**Teacher Evaluation**

Corbin, Lynn. Valdosta State University, Valdosta, GA. *Assessment of Professional Dispositions for Preservice Music Educators*

A pilot questionnaire was used to collect information from institutions representing multiple Carnegie classifications. Information found in this article pertains to how universities assess professional dispositions for pre-service music educators. A faculty member in the music education department from each institution (N=27) was interviewed via phone or face-to-face. The researcher confirmed the accuracy of each summary by providing the faculty member who was interviewed the opportunity to make any additions or corrections to the collected summaries. Results showed that the predominant disposition assessment occurs at the sophomore level but the consequences and formats of the assessments vary widely, with no two institutions conducting the disposition assessment in the same way.

Droe, Kevin. University of Northern Iowa, Cedar Falls. *The Effect of Empathetic Teacher Behaviors on Perceptions Of Teacher Quality And Student Learning*

The purpose of this study was to examine the effect of teacher behaviors that are associated with empathy on perceptions of overall teaching quality and student learning. Empathy can be defined as the perception of a person's ability understand how another person is feeling and act on that understanding. Participants included music majors (N = 62) and education majors (N = 47) from a mid-sized university. Students were divided into two treatment groups to watch videos of short teaching episodes with teachers and students (woodwind, brass, string and voice) in a private lessons where either: (1) the teacher gave instructions and feedback along with empathetic statements and gestures or (2) the teacher gave instructions and feedback only. Empathic teacher behaviors included making eye contact, asking about the student's day, acknowledging student frustration behaviors, restating the student's frustration, and stating understanding of frustration. All student performances were pre-recorded and dubbed onto video so that empathetic videos and non-empathetic videos contains the same student performances. Participants were asked to rate overall teacher quality and student learning. Results indicated that empathetic teaching episodes were rated significantly higher in both teacher quality and student learning. There was also a significant relationship between perceptions of teacher quality and student learning. Implications for music teaching and empathy research in music education are discussed.


Federal laws and funding initiatives, such as the No Child Left Behind Act and the Race to the Top campaign, create an increasing need for schools nationwide to document student progress, standardize assessment practices, and evaluate teachers according to student success. Because most emerging policies for assessment and teacher evaluation focus heavily on the areas of English language arts and mathematics, subjects not traditionally incorporated to a great extent in arts curricula, it is imperative for music educators to be able to associate themselves with a complimentary initiative which allows them to demonstrate how students are meeting benchmarks required at state and national levels.
without sacrificing the integrity of music instruction itself. Of the existing models available, the Framework for 21st Century Learning provides an appropriate structure for determining music teacher effectiveness and for organizing learning objectives that can be assessed to show student growth in instrumental performance ensembles.

Unfortunately, there are models in use by several states, such as the Common Core State Standards (CCSS), which limit the ability for music teachers to observe their students performing in authentic music-making activities because a stronger emphasis is placed on demonstrating student success on standardized test scores in areas such as English language arts and mathematics. Despite the speedy endorsement of the CCSS by a few educational leaders, there is mounting opposition to the plan, especially by those directly involved in carrying it out. Among those who are likely to regard the CCSS as an inappropriate model are music educators who might benefit from assessing their students based on standards better suited for the arts. Advantages of adhering to the model of instruction and assessment implied by the Framework for 21st Century Learning for the instrumental music classroom include: (1) the Partnership for 21st Century Skills (P21) recognizes the arts as core subjects, allowing the integrity of those subjects to be maintained; (2) philosophical principles constructed in the revised standards by the National Coalition for Core Arts Standards (NCCAS) clearly address the competencies and skills that form the basis of P21; and (3) P21 already has developed a Framework that is in active use by several states, negating the need to spend time and money configuring a new plan.

