preference in school setting for initial employment. High-needs schools, such as

those in some rural or urban settings, require teachers of high quality but may struggle with recruitment or retention. To understand the reasoning or perceptions of pre-service music educators in this context might aid in understanding how to best assist these schools, students, and music programs.

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Appendix A
Interview Questions and Interview Guide

1. Describe to me what your ideal school setting would be for your student teaching placement.

2. (*Participants are given definitions of social and professional factors, with some examples.*) What social factors would influence the place where you want to student teach? Why are those factors important?

3. What professional factors would be important to you in choosing a school for student teaching? Why are those factors important?

4. Tell me what you know about teaching music in an urban school. Describe what you think an urban school room looks like. Tell me what you know about urban students in urban schools, especially in music classrooms.

5. Having just described what you know about teaching in urban schools, what might attract you to student teach there? What might discourage you? Why?

6. Tell me what you know about teaching music in a suburban school. Describe what you think an suburban school room looks like. Tell me what you know about suburban students in suburban schools, especially in music classrooms.

7. Having just described what you know about teaching in suburban schools, what might attract you to student teach there? What might discourage you? Why?

8. Tell me what you know about teaching music in a rural school. Describe what you think a rural school room looks like. Tell me what you know about rural students in rural schools, especially in music classrooms.

9. Having just described what you know about teaching in rural schools, what might attract you to student teach there? What might discourage you? Why?

10. If you had to put these in order of preference, what would be your first choice? What would be your second choice? Why?

Appendix B
Approval of Protocol

THE UNIVERSITY OF KANSAS
Research

Date: March 11, 2019

TO: Flora Sanders, (flosand8@ku.edu)

FROM: Alyssa Haase, IRB Coordinator (785-864-7385, irb@ku.edu)

RE: **Approval of Initial Study**

The IRB reviewed the submission referenced below on 3/11/2019. The IRB approved the protocol, effective 3/11/2019.

IRB Action: APPROVED	**Effective date: 3/11/2019**	**Expiration Date : 3/10/2024**
STUDY DETAILS		
Investigator:	Flora Sanders	
IRB ID:	STUDY00143741	
Title of Study:	Pre-Service Music Educators' Preferences in School Setting for Student Teaching	
Funding ID:	None	
REVIEW INFORMATION		
Review Type:	Initial Study	
Review Date:	3/11/2019	
Documents Reviewed:	• Informed Consent Form, • Interview Questions and Guide, • Pre-Service Music Educators' Preferences in School Setting for Student Teaching, • Recruitment Email	
Exemption Determination:	• (2)(i) Tests, surveys, interviews, or observation (non-identifiable)	
Additional Information:		

Appendix C
Adult Consent Form

Informed Consent Statement

Pre-Service Music Educators' Preferences in School Setting for Student Teaching Placement

INTRODUCTION

The Department of Music Education/ Music Therapy at the University of Kansas supports the practice of protection for human subjects participating in research. The following information is provided for you to decide whether you desire to participate in the present study. You may refuse to sign this form and not participate in this study. You should be aware that even if you agree to participate, you are free to withdraw at any time. If you do withdraw from this study, it will not affect your relationship with this unit, the services it may provide to you, or the University of Kansas.

PURPOSE OF THE STUDY

To investigate the personal and professional factors that influence pre-service music educators' preferences for student teaching placements in urban, suburban, and rural school settings; second, their perceptions of these school settings and the students in those settings.

PROCEDURES

You will be asked to participate in two interviews two weeks apart, each lasting 30 to 60 minutes. Each interview will be audio- and video-recorded to ensure accuracy of information, then transcribed by the researcher. You can choose to stop the recording at any time during the interview. The audio/ video recording and the transcription will remain in a locked cabinet in a private office where only the researcher has access. Pseudonyms will be used, your name will not be linked to any information in the recordings, transcriptions, or written study. The audio and video recording will be destroyed after one year, and the transcription will be saved indefinitely. Your pseudonym, information, or data will not be shared with other participants.

RISKS

There are no foreseeable risks associated with this study.

BENEFITS

This study may provide you an opportunity to examine your own preferences and perceptions, but the researcher hopes that the knowledge gained will help pre-service music educators, in-service music educators, music teacher educators, music education researchers, schools, and school administrators in the future.

PAYMENT TO PARTICIPANTS

You will not receive payment for participation in this research.

INFORMATION TO BE COLLECTED

Researchers will collect information about you in order to conduct this study. The collected information includes your name, and demographic information such as primary instrument or musical background. Your name, and demographic data will be stored in a locked cabinet in a private office to which only the researcher has access. Your identifiable information will not be shared unless (a) it is required by law or university policy, or (b) you give written permission; your identifiable information will be destroyed after data collection is complete.

PARTICIPANT CONFIDENTIALITY

Your name will not be associated in any publication or presentation with the information collected about you or with the research findings in this study. The researcher will instead use a pseudonym, which will appear in printed or published formats, recordings, and transcriptions.

Permission granted on this date to use and disclose your information remains in effect indefinitely. By signing this form you give permission for the use and disclosure of your transcribed interview information for purposes of this study at any time in the future.

REFUSAL TO SIGN CONSENT AND AUTHORIZATION

You are not required to sign this Consent and Authorization form and you may refuse to do so without affecting your right to any services you are receiving or may receive from the University of Kansas or to participate in any programs or events of the University of Kansas. However, if you refuse to sign, you cannot participate in this study.

CANCELING THIS CONSENT AND AUTHORIZATION

You may withdraw your consent to participate in this study at any time. You also have the right to cancel your permission to use and disclose further information collected about you, in writing, at any time, by sending your written request to: Flora Sanders, primary researcher; or Dr. Debra Hedden, faculty advisor. If you cancel permission to use your information, the researchers will stop collecting additional information about you. Additionally, any data previously gathered will be removed from the study.

QUESTIONS ABOUT PARTICIPATION

Questions should be directed to the researcher listed at the end of this form.

PARTICIPANT CERTIFICATION

I have read this Consent and Authorization form. I have had the opportunity to ask, and I have received answers to, any questions I had regarding the study. I understand that if I have any additional questions about my rights as a research participant, I may call (785) 864-7429 or (785) 864-7385, write the Human Research Protection Program, University of Kansas, 2385 Irving Hill Road, Lawrence,Kansas 66045-7568, or email irb@ku.edu.

I agree to take part in this study as a research participant. By my signature I affirm that I am at least 18 years old and that I have received a copy of this Consent and Authorization form.

_____   _____

Type/ Print Participant's Name   Date

_____

Signature

Flora Sanders, 2112 Tennessee St., Lawrence, KS 66046
        Dr. Debra Hedden, 1530 Naismith Dr., 448D, Lawrence, KS 66045

Appendix D
Ranked Preferences in Both Rounds

First Round	First Choice	Second Choice	Third Choice
Yamaha Piano	Urban* or Suburban	Urban* or Suburban	Rural
RB	Suburban	Rural	Urban*
Quincey	Suburban*	Urban	Rural
Rose	Urban	Suburban*	Rural
Pavaratti	Suburban	Urban	Rural*
Kitcae	Suburban	Rural*	Urban

Second Round	First Choice	Second Choice	Third Choice
Yamaha Piano	Urban*	Suburban	Rural
RB	Suburban	Rural	Urban*
Quincey	Urban	Rural	Suburban*
Rose	Suburban*	Urban	Rural
Pavaratti	Suburban	Urban	Rural*
Kitcae	Suburban	Rural*	Urban

* = Participant Background