Music educators may not need to change much in order to align their classrooms with the Framework for 21st Century Learning. The nature of performance-based music classrooms already fits well with many of the ideas and strategies described by the Partnership for 21st Century Skills (P21). Scott Shuler (2011, p.1) says that communication, one of P21’s essential skills, is “arguably the primary purpose of music.” Furthermore, collaboration, another of P21’s 4Cs, appears to “…be an almost automatic result of music study.” Because P21 recognizes the arts, including music, as core subjects, music educators are better able to maintain the integrity of music without making many changes. However, because of the demands of education in the 21st century, including differences in student learning styles and changes in standards and policies, music educators may need to be able to document and express ways in which their instructional practices support the Framework for 21st Century Learning. If music educators can show that their methods of instruction and assessment align with the Framework, an interdisciplinary model, then the aspect of teacher evaluation for music educators may prove more favorable. Luckily, many of the 21st century skills that P21 suggests are essential for students to master, such as the ability to apply technological tools effectively, are also skills that teachers can use to help them in documenting student growth and progress, an essential aspect of teacher evaluation.

In order for music educators to effectively assess their students in performance-based classrooms and to successfully withstand teacher evaluation, they must be able to structure their instructional and assessment practices based on a model that allows them to work within the context of music as a core subject. The Framework for 21st Century Learning recognizes the arts, including music, as core subjects, in accordance with the 2001 No Child Left Behind Act. While so many policies and standards are in the midst of change, it is a timely and critical opportunity for music educators to advocate for a model such as the Framework for 21st Century Learning in order to transform the topics of assessment and teacher evaluation from uncertainty and fear to confidence and assurance.

Hanson, Amy. University of Kansas, Lawrence. An Investigation of Instructional Behavior Development on Formative Assessments of Student Teachers
The purpose of this study was to examine pre-service teachers’ development of instructional behaviors including preparation for teaching, delivery of instruction, classroom management/discipline, assessment of student learning, music skills/musicianship, professional demeanor, and conducting during their 12-week student-teaching experience. University faculty observed participants twice—one in the third week (Observation 1) and once in the tenth week (Observation 2). The formative assessment form was developed by University faculty in which face validity was established with all music education faculty and reliability was established over six years' time. Observer forms were completed within 24 hours of each observation with copies of the completed evaluation forms returned to the participants within the same time frame. Data were gathered post hoc from the formative evaluations of music education majors (N=62) at a large, Midwest University. The form consisted of seven categories with a total of 41 criteria to be evaluated. The seven teacher behavior categories on the evaluation were Preparation for Teaching, Delivery of Instruction, Classroom Management/Discipline, Assessment of Student Learning, Music Skills/Musicianship, Professional Demeanor, and Conducting Skills. A paired sample t-test compared the omnibus model of evaluation items from Observation 1 to Observation 2. A significant increase in mean scores between the two observations was found (t(40) = 13.80, p < .001). Further investigation of the data found significant differences between Observation 1 and Observation 2 teacher behavior categories of observation items including preparation (t = 9.09, p < .000), delivery (t = 5.80, p < .002), management (t = 7.23, p < .001), assessment (t = 17.00, p < .000), music skills (t = 6.02, p < .004), and conducting (t = 7.02, p < .000). The only category found not to be significant was professional demeanor (t = 2.62, p < .05). There was no difference in professional demeanor between the two observations. Given the use of seven t-tests and a probability of .05, a Bonferroni correction was used to adjust the probability value to .007. In addition, highest-value check-box rankings from the observation form were compared with the open-ended section at the end of the form where faculty observers could comment on strengths and weaknesses observed in the observation session. Frequencies of “strengths” comments (qualitative) were categorized and compared with the frequencies of highest-level check-box value (quantitative) for both the first and second observations. Frequencies of each category were ranked. Classroom Management and Preparation for Teaching were ranked in the top four (1st through 4th) in both check-box categories and strength comments of both observations. This may indicate that these teaching skills are well developed and continue to grow throughout the 12-week experience. Assessment of Student Learning was in the lowest rankings (6th and 7th) of both check-box and strength comments categories for both observations. However, results of the t-test for the Assessment category show a high score (17.00) and a high level of significance (p < .000). These results may indicate that over the 12-week period, pre-service teachers improve their level of ability to assess student learning, but their beginning level could be weak and they may not develop this particular skill to the observers’ standards. Future research could determine what, if any, differences occur in the development of instructional behaviors over the 12-week student-teaching experience based on major music emphases such as Band, Choral, General Music, or Orchestra.
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Heath, Julia. Florida State University, Tallahassee. The Relationship Between Music Majors’ and Nonmajors’ Ratings of General Music Teachers’ Nonverbal Expressiveness and Teaching Effectiveness

The purpose of this study was to determine if a relationship exists between participants’ ratings of general music teachers’ nonverbal expressiveness and teacher effectiveness. Participants (N = 100) for the present study were music majors (n = 59) and nonmajors (n = 41). Observers trained in nonverbal communication skills viewed video teaching episodes of three expert general music teachers of the same gender and similar age. The observers then placed each teacher into one of three categories of expressiveness: low, medium, or high. Participants were randomly placed into one of two observational groups: expressiveness (n = 48) or effectiveness (n = 52). Both groups viewed the stimulus video of the three teachers while using a Continuous Digital Response Interface (CRDI) dial with an overlay divided into three zones (low, medium, and high) to record formative ratings of either expressiveness or effectiveness. At the conclusion of each teaching episode, participants were instructed to provide a summative rating (low, medium, high) of either the teachers’ expressiveness or effectiveness. Results of a two-way ANOVA with repeated measures indicated a significant difference between the three
teachers’ overall ratings of expressiveness and effectiveness. An interaction was found for the ratings of expressiveness and effectiveness for Teacher 2 (medium). According to post hoc analyses of one-way ANOVAs, significant differences were found between Teacher 1 (low) and Teacher 3 (high) for ratings of both expressiveness and effectiveness. Because the same differences were found between Teachers 1 and 3 for ratings of both expressiveness and effectiveness, it can be assumed these variables are related. Significant positive correlations were found between participants’ summative and formative ratings for both expressiveness and effectiveness for all three teachers. With the exception of Teacher 2, no significant differences were found between music majors’ and nonmajors’ ratings for teacher expressiveness and effectiveness.

Napoles, Jessica. University of Utah, Salt Lake City; MacLeod, Rebecca. University of North Carolina at Greensboro, NC. Influences of Teacher Delivery, Student Engagement, and Observation Focus on Preservice Teachers’ Perceptions of Teaching Effectiveness

In the present study, we wished to examine whether preservice teachers’ (N =84) perceptions of teaching effectiveness might be influenced by viewing teaching excerpts of contrasting teacher delivery and student engagement conditions that were focused exclusively on the teacher compared to excerpts that were focused exclusively on the students. The following research question guided this study: Will teacher delivery, student engagement, and observation focus (student or teacher focus) influence preservice teachers’ ratings of overall lesson effectiveness?

Method - Preparing the Stimulus Recording

Two experienced female teachers were enlisted to participate in the study. One was an orchestra teacher, the other a choral teacher. Both were videotaped teaching a small group of their own students, simulating a sectional rehearsal. They were asked to conduct mini-rehearsals of approximately 2-3 minutes using their regular music, in two ways: using high teacher delivery and low teacher delivery.

Students were asked to respond to lessons in two ways, either on or off task. The combination of teacher and student behaviors yielded four conditions: (1) high teacher delivery/on task students (High/On), (2) high teacher delivery/off task students (High/Off), (3) low teacher delivery/on task students (Low/On), and (4) low teacher delivery/off task students (Low/Off). Since each lesson was videotaped from two perspectives (students and teacher), there were eight conditions total per teacher, for a total of 16 excerpts.

Design and Procedure - Participants viewed one of the four discs and were given the following instructions: “You will be viewing 8 short video clips of music teaching. Please circle the rating that best represents your perception of the following elements of the lesson.” The five indicators were: “the pacing of the lesson was effective,” “the instruction was accurate,” “the students made progress,” “the teacher feedback was appropriate,” and “this lesson was effective.” These indicators were chosen based on the research literature’s findings on effective music teaching intending to simulate a realistic teaching evaluation. However, only lesson effectiveness was used in the analysis. Seven-point Likert-type scales were anchored with the words “strongly disagree” above the first number and “strongly agree” above the last number.
Results - In order to answer our first three research questions, we conducted a three-way ANOVA with repeated measures. There were three within subjects variables, delivery, engagement, and observation focus, each with two levels. Lesson effectiveness was the dependent measure. Results revealed significant main effects for delivery, engagement, and observation focus. In addition, there were significant interactions between delivery and engagement, delivery and observation focus, and engagement and observation focus. The interaction between delivery and engagement showed that participant ratings of overall lesson effectiveness varied more between high and low teacher delivery than between student on and off task conditions overall. The interaction between engagement and observation focus indicated more variation in participant ratings for lesson effectiveness between the on and off task conditions when participants were viewing the students. Similarly, the interaction between delivery and observation focus showed more variation in participant ratings for lesson effectiveness between the high and low delivery condition when participants were viewing the teacher. When students were off task and participants saw the students only, they tended to rate lessons as less effective than when they saw the teacher only. Low teacher delivery conditions were rated low regardless of whether the participant was viewing the teacher or the student.


The overwhelming majority of teachers and school staff are ethical professionals, creating safe environments for their students to learn, by positively affecting the lives of the students they serve. Still, a few teachers and school staff slip and cross the professional line between educator and student relations. Sexual misconduct and abuse is problem in our society that appears to be escalating. It is no wonder that schools have also been affected. To safeguard student wellbeing, to protect teachers from wrongful accusations, and to legally terminate teachers found guilty of sexual misconduct, many schools have developed protocols in their collective bargaining agreements, school board policies and teacher handbooks. These protocols attempt to establish practices that will help administrators to identify and address early warning signs of educator sexual misconduct and to respond promptly, appropriately, and legally. Still, to date, it is unclear how many school districts have developed and implemented a comprehensive educator sexual misconduct prevention plan. Therefore, the objective of this research is to investigate collective bargaining agreements, school board policies, and teacher handbooks for documented comprehensive educator sexual misconduct prevention plans that include: faculty and staff training and prevention, and formal intervention and appropriate school management response plans. Therefore, this research will address an issue common in mainstream national debates and will attempt to add to the existing research base by researching educator sexual misconduct policies addressed in public schools, private schools and universities student teacher handbooks. Charol Shakeshaft states that “a review of what we know about educator sexual misconduct tells us that in order to prevent incidents; we really need to know more about it” (Hendrie, 2004, p. 2). Methodology and Data Sources: To better understand how many school districts have developed and implemented a comprehensive educator sexual misconduct prevention plan, this study investigated educator sexual misconduct policies addressed in public schools, private schools collective bargaining agreements, school board policies, and teacher handbooks, as well as pre-service teacher and student teacher handbooks. Results: One-hundred-and-three public and private school handbooks were used as data sources for this study. Publication dates include 2002 through 2011. Handbooks used in the study include: teacher handbooks (57.3%), substitute teacher handbooks (23.3%), and pre-service teacher handbooks (19.4%). 63.1% of the handbooks did not include any section or statement on educator sexual misconduct. 36.9% of the handbooks did include a section or statement on educator sexual
misconduct. Of these handbooks, all included sections on sexual harassment, sexual abuse, sexually assaulting, professional ethics standards, code of conduct, and harassment. Further results will be discussed. Educational Significance: Based on the results of this study educator sexual misconduct policies are not put into teacher’s handbooks. It is recommended that all school districts investigate their own state Board of Education to see how they classify educator sexual misconduct. For example, the state of Texas 2009 reported cases of sexual misconduct; 474 cases of inappropriate behavior, conduct, or comments; 42 reported cases of inappropriate communications including e-mails, phone/text, or letters; 61 reported cases of inappropriate touching or kissing, 113 cases of procession of obscene material/pornography; and 85 other related sexual misconduct charges; therefore, these reported cases and their subsequent categories should be discussed in their own teacher handbooks (Self, 2009). Between the years 2001 and 2005, allegations of sexual misconduct were brought against at least 2,570 educators’ nationwide (Carlton, 2007). However, based on my research these numbers do not account for all instances of educator sexual misconduct. Similar to other states in our nation, the actual number of cases of educator sexual misconduct can be far larger due to cases that went unreported or did not get heard by the state board (Self, 2008). It is thought that the stigma or shame attached to educator sexual misconduct has prolonged the “silence” of such occurrences and that educator sexual misconduct remains to be grossly underreported. Educator sexual misconduct should be an issue of major concern nationwide, thus teacher handbooks should have clear definitions of educator sexual misconduct, district stance on educator sexual misconduct, investigation procedures for educators alleged of educator sexual misconduct, and legal consequences of educator sexual misconduct. As a profession, we can take a stand. A multilevel approach to help lessen the number of cases of educator sexual misconduct may include: education and discussion; policy changes at the national, state, and local levels; and legal consequences for educators who are convicted of sexual misconduct.

Smith, Timothy. George Mason University, Fairfax, VA. **A Model Describing Musical and Teaching Skills of the Effective First-Year Music Teacher**

First-year teachers will often teach as they were taught despite learning efficient teaching techniques and strategies during their college-level methods courses (Rideout & Feldman, 2002). However, effective music teaching is a complex process which requires a varied set of skills and competencies (Brand, 1985). Identifying measurable competencies that all first-year teachers need in order to be effective in the music classroom will be useful for determining the type and specificity of training needed. Improving competencies early in a pre-service teacher’s development will have greater impact on their students’ musical achievement. In addition, by incorporating these competencies in teacher education programs, music faculty and advisors will have more meaningful information when offering career advice to music education majors.

The purpose of this study is to identify significant musical and teaching competencies and use them to develop a model describing the effective first-year music teacher. Because of the complexity of the teaching profession, clearly defining and validating competencies required for effectiveness in teaching music is a complicated process. According to Wing (1993) music educators can agree on lists of competencies "if we allow for long lists." However, Asmus (2000) cautions that long lists tend to specify too much, making it impossible for the first-year teacher to possess all of the competencies on the list. He also acknowledges that identifying competencies is vital to the success of pre-service teachers and considers it a moral requirement for music teacher education specialists. It is incumbent upon professors in charge of music teacher training programs to specify, agree on, and instill a set of clearly
measurable competencies that their students must demonstrate before entering the profession. The questions that will be addressed in this study are: 1) what teaching competencies are vital to the effectiveness of the first-year music teacher, 2) what musical competencies are vital to the effectiveness of the first-year music teacher, and 3) what might a latent trait model of the effective first-year music teacher look like?

A commonality between listing like competencies and then sorting them into similar broader categories is found throughout the literature dealing with this topic (Taebel, 1980; Bergee, 1992; Teachout, 1997; Rohwer & Henry, 2004; and Mikszas, Roeder, & Biggs, 2010). Recognizing and understanding this trend is important when developing a latent trait model. In addition to these findings, conventional wisdom, and experience have led to identifying and defining the following twelve measurable competencies: 1) aural skills, 2) musical modeling, 3) musical analysis, 4) conducting, 5) accompanying, 6) sight-reading or sight-singing, 7) methodology, 8) planning, 9) communication, 10) classroom management, 11) use of various materials, and 12) professionalism.

Woody, Robert; Laird, Lynda; Gilbert, Danni; and Munderloh, Rose. University of Nebraska–Lincoln. Music Teacher Dispositions: Self-Appraisals and Values of University Music Students

Background and Purpose.

The quality of a school music education largely depends on the teachers who deliver it. It is then imperative that music teacher education programs recruit the best candidates to the profession and equip them to be effective in the field. Most music education majors first identify themselves as musicians, and only later as teachers (Ballantyne, et al., 2012). The transition from music student to music teacher likely happens as they develop dispositions that are integral to teaching effectiveness. Research has shown that two of the most highly regarded dispositions are reflectivity and caring (Parkes, et al., in press). Teacher reflectivity is characterized by examining and refining one’s own practice. Caring—specifically empathic caring—means understanding the feelings of students in need such that a teacher is moved to act on their behalf (Smith, 2013).

There are other valued qualities that are specific to music teachers. Comprehensive musicianship is a well-accepted learning goal by our profession. Musical comprehensiveness has been suggested as a key correlate to the development of a student-centered teacher identity (Bouij, 2004). Also important is a teacher’s attitude about the learnability of music, that is, whether musicianship is primarily determined by experience and education or by innate talent. A societal belief in musical talent has often been linked to children coming to consider themselves “non-singers” or altogether “unmusical” by nature (Lamont, 2011). In the present study, we surveyed university music majors about the disposition areas of: (a) reflectivity, (b) empathic caring, (c) musical comprehensiveness, and (d) music learnability orientation. Participants appraised themselves in these dispositions, and separately indicated the extent that they value the dispositions in music teachers. We sought to explore how music majors’ self-appraisals might relate to their values, as well as how these factors might predict decisions to pursue a career in music education. Method Participants in the study were 110 music majors at the researchers’ institution. Employing a criterion-group design, 70 (64%) of the participants were freshmen, and the remaining 40 (36%) were seniors. Fifty-nine (53%) were music education majors, and the remaining 51 (47%) were music performance/composition majors.

A survey questionnaire collected participants’ responses regarding the four disposition areas. One section asked participants to appraise themselves, using a 7-point Likert scale to indicate their level of
agreement with 16 statements about personality and musicianship (e.g., “I like to show kindness to people in need,” “I believe some people are just born to be great musicians”). The questionnaire’s second section listed 16 characteristics of music teachers, and participants indicated how important they thought each was. The third section collected demographic information.

A second page of the questionnaire presented four music teaching scenarios, one for each disposition area, designed to explore how participants would apply values in real-life decision making (Foster, 2005; Weber, 1992). Each scenario told of a teacher with a job-related dilemma, followed by three alternative decisions that the teacher could make. Participants indicated what they thought the teacher should do. Using the approach of Sims (1999), a panel of music teacher educators had previous ranked the alternatives from lowest to highest in each dispositions area (least to most reflective, least to most musically comprehensive, etc.).

Results and Discussion: Participant responses to the belief statements (four for each disposition area) were aggregated to form Self-Appraisal variables for reflectivity (SA-Refl), empathic caring (SA-Emp), musical comprehensiveness (SA-Comp), and music learnability orientation (SA-Learn). Responses to the teacher traits were similarly aggregated to create Valued-in-Teachers variables for reflectivity (VT-Refl), empathic caring (VT-Emp), musical comprehensiveness (VT-Comp), and music learnability orientation (VT-Learn). Participants’ chosen responses to the scenarios were recorded as the lowest, moderate, or highest level for the disposition area it measured.

Data analysis is currently ongoing. Preliminary results suggest different response patterns for music education majors as compared to music performance/composition majors. Those entering music education believe they possess some of the dispositions they value in music teachers. The results from the scenario portion of the study suggest that the seniors have different applied values than their younger counterparts, and values that are more in line with those stated by the profession at large. Insights from this line of research will help the profession to recruit, prepare, and retain quality music educators. Teacher identity is in part defined by one’s expectations of self (reflectivity, musical comprehensiveness) and one’s orientation to students (empathic caring, music learnability). Identifying dispositional weaknesses can inform the revision of teacher education curricula and the programming of professional development for in-service educators.

References:


