Chapter 8

DIAGNOSTICS AND EVALUATION

8.1 Students' diagnostics

In order to present an overview of progress, participants were asked to evaluate their progress over the year, and to compare this with the progress of the previous year. Table 8.1.1 synthesises the various reflections across the trial years.

Table 8.1.1 Students' perceptions of progress

Name & trial	Self-reflection of progress (1 – Disappointing, 5 – Excellent)	Comparison with previous year (1 – Considerably less, 5 – Considerably more)
Rosie (A)	(3) I learnt a lot however I could have put in a lot more effort than I did.	*Question not asked*
Elizabeth (A)	(2) I left a lot of work until the last minute and had a lack of motivation at times. I didn't do enough work.	*Question not asked*
Amber (A)	(3) My lack of dedication to practice.	*Question not asked*
(B)	(2.5) I didn't progress as much as I should have early on but worked more productively toward the end of the year.	(4) I hope my playing is gradually maturing.
(C)	(2) I didn't mature as much as a performer as I would have liked.	(3) I think it was fairly similar. My lack of motivation was a key factor.
Fran (A)	(4) I hadn't actually practised consistently for a while before coming to uni, and found the set works and scales improved different aspects of my playing.	*Question not asked*
(B)	(3) Lack of effort on my part.	(4) More relaxed.
	(3) There was a definite improvement in my playing, but I wouldn't describe it as excellent.	(4) I felt I had a greater understanding of what I was doing in terms of practice and performance.
Olivia (A)	(3) I wasn't that pleased with how I progressed, however, I was satisfied with my B.Mus results overall.	*Question not asked*
(B)	(2) Totally my own lack of preparation and wasted time. Also my being sick at the crucial exam time causing a bad performance.	(2) Preparation once again.
(C)	(4) There is definitely an improvement. I feel much more qualified and experienced than the end of 2001.	(4) Overall I gained much more experience in 2002. I did more accompanying, played in a musical, taught, and all this helped me progress further.
Jasmine (B)	(4) I feel I have finally grasped the various musical aspects taught to me and am able to apply these aspects to my playing successfully.	(5) Once again I feel that I am finally successfully applying all the musical aspects taught to me, into my playing.

Table 8.1.1 Students' perceptions of progress (continued)

Name & trial	Self-reflection of progress (1 – Disappointing, 5 – Excellent)	Comparison with previous year (1 – Considerably less, 5 – Considerably more)
Adrian (B)	(4) Managed to learn all pieces with several weeks to spare, more on top of everything.	(5) *Indicated same response – see left*
Sat (B)	(2) Lack of practice and confidence.	*Question not asked*
(C)	(3) I can do better.	(5) I know what it is like to leave everything to the last minute, so I've learned my lesson.
Kimli (B)	(2) Didn't work hard in semester 1. Semester 2 was better. Not used to way of teaching (some language problems).	*Question not asked*
(C)	(4) I practised a lot more.	(4) More practice and strategy was involved.
Delia (B)	(3) Not good enough. Have to put in more effort in my performance and build up my expression. Never stop learning.	*Question not asked*
(C)	(3) Not really sure, I just wasn't good enough.	(4) I knew what to expect and stuck to my goals.
Genna (C)	(3) By the end of the year I got everything together, when I didn't think I would at the beginning of the year.	(5) Very laid back approach in 2001.
Kellie (C)	(3) I am please that I have finally made it through the year and was generally happy with passing the subjects in first semester.	(5) A lot more determined to learn pieces. Pushed more to be on top of pieces because of concert practice. More confident with performances too.
Sophie (C)	(4) I believe I have progressed a great deal – technically, expressively, critically analysing myself and others', performance.	(4) Because in 2001 I only put in hard work just before my exam. The rest of the year I was concentrating on school and other stuff. So, my piano stuff wasn't consistent whereas this year I've done it every week.
(D)	(1) Didn't work hard enough.	(2) Didn't think I progressed nearly as much as I did last year.
Sallie (C)	(4) I learnt a lot.	(3) I have made an equal progress.
(D)	(3) The pieces were of a high standard, however I would have liked a better exam result.	(4) I had to work a lot harder, the pieces were harder, I think that I learnt a lot, despite struggling with it all.
Patsy (C)	(4) I would say that I've upgraded my performance level and technical skills as well as been exposed to public performances which actually contributed to my performance skill.	(2) Generally because I was very busy with my degree program and spent less time practicing compared to last year.
Chia (C)	(3) I have learned what I wanted to but not much more than that.	(4) More pieces have been learnt and my individual practice has improved.
Allison (D)	(3) I felt I could have practised more.	(4) I did very little piano study in 2002.
Kathy (D)	(4) I learnt a lot over the year studying and preparing for my Amus.	*Did not answer.*
Betty (D)	(4) Because I've passed everything and got my Amus.	(4) It was about the same, although it was more rewarding this year because I got my Amus.
Billie (D)	(2) I didn't put enough practice in each week, because I felt very overwhelmed by what I perceived to be my lack of knowledge or ability to perform.	(4) Although my piano playing hasn't improved a great deal, my knowledge has. This year I learned so much staff that I didn't even know before.

Despite several of the students' evident dissatisfaction with themselves for a variety of reasons, including recognition of the lack of an appropriate work ethic during the course of the year, most report at least some development and/or progress. While this represents only one sample of students, it is clear that the productivity of the model – and indeed any model of teaching and learning - relies to a large extent on the input of those individuals involved. What is different in terms of group teaching is that, although some students may be less than adequately prepared, they are not necessarily as disadvantaged as they might be in the one to one context, in that they are still afforded the opportunity to a) hear repertoire and performance processes discussed, b) contribute to interaction processes, and c) be involved in the learning process. In order to gather additional insights, participants in Trials C and D were asked to reflect on their level of focus for group lessons and to compare this with the previous year, noting any significant differences. Appendix M presents these reflections and, while the data do not represent the full sample, additional windows on the influence and impact of work ethic on productivity are clear. The emerging principle is that the teaching environment relies to a large extent on students' work ethic and desire to proceed productively.

The participants were also required to identify the areas or skills they felt had improved, along with perceived reasons for improvement. Responses provided over the various trials are synthesized in Table 8.1.2 below, although it should be noted that Elizabeth (Trial A) did not complete this part of the questionnaire.

Table 8.1.2 Students' self-analysis of areas of progress

Name & trial	Area(s) of progress identified	Justification(s) and/or relevant factors
Amber (A)	I feel that I think about my playing much more.	Group discussions and individual analysis were encouraged
(B)	*Did not answer*	*Did not answer*
(C)	• Being self-critical to a high degree • Confidence or the appearance of confidence • Dedication	• Performance in front of audiences • Emphasis on critical analysis
Fran (A)	Preparation.	• Learning over the year that <u>how</u> I practice affects the performance. • After falling apart in a few early performances and discussing it in master class.
(B)	• Realising the amount of preparation involved • Managing stage fright • Greater understanding of style • Goal setting	Repetition.
(C)	• By seeing and hearing the skills achieved by other class members • By learning different stylistic concepts about different pieces • By getting feedback about my own improvements that highlighted to me things that were working in my performances • By learning to think in ways other than technical about various pieces	• Sharing of information in a group situation.
Olivia (A)	I feel I don't need to depend on a teacher as much now as I used to, and I've become more comfortable with playing in front of others.	• I've had more experience performing over the past year than I've ever had before, and being in group classes such as these aids in self-learning. • Having opportunities to perform regularly • Not having individual lessons • Being in an environment such as this with many musicians.
(B)	• I've learnt to be prepared • My sight-reading has improved • I feel my interpretative skills have improved • My stylistic and historical knowledge has broadened	• By gaining more experience performing • By gaining more experience accompanying • By attending master classes and workshops • By broader listening
(C)	• Developing the ability to control nerves • Further developing my knowledge of the mechanics of the piano • Refining my technique in relation to the above point • Explaining piano performance to others	• More experience performing, listening and observing concerts, master classes and professionals, teaching.
Rosie (A)	A better understanding of practice techniques and expression when playing	• Practice more than I have previously and now more effectively. • Listening more critically and thinking less about notes and more about expression. • Harder pieces and more practice = better practice eventually, i.e. less practice with better outcome. • Encouraged to listen more thoughtfully.

Table 8.1.2 Students' self-analysis of areas of progress (continued)

Name & trial	Area(s) of progress identified	Justification(s) and/or relevant factors
Jasmine (B)	Attitudes.	More positive attitudes.
Adrian (B)	• Setting guidelines • Performing in front of people more often • Plenty of extra feedback • Simply performing more frequently	The extra feedback.
Sat (B)	• Learned much more • Practice time improved • Playing is better • Interpretation	Classes and lots of practice.
(C)	• Playing leaps • Pedalling • Rehearsing hard passages • Playing big chords in a fast temp.	Paying more attention and doing more work in practice.
Kimli (B)	• Managed to play full program • Learnt more quickly • More skilled at peer analysis • Developed confidence	The motivation to succeed.
(C)	• Interpretation of musical styles • Confidence • Professionalism • Tone quality that is produced	*Did not respond*
Delia (B)	• Dynamic levels • Technical skill • Rhythm (stability) • Expression	Suggestions from the group and teacher.
(C)	• Listening to the lecturer • Completing recordings • Playing with the metronome • Identifying mistakes	Setting goals.
Patsy (C)	• Exposure to public performances and concert practice • Discussion on practice methods and technique during lessons • Self-critical reports and journals • Feedback, peer assessments, teacher's comments, evaluations	Practice strategies that were included in my practice sessions and methods of learning the repertoire.
Chia (C)	• Work more effectively during private practice • Better experience at performing • More independent	Being more specific.
Genna (C)	Standard required	Working with peers
Kellie (C)	• How certain periods of music change articulation • How important it is to calm yourself • To be well prepared before performances • Go out with confident attitude and look pleased	Personal experience from self and other peers and teachers advice.
Sallie (C)	• What is involved in the lead up to a performance • I don't need to spend more time practicing, just quality time	Being forced to go and perform.
(D)	• It is crucial to overcome nerves	I had a big problem with being nervous, even during practice time.

Table 8.1.2 Students' self-analysis of areas of progress (continued)

Name	Area(s) of progress identified	Justification(s) and/or relevant factors
Sophie (C)	• How to be a better performer, (bow, look confident) • How to critique myself more • Practice better – not just walk in, sit down and play • Analyse pieces better	Group lesson for some. Mainly the teacher.
(D)	• Dealing with nerves before and during a performance • Bowing and walking out confidently	Staging music was a good subject for learning performance skills.
Billie (D)	• Pick up my own mistakes now • Can hear wrong notes more easily • Can hear where the pieces needs more work • My performance skills have improved	Concert practice, paying more attention, more involve in music because I hear lots of performance now.
Betty (D)	• Tone • Technique • Style of pieces • History of pieces and composers	Piano lessons and music subjects.
Allison (D)	• Colour, timbre and feeling are just as important as the technical side • Different eras require different skills • Need to practice in front of people for confidence (not just yourself)	Doing my Amus and playing four very different pieces.
Kathy (D)	• Through many performances, I feel I understand how to perform better • Through analysing other people's playing and my own, I feel I am more aware of detail and can self-learn better	*Indicated same comments - see left.*

The responses reveal that the model offers a range of opportunities to develop:

- Improvements vary from aspects of preparation, to critical thinking, to independence;

- Many are directly related to specific aspects of the trial model in certain cases, such as Olivia's identification of improvement in performance as a result of playing in front of people on a regular basis, and Amber's view on critical thinking, directly related to critical discussions within class; and

- Work ethic is again the primary driver in terms of whether students feel they have progressed.

In order to consider those aspects students felt they had not developed sufficiently, students returning for an additional year were asked to identify aspects, if any, they felt

required greater attention. These responses are synthesized in Table 8.1.3, although it should be noted that exiting students were not asked this question and Elizabeth again chose not to respond.

Table 8.1.3 Areas diagnosed as requiring additional attention

Name & trial	Area(s)	Justification(s) and/or relevant factors
Amber (A)	Technique	Not enough practice
(B)	Next year I wish to broaden my horizons regarding styles performed.	Most of my exam program is very similar and I want to be able to perform in a variety of styles.
Fran (A)	None.	*Did not answer*
(B)	Technical work and tonal control.	Both stand out clearly to me when I play.
Olivia (A)	Not that I can recall.	I think a very broad range of subject matter has been covered in this course so far in relation to piano playing e.g. classical piano, jazz piano, piano accompaniment. With each of these areas I've learnt a lot.
(B)	The technical skills. Being able to actually carry out and perform what I hear in my head.	The actual performance is rarely the same as the mental one. I need to practice more, preparation is the weakest link.
Rosie (A)	Not that I can think of.	I have learnt a lot.
Adrian (B)	Expression.	In current pieces I tend to forget about expression.
Sat (B)	Dynamics, pedalling, phrasing.	I need to pay more attention to how these affect music of different periods.
Kimli (B)	Sight reading.	It is poor and this affects the progress of learning a piece.
Delia (B)	Rhythm and tonal control.	They are weak areas.
Jenna (C)	Practice.	I didn't do much this year.
Kellie (C)	Sight reading.	Good skill to have for future studies.
Sally (C)	Sight reading and learning pieces quicker.	I don't feel I am very good at this.
(D)	Confidence in myself.	This is really important to achieve, and I am a bit lacking here.
Sophie (C)	Sight reading.	Because I'm bad at it.
(D)	Sight reading.	Because it's crap.
Betty (D)	Some technical and stylistic aspects	To improve my pieces.
Billie (D)	Rhythmic ability, sight reading.	Because I'm not good at either of them.
Allison (D)	Too much pedal, playing chords at the same time, little things like that.	For clarity.
Kath (D)	My posture and "forceful' tone as the examiners said.	*Did not answer.*

The data above reveal that from year to year, students were readily able to diagnose aspects at the macro and micro level. The responses also reflect the fact that students were well able to identify aspects of their work requiring further attention. What is also interesting from the above table is Olivia's reference to the holistic nature of the degree

structure, in that students are encouraged and indeed required to explore different aspects of performance.

As a self-diagnostic exercise, the students were required to reflect on their goals for the year, and to consider to what extent they achieved these, the means by which they achieve them, and to be retrospective about the appropriateness of these goals. These various questions, presented to students in Trials B, C and D only, are synthesised in Table 8.1.4 below.

Table 8.1.4 Students' reflections on goals

Name & trial	Goals identified	Extent to which achieved	How achieved	Why achieved	Reflection on appropriateness
Amber (B)	I wanted to widen my stylistic base, to improve my technical skills and become more positive and confident in audience situations.	I feel more comfortable when performing, other than that I didn't really reach my goals technically and stylistically.	By performing in front of people more.	Because now I can play and not be a nervous wreck.	They were appropriate, although I felt that I didn't achieve the first two adequately.
(C)	A more thorough knowledge of the processes of piano performance and to be self-critical to a high degree. More confident in a wide variety of styles.	I believe I became more self-critical however don't feel I really achieved my other goals.	Opportunities for critical analysis of my own and other performances.	Opportunities to do so.	They would have been useful, however they (motivation etc) weren't achieved.
Fran (B)	Basically, I just did what I thought was enough to pass.	Halfway into the year, I knew the only goal I had to worry about was passing my exam and other goals had to be put aside.	*Did not answer.*	Concentrated on another subject, in order not to fail it twice.	I passed the subject.
(C)	Play a wider range of repertoire, gain more knowledge about styles, and pass the end of year exam.	I'd say they were achieved or at least attempted.	By focussing on specific goals.	I had a greater understanding of what I was trying to achieve.	All obtainable.
Olivia (B)	I wanted to begin working on pieces for an Amus, improve my technique and pianistic flexibility, and learn a bit about jazz piano and piano accompanying.	I don't think my technique has improved, I didn't start any A.Mus pieces, but I did learn about jazz piano and piano accompanying.	I went to piano accompanying and jazz piano master classes and gained professional experience in these two areas.	I am beginning to doubt the worthiness of an A.Mus, so don't know if I will ever do one.	To the full extent.
(C)	Improve sight reading, play different works and expand knowledge of different styles and genres, have a thorough understanding of correct piano technique in order to be able to teach others.	I feel that I have noticeably improved in each of the areas, but am a long way from mastering the listed aspects.	I improved with experience through listening, performing, teaching and accompanying.	Necessity.	Moderately - they were very broad goals that were quite impersonal. I think they are the goals everyone has – I needed more specific aims.

Table 8.1.4 Students' reflections on goals (continued)

Name & trial	Goals identified	Extent to which achieved	How achieved	Why achieved	Reflection on appropriateness
Adrian (B)	To get my marks back up to a good level. To try and do a better job of the end of year performance.	I improved greatly.	Learning pieces sooner and quicker.	I wanted to do a better job than last year.	Appropriately obtainable, enough to aim for.
Jasmine (B)	To increase and better my technique and expression and create music, rather than notes. In second semester I wanted to see how I went without a piano teacher and rely on my own skills and knowledge and feedback from the master classes (piano program)	Quite successfully, however there is always room for improvement.	Through taping myself, metronome work, working on passages rather than just the whole piece.	I feel I have grasped many of the aspects taught to me, in my playing.	I thought they were highly appropriate as next year I will be working on my playing on my own and therefore have to evaluate my playing myself.
Sat (B)	To play a few sonatas and short pieces like waltzes, studies. Long term were to play more, listen to classes, improve technique and listening skills.	Moderately.	In the second half I worked hard.	Lack of practice early and I was suffering from nerves.	*Question not asked.*
(C)	Score better marks for the end of year exam, play more in public, play more 20th century works, do more listening and sight reading, learn more repertoire, improve technique.	Some of them – sight reading and technical work. I learnt lots of small pieces.	I paid more attention in class and wrote down the relevant comments.	To pass my exam.	I needed to work on more goals.
Kimli (B)	To learn pieces in a shorter time and try to give the phrasing of the pieces clearly. Pedalling is also one of my long-term goals – correcting pedaling problems.	About 40%.	The amount of practice and work, listening and asking.	I started to work hard too late – more organisation is needed.	*Question not asked.*
(C)	Pass the exam, gain more performance experience, learn more repertoire, improve technique.	I think I achieved what I wanted to achieve.	By struggling hard.	To pass the subject.	Very appropriate – because I managed to achieve what I wanted to.

Table 8.1.4 Students' reflections on goals (continued)

Name & trial	Goals identified	Extent to which achieved	How achieved	Why achieved	Reflection on appropriateness
Delia (B)	Short term – to pass this year's performance exam. Long term – to keep improving my performance and to be a better musician.	I developed the ability to perform well to a certain extent.	By practising and setting goals – time management.	I wanted to improve.	*Question not asked.*
(C)	Secure the degree, learn things faster, be strong in decision making and to be independent.	I feel I have gained a better understanding of piano.	By setting goals.	To achieve my aspirations, to satisfy my will and to find something more to learn.	Wasn't good enough as music has to be perfect!
Jenna (C)	Confidence in my abilities of playing for an audience and just playing.	I almost achieved them.	In concert practice and group lessons.	The exposure to concert practice made me work harder and I got less nervous playing for people.	Very appropriate - it is a big problem if I am going to teach music but can't play it for my students.
Kellie (C)	• To improve my sight reading a lot • Improve technical work	I feel that most were achieved except for improving my sight reading.	By giving myself more opportunities e.g. performances.	Basically because I had to keep up with what is needed	Very appropriate because they were things I needed to work on and that now I have achieved them, I find piano playing more enjoyable.
Sophie (C)	To improve all round – performance, technique, practice, sight reading and learn to be my own teacher (in a way).	I achieved these goals to a large extent.	By practicing performance. Be my own teacher and by helping others.	Because I participated in group discussions and took lots of performance opportunities.	Very appropriate because I needed to improve those things and wanted to become more like my own teacher.
(D)	To gain a better understanding of playing with expression and generally playing the piano. To do well in exams.	I don't think I achieved them very well at all.	*Answered both sections with:* Not working consistently and not hard enough. Plus different problems that popped up during the year.		They were appropriate I just failed miserably!!

Table 8.1.4 Students' reflections on goals (continued)

Name & trial	Goals identified	Extent to which achieved	How achieved	Why achieved	Reflection on appropriateness
Sallie (C)	To improve and gain new perspectives.	Mostly I have achieved the goals.	By working hard and listening to others	I did my best and made use of people/resources	They were reachable and accessible.
(D)	To pass the performance certificate – hopefully with a good result. To get a distinction for the subject (performance).	Not at all.	*Did not answer.*	*Did not answer.*	My overall workload was too big to achieve these goals.
Billie (D)	To improve a lot in the areas I am weak in (sight reading, rhythmic stability and technique) and to improve overall.	I have improved in all things except sight reading but the areas I said need the most work still need a lot of work.	Practice.	Because I wanted to get better at them.	Very appropriate because you need to be good in those areas.
Betty (D)	To do well in my subjects and get my Amus.	I have done well in my subjects and I got my Amus.	I practiced and studied.	Because I wanted to do well.	Very appropriate because I felt that I could achieve them.
Allison (D)	To surpass the standard I was at three years ago when I stopped having lessons.	I feel as though I have returned to playing at a higher standard then when I did my grade eight.	Practising.	Because I love playing the piano.	Very broad goal, so should have aimed for specific things.
Kathy (D)	• Do well in my piano exam • Become a better pianist • Become more comfortable with performing • Understand stylistic elements from different periods more so I can learn pieces by myself without as much help	I feel that I achieved my goals to a good extent.	By practising hard and putting my mind to it.	Because I always strive to reach my goals and do my best.	My goals were realistic and achievable.

While students' goals clearly differed from the minimalist to the determinedly self-diagnostic, what is interesting is that all students are able to articulate and defend their goals and outcomes. Further, nearly all students acknowledge total or partial achievement of their goals, and which is clearly significant in terms of the success of the learning environment and/or program of study. Additional data was obtained via probing students' achievements and goals, the data synthesised in Table 8.1.5 below, and which highlights the plans put in place by participants in trials B, C and D.

Table 8.1.5 Students' plans and reflections on achievements towards plans

Name & trial	Key features of plan for next year	Impact of current year achievements
Amber (B)	Work!	It will make me a little more confident to achieve the things I set for myself.
(C)	Graduate from music and move into graduate studies in education.	*Did not answer*
Fran (B)	Much more practice time set aside. Sticking very closely to a strict schedule.	I've missed playing as much as I did in 2000, so I'm keen to concentrate on the piano again.
(C)	To get things done on time and limit the extra-curricular activities.	By seeing what I didn't achieve I feel I need to balance my workload.
Jasmine (B)	To venture more into accompaniment and possibly explore other areas of piano playing such as jazz.	I will just continue to be persistent within each area of my playing. To see that I have achieved my goals helps me realise that I can achieve much more.
Olivia (B)	I want to work on my technique and continue with jazz and accompanying. I want to stop playing vertically, I also want to challenge myself with more difficult repertoire.	Those mentioned in previous question - I'd like to continue them *(see left)*
(C)	Honours studies combined with teaching work. Hopefully the two will be interconnected along with a small amount of performance.	Teaching and accompanying will probably be a large part of my work in 2003, so what I achieved in 2002 will hopefully be developed much further in 2003.
Adrian (B)	Simply to keep on improving on all the aforementioned aspects. To make sure [I] listens to others with interest whether he agrees or not.	Keep on improving, keep the momentum happening.
Sat (B)	Practise more, organise my practical pieces properly, try to practise four hours daily minimum, attend concerts and increase listening.	I will continue to practice daily.
(C)	Lots of duet playing, small 20th century pieces, start teaching children.	It will help me to learn new pieces more easily.
Kimli (B)	Learn a piece in shorter time, perform more to gain experience.	Be more organised, choose repertoire that suits, work hard early, attend more performances.
(C)	Gain employment in music.	I am graduating, so I can start to look for a job.

Table 8.1.5 Students' plans and reflections on achievements towards plans

(continued)

Name & trial	Key features of plan for next year	Impact of current year achievements
Delia (B)	Be receptive to a variety of aesthetic meanings and be capable of discussing them, as well as thinking, feeling, sharing and balance is important for my play in 2002.	Keep on improving, use the experiences and put in new methods to make it better in 2002.
(C)	Practise smarter not harder, actually have a practice routine and concentrate more on technical aspects.	This year was an experience, a lesson in piano, to make everything smoother and it will be improved more and more in the coming year.
Patsy (C)	I will continue to expand my repertoire and improve my performance skill. At the same time, I would like to upgrade my aural skills and gain work experience in piano teaching and aural teaching in Malaysia.	I hope my achievements will enable me to further my studies in the near future as well as to be employed.
Chia (C)	More 20th century pieces, piano accompanying and duets.	I will continue to build on these achievements and try to achieve my new goals.
Genna (C)	• Time tabling with clear goals for my practice time each day • Aiming for a higher standard in general	I won't be focusing on playing for an audience now, although it is important, I can focus more on aspects of my playing.
Kellie (C)	To make sure that the weekly work is completed so that at the end of the year, I only have to revisit the older pieces that have already been learnt.	I will set myself goals that I know I need to change because then I will be motivated to do so.
Sallie (C)	To pass the performance certificate, and get a Distinction in my other performance exams.	I would like to continue in the same way, and try to get to the next level.
(D)	To increase my skills outside of the performance subject, in preparation for next year.	Not yet decided, but I may try to do the Performance exam or similar.
Sophie (C)	To practise more consistently and practise smart. Use every opportunity for performance I can so that I become more comfortable with it.	I want to achieve as well as I did this year in performance music if not better and continue with the goals but achieve them to a greater extent in 2003 e.g. better sight reader, performer, my own teacher etc.
(D)	To work harder up to the standard and potential that I have and produce work that will make me proud.	Achievements? I don't think that I have any achievements that will feed into 2004. I want to actually achieve things next year!!
Betty (D)	Study and practice like I did in 2003.	I will probably aim to do as well as I did in my subjects and practice to learn more pieces.
Billie (D)	Be more organised.	Further develop achievements made in 2003, as they weren't as good as I'd like.
Allison (D)	• Learn general knowledge as I learn the pieces • Practice more regularly • Really listen to myself when I play so I can identify mistakes and problems by myself.	I will continue studying the piano to have a go at my Licentiate.
Kathy (D)	Become even better at giving comments to peers and self-analysing. See next comments also *(see right)*.	Not that I feel a bit more comfortable and less nervous with performing, I hope to concentrate more on the piano playing side of performing.

It is significant that students are able to identify specific strategies and objectives in relation to their future work, despite the fact that some may not have achieved their full potential across certain years. Goals and plans identified largely relate to extending on achievements, and which rely in some cases on better time management (Genna, Kellie) or improving practice strategies (Sophie). In general, students' goals and related achievements highlight the importance of each student's work ethic, preparation, and desire to take full advantage of the various opportunities which the model and course offer. It is therefore arguable that the success of the model itself not only relies on its structure and operation, but the extent to which students are prepared for and motivated to succeed within.

Those students approaching the final part of their studies where also required to diagnose what skills would be most valuable to them on graduation, to consider what were the most valuable learning experiences, and to reflect on the extent to which they had developed independent learning skills. Table 8.1.6 synthesises these various reflections.

Table 8.1.6 Probing graduate outcomes

Name & trial	Most valuable skills developed	Most valuable learning experiences	Self-teaching and/or independent skills developed
Amber (B)	Analysis and comments on others' pieces and my own. Because to become a teacher I will need these skills (i.e. getting thoughts across coherently).	*Question not asked.*	*Question not asked.*
(C)	Critical self-analysis. By being critical of own playing to a high degree allows me to perform better and also to evaluate others performances.	More self-critical and more confidence at performing. I can now listen to myself and make constructive changes to the music.	I have begun to look more deeply at the music and my interpretation reflects that. I think more now as a performer. Prior to JCU I browsed over pieces and never took time to polish or examine how/why it should be performed.
Fran (B)	The ability to manage stage fright. Without this the effort put in to all other aspects is wasted.	*Question not asked.*	*Question not asked.*
(C)	Independent learning, stage craft and increased confidence. It makes performance more enjoyable and less of an ordeal.	To have a strategy and an understanding of what I want to achieve with pieces. More thoughtful performances with more than technical issues taken into consideration.	I can now confidently approach a new piece with a strategy for practice and performance, and have a greater understanding of what I want to achieve with that piece. More confidence in my playing, greater understanding of skills and concepts.
Olivia (B)	I think all of the evaluative, analysis and feedback will be helpful for teaching, as well as technical, not to mention accompanying skills. Because teaching and accompanying will probably be the areas I will go into.	*Question not asked.*	*Question not asked.*
(C)	Sight reading. Whether teaching, accompanying, performing in musicals, or performing anywhere, sight-reading skills are often extremely necessary to save time and embarrassment.	All performances, recordings, professional master classes witnessed, ensemble work, taped performances, weekly classes. All experiences were valuable, but it is these that I seem to remember learning the most from. Interacting with others and learning from what you do and hear/see back what you have done. Learning from experience I feel is invaluable.	A very great extent. I feel I would definitely still benefit from criticism/advice from others, though I am no longer dependent on a teacher as I was before University. Having learnt much of my repertoire this year and accompanying work without any testing in lessons, gaining good results and keeping customers.

Table 8.1.6 Probing graduate outcomes (continued)

Name & trial	Most valuable skills developed	Most valuable learning experiences	Self-teaching and/or independent skills developed
Jasmine (B)	Sight reading (competent) skills - accompaniment reasons. Ability to constructively analyse my own music as well as others without relying on a teacher - to work on my own without the need for someone's help.	*Question not asked.*	*Question not asked.*
Adrian (B)	The idea of learning certain repertoire and having it done by set dates. It they are needed for performance and setting of schedules.	*Question not asked.*	*Question not asked.*
Sat (B)	To be able to perform in public. When I perform in public I will need to have confidence.	*Question not asked.*	*Question not asked.*
(C)	Performance skills, interpretation, phrasing, effecting chords and leaps. To be able to relate all the skills I've learnt to my piano students.	Concert practice – having to play in front of all the students. I passed my exam and became better at performing.	I can cope with long practice hours, work under pressure and am able to analyse the pieces before playing. I've developed these skills over the last year.
Kimli (B)	Interpretation, analysis skills and performance skills. Because they are important for a professional musician.	*Question not asked.*	*Question not asked.*
(C)	Playing professionally. *No explanation presented.*	I have learnt a lot about piano performance, as a result of my achievements this year.	To a great extent. From the improvements in my piano practice this year.
Delia (B)	Recognition and development of expressive devices, interpretation and technical skills. The skills learnt at university are those that are required to be a musician. Also to get recognition.	*Question not asked.*	*Question not asked.*
(C)	Technique, interpretation, public performance skills and professionalism. Because they are valuable skills to have.	Learning experiences – self evaluation, performance skills in general, learning not to accept mediocrity.	I'm learning to be an independent piano performer as long as I can be calm and focussed in my practice. Feedback I have obtained.

Table 8.1.6 Probing graduate outcomes (continued)

Name & trial	Most valuable skills developed	Most valuable learning experiences	Self-teaching and/or independent skills developed
Patsy (C)	Performance sills (This includes style, interpretation and techniques). As I've experienced a great number of performances, I've found out that these three basic elements of performance skills are essential for piano playing and performance and will be very useful for employment (as a lecturer or music teacher).	*Question not asked.*	*Question not asked.*
Chia (C)	I think it will be all the skills I have learnt, because for my teaching career, I can suggest effective learning skills for my students.	*Question not asked.*	*Question not asked.*
Sallie (D)	Teaching skills – it is what I intend to focus on for future employment.	Learning how to play in ensembles and working in groups. This was very new to me but skills in this area are very helpful.	To some extent, not as much as I would like. I feel that I still need guidance in interpretation of styles and music.
Sophie (D)	Sight reading – because you can learn things quickly for either performance or accompaniment.	The experience of performing in front of my peers/other musicians has been extremely valuable. On videos I can see the improvement of confidence and I feel more confident myself when I perform.	I feel I have developed these a lot!! I now know how to practice more productively and assess myself. I know what to look for and improve in my own playing most times. And I can help others much better because I know what to listen for.
Betty (D)	Practice techniques and style – because these will help me learn pieces easier and know how to play them.	Mainly performing experiences. Because I had more opportunity to be assessed on my performing as well as getting experience.	Yes, because I didn't always play all my pieces during my lessons and I had to fix up other mistakes in practice. I had to fix up mistakes during lessons or holidays.
Billie (D)	All the different techniques we have been learning, because it is good to know them because they help in your overall performance – sounds better e.g. [Mendehlssohn] – notes were easy to play but it was hard to get a nice sound. I learnt techniques to improve it.	Everything I learned was valuable because I had no experience before and I have enjoyed the year. I past all my subjects.	My self-teaching skills have developed heaps this year and I know so much more than last year because I have learned so much more. I am able to work out now what needs work, hear mistakes etc.

Table 8.1.6 Probing graduate outcomes (continued)

Name & trial	Most valuable skills on graduation with explanation	Most valuable learning experiences	Extent to which self-teaching and/or independent skills developed
Allison (D)	Confidence – confident people are more likely to get the job, also reduces any mistakes in performance.	Performing and listening to other people performing and then evaluation ourselves. Performance is my biggest fear in my piano studies.	I feel as though I can play a piece correctly technically and I can follow markings, however I am still unsure about styles for the different eras.
Kathy (D)	In terms of: • Piano playing – interpreting music correctly • Performance – less nervous • Employment – sight reading for accompanying and giving feedback for teaching	Working in groups was a new, interesting and advantageous experience for me. It also helped me with my teaching, I feel I can now help my students better. Performing on many occasions allowed me to easy my nerves which can help me for the accompanying I do and future solo performances.	I feel that I can teach myself to an extent but still need that bit of feedback from teacher/peers. I did most of the work myself in my own time and got feedback when I needed it.

The data in Table 8.1.6 are pleasing in that they highlight the potential for students to develop a range of critical assessment skills. There is also a strong recognition of the development of independent learning skills, a critical goal of the trials.

8.2 Students' overall evaluations

The participants were requested to provide overall feedback on a number of areas, from an overarching perspective to more detailed considerations and perceptions. In order to present an overview of the model across the four-year trial, Table 8.2.1 synthesizes perceptions of the major advantages and disadvantages identified.

Table 8.2.1 Identified advantages and disadvantages: group learning

Name & trial	Advantages	Disadvantages
Rosie (A)	Feedback from more people, confidence playing for more than one person, competition, hearing other pieces being played other than your own.	When not prepared it is embarrassing.
Elizabeth (A)	See students and interact with them, which can help by seeing how they've solved problems that you have and different interpretations etc	If you're not prepared then it can be difficult to make yourself go to class.
Amber (A)	Can get ideas from a range of people. Also can talk about problems other students had with pieces and ways to fix, also exposes pieces to a small group which is performance preparation	If not properly prepared I didn't feel like coming, also feel some nervousness about playing. This shows in the performance of pieces.
(B)	Pieces exposed to small groups of people make it less stressful in the eventual performance, and many different opinions and comments.	No individual contact.
(C)	Constant feedback from multiple sources, exposure to different repertoire and different interpretations of your repertoire.	Some people may feel they don't get enough time to focus on specific pieces.
Fran (A)	Safety in numbers, more than one opinion, topics other than those that deal specifically with me are discussed that will come at one time or another in the future	None.
(B)	Feedback on playing, open and friendly nature of classes, more opinions than just the teacher, improves your ability to critique and assess.	None.
(C)	• Comfortable learning environment • Sharing of ideas and experience • Additional feedback	None.

Table 8.2.1 Identified advantages and disadvantages: group learning (continued)

Name & trial	Advantages	Disadvantages
Olivia (A)	Hearing others play, and learning from what they are doing as well as what you are doing. Getting practice playing in front of a small audience. Being influenced by other group members in a way that makes you work harder to keep up with them so you don't get embarrassed in class. Learning skills of self-evaluation, and evaluation of others.	Not receiving as much individual attention as in a private lesson. Being influenced by other group members in a bad way, e.g. if everyone else is playing scales really badly, I tend to follow in the same way. If I hear something at a certain speed, it puts me off if I've been playing it at a different speed.
(B)	The variety of feedback, the ability to play in front of a small, critical audience, and mostly the opportunity to hear other students' play and give them feedback.	Lack of strong teacher-student situation, not much professional help, also lack of time.
(C)	Being able to hear what peers are learning, being able to actively take part in self and peer critical analysis and therefore learning to be an independent learner.	The lack of focussed individual attention that is a benefit of individual lessons. The need to keep things generalized rather than spending time to fully work on specific problems.
Jasmine (B)	The fact that we can learn off each other by hearing each other play and discussing each performance.	People being 'afraid' to speak or voice their comments, and playing in front of other people.
Adrian (B)	Feedback and performing in front of people.	None.
Sat (B)	Other opinions.	None.
(C)	More suggestions, comments and points of view.	Some students are not well prepared for class or not critical enough.
Kimli (B)	We can learn from each other by getting useful feedback by other piano students in the group.	I felt embarrassed when not playing well.
(C)	You learn more from each other.	Less time is given to individual students.
Delia (B)	Comparing performances and learning from others.	Peer competition stress. Sometimes I feel awkward starting a new piece.
(C)	Critical evaluation.	Less individual attention for students, sometimes there is pressure to perform to a certain standard to conform with others in the group.
Jenna (C)	• Feedback • The learning process is quicker	The idea of there being a competition involved can be taken too far and students feel bad.
Kellie (C)	More feedback.	Sometimes own time is shortened if someone else needs extra help.
Sophie (C)	• You get more feedback from more than one person. • You learn to help others and learn what to listen out for which also helps you to be your own teacher too.	With one-on-one lessons you get more individual attention with regards to pieces so that the teacher can go very bar with you and more intricate details can be looked at. Technical aspects can be worked on until the student gets it right rather than worrying about other students in the class.
(D)	You get a far better understanding of assessing yourself and others	You don't get complete one-on-one time with just the teacher.

Table 8.2.1 Identified advantages and disadvantages: group learning (continued)

Name & trial	Advantages	Disadvantages
Sallie (C)	Learning how to teach others.	It can get a bit boring as you have to wait and play.
(D)	Getting several different opinions, and learning how to teach others.	Being stuck with people you are not comfortable with and/or who are at a different level than me.
Patsy (C)	There are more interactions and discussions among the students and lecturer that creates a 'friendly atmosphere' in group lessons. More repertoire/pieces are covered and discussed in group lessons.	None. I thought that the group method is a kind of master class and obviously there is no disadvantage of having group lessons as long as the students are 'fed' with the performance requirements, technical skills and musicianship.
Chia (C)	I know more pieces than before and also technically I've improved.	There is less concentration on your own work.
Allison (D)	Increases confidence in playing in front of other people. Different people = different ideas.	Very shy people won't progress very much or have a lot of input. Sometimes people are too polite.
Kathy (D)	More ideas discussed, suggestions from peers can be very helpful, get more than one opinion, learn to self-teach.	Less alone time with teacher, lessons take longer.
Betty (D)	I am able to hear what the other students are playing and get ideas.	You may only get to play for the teacher for 15/20 minutes a week.
Billie (D)	Get more than one opinion.	Teacher is concentrating on a whole group instead of just one so you might not get all the feedback because time runs out and the teacher needs to move onto the next student.

It is striking that firstly, the reported advantages outweigh disadvantages, and that secondly, the disadvantages stem primarily from students' lack of preparation for class, lack of performance confidence/experience, or the perception that a certain quantity of individual attention is a requirement for learning. What is also interesting is that the reported benefits are as a direct result of the presence of additional members and the learning opportunities and experiences that the small group environment promotes. The data also propose that the productivity of the group sessions in one week rests largely with students' preparation for classes, indeed Olivia comments on the negative effects of some students' poor preparation. The advantages reported are numerous and add considerable weight to the advantages of this type of learning environment for students.

In order to consider enhancements, participants were invited to suggest what changes might be made to enhance the group process, incorporating such aspects as curriculum or additional learning areas. Table 8.2.2 synthesizes reported suggestions and proposed outcomes or results.

Table 8.2.2 Students' proposed enhancements or changes

Name and trial	Proposed enhancement or change	Rationale or expected outcome
Rosie (A)	• Confidence when performing in front of people • A better sense of critical evaluation	• Less nerves in a concert situation • When asked for a critical opinion I will be able to provide a better one
Elizabeth (A)	A more personal approach with emphasis on individual improvement and repertoire to help this.	Problems with playing style that may be only affecting one person can be sorted out.
Amber (A)	I feel I would benefit with a private lesson in combination with group tuition	Greater improvement
(B)	*Did not answer*	*Did not answer*
(C)	Classical and baroque repertoire.	I am not confident with these styles, only because I'm not familiar or comfortable with these styles yet.
Fran (A)	• Learning how to evaluate other people's performances • Gaining confidence in playing in front of a group	Can be useful for a teaching career or just performance in general.
(B)	I'd like more of two or more people playing together. Either duets or the fugue exercises we did last year. Accompaniment as well.	Not much experience in those areas.
(C)	None.	N/a.
Olivia (A)	*Did not answer*	*Did not answer*
(B)	Possibly playing more duets? Quick-study, sight-reading duets?	Ensemble playing, listening skills – the group is there, might as well do things together.
(C)	Listening to professional artists on recordings or in concert.	More general listening would have been valuable to me in order to broaden my knowledge of repertoire, artists and composers. This is one area I feel I have little knowledge in – my own fault of course.
Jasmine (B)	Maybe learning a little on other styles such as jazz, synth work etc. Playing in duo, trio situations.	It allows you to diversity your styles and it is very different playing with another piano.
Adrian (B)	If technical work was completed weekly as was outlined, skills would be enhanced.	*Did not answer*
Sat (B)	Playing duets.	To develop ensemble skills.
(C)	Technical work, concertos and duets.	To help work out fingering and playing with someone else makes it quite challenging.
Kimli (B)	Other styles such as jazz.	It would make for a more rounded musician.
(C)	Technical skills.	To improve tone quality.

Table 8.2.2 Students' proposed enhancements or changes (continued)

Name and trial	Proposed enhancement or change	Rationale or expected outcome
Delia (B)	The ability to identify musical elements and components in more detail.	It is important to know the background and incorporate it into the performance.
(C)	Scales, chord progressions and transposition.	For technique, identification of harmonies and aural listening.
Jenna (C)	More choice of pieces.	So everyone does not get sick of the same things.
Kellie (C)	More performance.	For personal gain to increase confidence.
Sophie (C)	None.	N/a.
(D)	Watch the video of our performance in class.	So that the teacher and peers can comment.
Sallie (C)	More [snacks].	Helps everyone to relax!
(D)	Composer studies.	I think it's important to know about the composer in more detail than we usually do.
Patsy (C)	Aural.	This skill goes hand in hand with piano performance.
Chia (C)	Technical work.	I need to improve my technical skills.
Allison (D)	*Did not answer – indicated 'N/a'*	*N/a*
Kathy (D)	Maybe when there's some free time, learn some other piano styles e.g. jazz, blues. More duets/trios.	Helps with sight reading, timing, everything!
Betty (D)	More corrections or advice.	In case I'm making mistakes that I don't realise I'm making.
Billie (D)	• Sight reading. • Learn songs in different styles • Positive reinforcement from the teacher	• To improve rhythm and just get better. • So you learn to play all different kinds of music. • To encourage students lacking confidence

It is certainly the case that several students (e.g. Amber, Elizabeth) in their first year of group teaching reflect on the desire to return to the comfort of one to one teaching. This view may however be influenced by transitional difficulties and which resulted in a relatively poor work ethic during the year. The aspects identified by Rosie and Fran are areas covered in the session, and greater experience at these processes should ensure that they feel more comfortable in such activities. Given the fact that these aspects were new to them, and largely non-existent during their pre-tertiary training, it is not surprising that these aspects were identified as requiring additional attention. It is interesting that the suggestions made either extend upon existing procedures or are areas covered within other degree subjects, suggesting that the model offers a range of skill

development activities. One common thread however is the opportunity to engage in more ensemble opportunities, hence students view the value of such activities.

In order to further probe the issue of enhancing the model, participants in Trials B, C and D were requested to consider the means by which to make the model more productive for themselves and their peers, the data synthesized in Table 8.2.3.

Table 8.2.3 Participants' views on enhancing productivity

Name & trial	For self	For peers
Amber (B)	I need to practise more – it doesn't have anything to do with the teaching.	*Did not answer.*
(C)	Some motivating force to actually make me do some work.	Should be up to individuals to motivate themselves.
Fran (B)	• Enforcing a strict schedule • More discussion about background of pieces & composers • More sight reading and quick studies	All of the above – *see left response.*
(C)	• Slightly more focus on persisting technical difficulties (pedalling) • Estimation by peers of potential grade for individual performances. • Maintain discussion of various practice techniques for individual pieces.	Apply the following concepts: independent learning, stage craft and increased confidence.
Olivia (B)	*Referred to earlier response* - Possibly watching a video of the session as a group, with the teacher, where certain aspects of performances can be pointed out more clearly and discussed with the video. Otherwise, possibly more demonstrations and repeats or examples of suggestions from the performer being commented on. These would enhance my personal learning.	As above – *see response to previous question.*
(C)	• My own practice • Peers practicing to motivate me to practice • Less assignments/work in other subjects or study areas • More lessons on technique/mechanics of piano/other things not requiring preparation on my behalf? • Mainly just something that forces us to be prepared.	*Indicated 'see previous response'*
Jasmine (B)	• Maybe looking in more depth at how the piece is put together • More interactive discussion • Make us look for specific details to analyse in each performance	• It could become even more discussion oriented • Talk about progress (detail) and different methods and styles of practising • Maybe let them play <u>with</u> each other more, e.g. duets, trios etc.
Adrian (B)	I felt left out of the quick studies, but don't know what could be done. Maybe work out the pieces and send them to be brailed early in the year.	*Did not answer.*
Sat (B)	• Discuss more details • Demonstrate more • Suggest different ways of playing	• Discuss repertoire thoroughly • Play more in concert practice • Keep group to 3-5 students
(C)	• More group work • More performing • More technical work	• Pay more attention to their weaknesses • More playing in class • Push further and practice more during the week

Table 8.2.3 Participants' views on enhancing productivity (continued)

Name & trial	For self	For peers
Kimli (B)	• Encouragement from lecturer • Practice more • More performances	• Encouragement from lecturer • Practice more • More performances
(C)	• More repertoire should be played • More specific feedback from the lecturer • More specific feedback from the students	• More repertoire should be played • Students should be made to discuss repertoire • The lecturer should be more strict
Delia (B)	• Discuss problems in detail • Demonstrate more • Demonstrate creative and flexible performance attitudes	• Be more articulate • Do more sight reading • Practice more often
(C)	• More different styles of playing • More variety in the music • Have group or ensemble performances	• Find out more about their preferences (repertoire) • Practice more • Give consistent feedback
Jenna (C)	• Different pieces • Different pieces encouraged feedback because it was different	• If we all learn new ways to critique each other • More accurate criticism
Kellie (C)	• Ask more questions • Pay more attention to feedback • Make sure pieces are ready so that feedback is more precise	• Listen to feedback • Try learning strategies from other peers • Pay attention to everyone's mistakes and learn from them
Sophie (C)	• Go into lots of detail (intricate) with pieces – technique, dynamics and articulation etc. • If I did more practice and came more prepared so that you can work on other things	• If I got even more involved and said more about their playing that may help them • Peers should practice more for the same reason as above
(D)	I think the way it will be productive is if I do more work so that I can bet more feedback in lessons.	I think the same applies.
Sallie (C)	• More time could be spent discussing form and overall shaping of pieces • Time could be spent learning to teach other students • Continue to give extra time for anything that is missed in the lesson	• [Kellie] and [Jenna] should be encouraged to talk more • Teacher could have been a bit harder and made everyone work more
(D)	• I would like to be able to feel comfortable with my teacher, know that I can trust them and that my weaknesses are confidential with them. • To be given more opportunity to practice teaching through peer interactions. • To be given more teacher discussion on pieces, composers and styles.	[Billie] may possibly need one on one teaching, as that is often what ended up happening anyway. For [Sophie], most of the above *(see left)* would apply.

Table 8.2.3 Participants' views on enhancing productivity (continued)

Name & trial	For self	For peers
Patsy (C)	Demonstrations rather than just giving comments. I can understand better if someone demonstrates whatever they've commented on. More specific elaborations, opinions, comments. Each member of the group should analyse peers repertoire and be prepared before giving any comments/opinions so that the comments do make sense, and are logical and easy to understand/absorb.	Performance demonstrations.
Chia (C)	- Ensure every comment is specific - Follow comments with a way to solve it (solution) - Don't repeat what has been mentioned	- More explanation of the comments - Follow comments with a way to solve it (solution) - Demonstrations where possible
Allison (D)	I don't think the lessons could be changed very much for this – it's mainly the amount of effort I put in which will determine my productivity. Maybe if there were one or two short single classes when a new song was learnt.	Same as previous question *(see left)* I guess, just relating to my peers instead of me.
Kathy (D)	More comments/suggestions from both teacher and peers More attention to detail/expression	As above *(see left)*.
Betty (D)	- Play more pieces during the lesson - Focus more on different areas of the piece/s - Focus on the style of the pieces	- Focus on style - Play more pieces - Play bits of pieces which are challenging
Billie (D)	- More feedback - I'm happy with the group lessons	More feedback

In general, the participants were able to identify specific actions in order to enhance the productivity of sessions, however what is interesting is that the identified needs tend to rely on either a) greater student preparation and input, b) a more prescribed and/or structured approach by the pedagogue, or c) the extension of existing procedures with the addition of ensemble work. What is important to keep in mind is the extent to which the students' responses result from their work ethic and input during the year, and the degree to which the teacher review the procedures in place, given that the newness of the environment and the work ethic established by some may in fact be extrinsic to the model's goals.

Apart from issues of preparation, time management or motivation, the suggestions relate to individual issues or extend upon existing strategies. Several students do feel however that there is a need to further develop the quality of the feedback provided, and which highlights the importance of critical discussion for students. Other issues to emerge include the opportunity to adopt more ensemble work and the requirements that peers study the score in order to make the interaction processes more thorough or detailed. In general, it would appear that a combination of greater motivation and preparation on behalf of the students, in combination with more indepth and detailed feedback procedures would have led to a more productive environment for some students.

8.3 Teacher evaluations: reflections on the group process

In the case of Trial A, the views and reflections expressed were examined in depth in order to consider changes and alterations to the model for subsequent trials. In the event, it was deemed necessary to only make minor changes and/or enhancements. Over time, this would be a common theme, in that the reflections would reveal a range of rewards, some frustrations, along with ideas and/or plans in relation to the following year trial.

While the reflective discussions are not exhaustive in terms of self-reflection of the teaching process, they offer both the researcher as teacher and the reader an interesting window on the various reflective and resultant procedures that the teacher went through while participating as a central part of the model in action. The next two sections deal exclusively with Teacher A and his involvement in three and a half years of the trials, and initially focuses on Trial A, given that this was a watershed year in the development and presentation of the model for review. The reflections identified by Teacher B are then presented in section 8.3.3.

8.3.1 Trial A: the fledgling model

Three areas emerged as common themes during this initial reflection process, these being the:

- Fundamental differences between the one to one approach and the small group model in action;

- Student reactions to and progress within the learning environment; together with
- Overall evaluations and reflections.

The teacher was initially prompted to reflect upon the purpose of the model, which was to design a "program of study which would take [students] out of the traditional teacher/student learning environment and to immediately put the emphasis on three-way interaction and on developing responsibility for learning". The supervisor then presented a number of questions requiring the teacher to consider a range of issues in relation to the formation of the group model, these synthesised in Table 8.3.1 below.

Table 8.3.1 Influential factors related to the group teaching approach

Area probed or considered	Teacher comments/reflections summarised
Aspects of the one to one approach *incorporated* into the new learning environment	- Teacher knowledge of technique, repertoire and style - Experience *vis á vis* students
Aspects of the one to one approach deliberately *excluded* from the new learning environment	- One way transmission of information - Repetitive rehearsal within sessions
Teacher's perceptions of the essential differences between one to one or master class approaches and the developing group methodology	- Group model relies on having more than one student and has an emphasis on interaction - Group model promotes opportunity for 1) peer interaction and 2) a range of feedback - Group teaching exposes the teacher more and relies on preparation for sessions - The group method has a focus on placing the responsibility for learning on the students - The group method differs from the master class in that students are to be engaged and involved at all times and not just passive audience members
Specific teaching strategies or aspects implemented	- Early discussion on the provision of valid feedback - Facilitation of feedback procedures - Facilitation of the mixing of personalities within the group

The issues raised in Table 8.3.1 reflect the shift in teaching style required in moving to a group method. Indeed, the shift from teacher-driven to student-responsible learning is

highlighted not only in the teacher's approach with this particular trial, but supports the general principles emerging from the student feedback regarding the necessity to be prepared at all times.

The second area of discussion related to transitional issues and how students adjusted to the new environment. The following reflections encapsulate the key points, and apply also to students in the additional trials:

- There was a process and period of adjustment involved for students in learning to operate within this shared learning environment, with some students clearly adjusting more swiftly than others;

- Technical/musical skill did not necessarily correlate with the development of critical and reflective skills, the teacher reflecting on the fact that one student who developed critical skills very quickly "continues to struggle with [a] work [ethic]", while there was also one student who was "more adept at looking at others work than her own";

- Previous learning within the one to one environment seems to have had a negative impact on some students' progress; adjusting to the new student-responsible focus is clearly a key issue for some;

- Some students remained dependent on teacher direction and were reluctant to develop independence in learning; and

- The development and implementation of a specific structure and weekly requirements for learning did not necessarily help all students to develop independence and an appropriate work ethic.

While the issues identified above are potentially influenced by the fledgling nature of the model, the teacher's relative inexperience at applying this new model, and indeed the students' lack of experiences of group learning, they are certainly reflective of the risk-taking nature of the model from the teacher's perspective given the integral roles of a student work ethic and adapting to the new requirements for peer interaction and critical work. Table 8.3.2 summarises the overall evaluations and reflections emerging during the discussion.

Table 8.3.2 Overall evaluations and reflections

Area probed or considered	Teacher observations summarised
Unexpected surprises that occurred	• Some students' continued reliance on teacher direction for learning
Disappointments from the teacher's perspective	• Students not attending class or being inadequately prepared • Inadequate preparation impacting upon students' ability to contribute to the feedback procedures
Advantages from the teacher's perspective	• The fact that, despite inadequate preparation, students could still attend class and learn a great deal from the activities taking place • The benefits of peer competition in enhancing productivity • The opportunity for students to engage in peer interaction and discussion • The opportunity to observe development across the group • Sharing the learning experience as "a group" • It became "a much less stressful experience"
Challenges for the teacher	• Ensuring students are active at all times • Maintaining the interest of several students, not just one • Maintaining forward movement and taking risks in avoiding repetitive learning
Overall view on the initial trial	• "I have no regrets in the way it was operated, or with the way the students took part in it" • "I found greater advantages … benefits and positives … than negatives" • The model relies on students who are "open to feedback from various sources", and someone who believes they can contribute effectively
Goals for the next trial	• Enhancing interaction processes • Increasing the level of responsibility for students in choosing their program of study

It is clear from the above reflections that the perceived advantages exceeded the challenges, disappointments or surprises. It is also notable that preparation is clearly a major concern for the teacher, in terms of the impact on lesson productivity, while this is not unique to the model and student preparation is an issue across any teaching and learning environment. What is also interesting is the fact that, for this particular teacher, the group model is clearly more challenging than the one to one environment in that there are a number of students who need active engagement at all times.

8.3.2 Teacher A: additional trial reflections

Table 8.3.3 presents a synthesis of the reflections raised as part of the second trial.

Table 8.3.3 Trial B reflections

Area probed or considered	Teacher observations summarised
Students' initial reaction(s)	• Trial A students more aware of expectations due to experience • Clear expectations outlined to new students to promote comfort/ease of transition
Overall structure of trial B	• Minor changes to model "… to make the level of work that was studied more challenging and more appropriate to second year level" • Enhancements rather than revisions
Teaching approach defined	• Greater emphasis on student independence e.g., "I would put the emphasis on them to come up with a solution" • Efforts to place greater awareness on students' activities • Greater emphasis on developing critical analysis via focus on "… listening skills and critical analysis and the ability to verbalise that analysis"
Major *challenges* experienced	• Challenge of working with international students "… partly because of their experiences, cultural differences, language but also because of their total dependence on directives to go forward" • Attempts to encourage independence led to some difficulties for students
Progression of trial A students within trial B	• Numerous problems for students in terms of work ethic: "… the students seemed a lot of the time to be struggling with workload across the degree in terms of all of the work they had" • Transitional problems in moving to a more student-responsible environment: "…they were forced to become more responsible, more independent, they had to make more decisions and more choices and I think a lot of the time some of them found that a struggle" • "It was a moderate curve - it was not a skyrocketing development"
Overall reflection	• "I was very pleased with the way particular students progressed in Model B … second year starts to be more challenging and some students progressed very well and others did not do so well" • "My only regrets were that the students didn't work as well as and as hard as they could have and they knew that and they were very honest about it. And I think my regret was they could have achieved and learnt a lot more than perhaps they did"
Planned changes for trial C	• Implementation of in-class self-reflection process and student journals • Greater emphasis in own choice work and independence, with addition of ensemble works as a requirement • "Be slightly more demanding and raise some of the expectations …. refer to the fact that they have a certain level that they have to be achieving week by week and by the end of the year"

Table 8.3.3 proposes the impact of student work ethic on the learning environment, along with transitional issues affecting new students. These data triangulate with reported perceptions in sections 7.6 and 7.7, as work ethic remained a problem for many students during the year. Changes for Trial C were to attempt to encourage

students to become more independent in how they handled their responsibilities within the group requirements.

Table 8.3.4 synthesises Trial C reflections.

Table 8.3.4 Trial C reflections

Area probed or considered	Teacher observations summarised
Overall structure of trial C	• Minor changes to level one (an additional week on each work) "I think were beneficial … to allow a little bit more focus time"
Major *challenges* experienced	• Challenge of ongoing work with international students "… trained not to question … simply brought up in an environment where they absorb information"
Progression of returning students	• Level three students, given the degree of choice/responsibility, had a "challenging year … Some did a lot better than others … in some ways that freedom is a negative for some"
Overall perceptions and reflections	• "The challenge for students in the progression of the model is the attainment of that ability to work independently across time" • "The success of the model relies 50% on its structure, the curriculum and the pedagogue. The other 50% is the input of the students, their work ethic, their contribution in sessions. It is very much a two way street". • "I think it is fairly close to working about as well as it can"
Planned changes for trial D	• "changing the composition of the groups every now and then as a refresher"

The reflections identified above reflect the ongoing concern with students' work ethic. It also reveals the benefits of minor modifications and the ongoing review and refinement of the model. The next section encompasses overall reflections concerning one to one and the group model, these reflections synthesised below in Table 8.3.5.

Table 8.3.5 One to one and group teaching: commonalities and divergences

Perceptions	Commonalities	Divergences
• Public and students' views that one to one is better "because there are only two people in the room … [and] I am getting all the time and … focus". • People "see the physical act of playing and the direction of information towards that as being learning"	• "Students view the role of pedagogue as being most important, therefore … [any] information passed on … they give that very high regard"	• The "divergences are considerable" • One to one limits exposure to "additional learning experiences … aural development, … pedagogical skills, and critical assessment skills" • Group learning "forces [students] to sit in a role where they are required to think about what they are doing without necessarily doing it and many students find that really challenging"

The reflections support those that emerge from the literature, particularly in terms of the perceptions regarding past practice and the differences between group and one to one learning. In order to probe the relevant skills required for the group teaching role, the supervisor prompted the teacher to consider the attributes and characteristics required. The responses related to qualities that would *not* be wanted, including authoritarian teaching reliant on transmission-based or isolated one to one work. The teacher then argued the following qualities relevant to a prospective group teacher:

- "an affinity with teaching in a way that involves the [student] as the centre of the learning model"

- "trust in sharing the learning partnership …, ability to offload this focus on teacher as guru … [and] emphasis on the student to take a leading role"

- "need to be able to maintain interest at all times"

A strong view emerges soon after as the teacher argued that as a result of the three years of experience to date, he would "never go back to one to one teaching by choice". The

teacher then argued his perceptions of the role and place of one to one teaching as being for "remedial work" and that scepticism towards group models comes from people who "have not seen it, they have not done it, they don't really understand what the outcomes of the model are designed to be".

The final series of reflections were based on the teacher's work for the first 16 academic weeks of the final trial year, and which incorporate a range of overarching views related to the four years of trial data and experience. A common theme had by now emerged in terms of the structure of the model, in that minor modifications were made to Trial D to accommodate the personnel and level involved. A range of broad reflections is presented in Table 8.3.6.

Table 8.3.6 Overarching reflections on the group model

Area probed or considered	Teacher reflections summarised
Student progress within the model	"It has emerged … that work ethic had an enormous impact on the way the model functions and it places even more emphasis on the student to either have a work ethic or their progress will suffer. For instance there were two students who showed enormous progress and they were first year in the model. So familiarity does not necessarily guarantee improvement"
Major challenges faced	• Ongoing student perception that "if they were getting individual attention they would potentially progress further" • Students' work ethic and the fact that some "found it a little bit daunting to have to make decisions on their own"
Overall perceptions and reflections	Key characteristics of the model are: • Sharing of the learning process and the emphasis on each individual as having responsibility in that learning process. • In terms of the productivity of sessions, student work ethic has been a major [factor as is] teacher preparation and risk taking. "The skills and development that I have experienced simply by engaging in such an in depth process of self-reflective and analysis has made an enormous impact on the way I do things. It has changed my whole view on how students learn and how they should learn and what their potentials are". "If I were to do it all again would I do anything different? No. I think … I handled the situation well in the sense of being prepared to take risks and leave the emphasis on students to take responsibility …. I don't regret any of the steps that I took or hard choices that I made students make".
Role of one to one and group teaching	• Sole use of one to one "works against … creating independence [and] … it also reflects the research done … where it was tested that the progress between individually taught and group taught was the same but those taught individually thought they would have gone further although they didn't" • Overall, "my view is that group should be the priority and [one to one is for where] there are occasional circumstances where the student really needs either remedial attention or has a particular problem where they just cannot seem to grasp without some sort of one time consultation" • In general, "there is always going to be a need and a place for one to one consultation but the extent to which it is just simply relied upon as a learning crutch is appalling"
Directions and implications	The development of linguistic and aural skills require "a greater degree of emphasis not only in the course but also in the context of the group environment" Research is needed to examine several areas including: • Attempting to quantify students' progress in performance skills; • There needs to be different groupings as graduate students [and] different tutors; • Examining the impact of group tuition from an early age; • The development of training mechanisms for both potential group teachers and one to one: "implementation is certainly an issue"

Table 8.3.6 encapsulates the teacher's view of both the trial process and the role and

function of group teaching. The reflections clearly propose the additional challenges of

engaging in group teaching, not only from a teaching and risk-taking point of view, but

indeed the additional responsibilities that are placed on students to prepare accordingly. It is also clear that there is a great need for additional research and room for ongoing development and refinement.

8.3.3 Teacher B evaluations and reflections

Teacher B engaged in a process of self-reflection on the role of teacher within the small group environment. Table 8.3.7 synthesises a range of views and issues to emerge during this reflective conversation.

Table 8.3.7 Teacher B reflections

Area probed or considered	Teacher perceptions summarised
Initial reactions and plans	• "I was really excited because of the opportunity to teach at a higher level. I was so used to teaching at an AMEB/Trinity College Grade 5 level" • "I did panic at first because … it was all very confusing" • "I wanted to take the best of them, I wanted to bring it out and show that I could be this fantastic teacher"
Major challenges faced	• Having "a social connection to some of the students …. That was my biggest struggle – personalities and how they were going to cope with me standing up there" • "I went in and thought OK I am going to take these students and make them concert pianists and then after a couple of weeks, I was pushing and pushing them"
Adjustments made during the trial	"I think I just gradually had to sit back in each class less and less. I wanted more direction from them so I stopped talking. I wanted more group discussion, let them take over …. bounce off each other [and] get them to incorporate their abilities and problems that they had with those pieces to the other person"
Perception of success of adjustments	"They were much more willing to participate and say hang on I have played this. I know where this is a problem or this is a problem, you need to look at this area. Sort of getting them thinking as a teacher not a student anymore and just sitting back and directing it a little better. I think by the end of semester I had mastered it much better than at the beginning" "I think I pushed a little too much. I had to learn to back off and [teacher A] reminded me we needed to be making self motivated musicians. It was not my burden to bear. It was up to them for their motivation, I am just their guide"
Disadvantages of the model	• Being new to the model and "keeping in mind the individual aspects of each student and then applying it to that model is the most difficult" • "The only real disadvantages I feel are when the students themselves haven't prepared effectively for the class"

Table 8.3.7 Teacher B reflections (continued)

Area probed or considered	Teacher perceptions summarised
Advantages of the model	• "I found … students developing as a teacher I think are the greatest advantages. They are starting to learn to listen and analyse someone else's playing. Hopefully then taking that on board" • "I think the greatest advantage is self-awareness and learning how to express what you want from the music. Because often if you hear other people saying it to you, you are taking it in but you are not thinking about it yourself. In group situations, that works really well"
Views on essential differences between one to one and alternative models	• "I find one to one hardest because …. You are focussed on one student. You have only got two opinions in that lesson and you can only do so much with that student at that time whereas a group setting is very different you can sort of analyse on a very different level with other people involved" • "I do like the one on one teaching, the students like it because that is the environment that they come from" • In one to one you are "constantly reiterating a point. Whereas in group teaching it is much easier to sit back … and you get all these different ideas and it is not coming from one person and they seem to take it on board a lot better" • Preparation and student work ethic is so important: "in group situations you go "You're not ready, OK" and you move onto someone else. And sometimes they take that the wrong way"
Changes as a result of learning experiences	• "I had to learn to stop being that mothering teacher that was always involved in everything and just stand back" • "I am incorporating those techniques back into my private studio. We should be training children to think for themselves to be self-motivated. We are only damaging them by the bribing and manipulating and standing over them saying I want you to do this, you will practice this. Get them to think more about their playing. Think more about who they are" • "They have their one on one lesson and then a couple of months before the exam comes we do master classes. It is amazing how much that motivates them for their exam because they are hearing different pieces and students that are at different levels. They really enjoy it. It is very beneficial for their exam results. I find the ones that participate in the master classes get a much higher result than those that don't" • "I treat [my older students] more how I treat the students here. I get them to critically analyse what they are doing …. I turn the onus back on them, get them thinking as musicians" • "I want them to show me how they think and some students struggle with that … it is a very gentle process and then other students have progressed an enormous amount because of it. I do feel I am training better musicians because of it"

Teacher B clearly experienced a range of challenges and rewards as a result of engaging in the trial. Challenges clearly relate to the frustrations experienced by some students, and which may have been influenced by the change of teacher and potential impact on students' comfort in lessons. It is therefore perhaps the challenges associated with a

change of approach and the relevant transitional difficulties for the teacher as well as students which impacted upon the degree of success of this teacher's role within the model.

Not only did the process require that this teacher reflect on past practice, and indeed adopt changes to this, but it certainly prompted a deeper process of reflecting on the purpose and nature of teaching. While the limited engagement (6 months) suggest ongoing work in the group model would lead to an increased level of comfort and indeed success with the model, it is clear from the reflections that this teacher views the emphasis on student involvement as a fundamental driver in terms of the operation and indeed the success of the model.

8.4 Analysis of pedagogical strategies within group lessons: video analysis

For each of the three sampled group sessions, the level-one time analysis (see Appendices O.7, O.9 and O.11) is summarised in Figure 8.4.1.

	Session A	Session B	Session C
■ Teacher instruction	28.65	52.72	48.04
■ Student performance	53.38	19.7	29.06
□ Student input	17.96	27.58	22.9

Video lesson
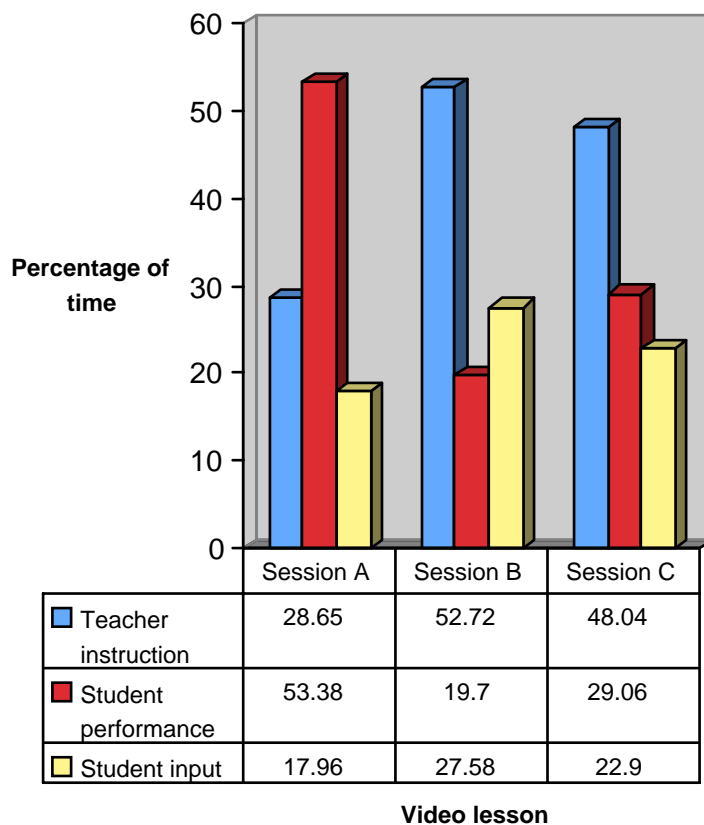
Figure 8.4.1 Analysis of lesson inputs: group footage

As might be expected there is variability between the three sampled sessions. Hence, in order to facilitate a direct comparison of the two learning environments, averages of the three key lesson inputs are presented in Table 8.4.1, along with the respective averages from the one to one footage analysed.

Table 8.4.1 Percentages of key lesson inputs in group and one to one sessions

Key action	Group lesson average %	One to one lesson average %
Teacher instruction	43.14	68.38
Student performance	34.05	27.35
Student input	22.81	4.26

While the percentage of lesson time spent on student performance is broadly comparable across group and one to one formats, this is certainly not the case for either student or teacher input into the lesson. In the one to one lesson context the teacher is at least 16 times more likely than students to make input into the lessons. This contrasts sharply with the group context where the teacher is only twice as likely as students to make such input. Clearly the students' role and expectations are very different in the two contexts.

In a similar manner to the one to one footage, an investigation and analysis of the language applied in the three sessions was instigated to ascertain the relevant learning transactions in relation to student learning and teaching acts. An exemplar extract from the transcript and level two analysis of session B is provided in Table 8.4.2. The full transcript and analyses are provided as Appendices O.8, O.10 and O.12.

Table 8.4.2 Second level analysis – Session B (extract)

Teacher dialogue (and action)	Teaching act	Student dialogue (and action)	Student role	Observation(s)/comment(s)	
				Student learning	**Teacher or peer act**
Ok we'll move on to the study. [Teacher hands Sally music education newsletters] *They're for you Sally. They're old copies of different editions, but there's some interesting articles in there.*	Direction Provision of stimulus to read more widely				
		Sally - *Thanks* Sophie – *Is this the one we did?* Sally – *Is this the same one?*	Statement of gratitude Request for information Request for confirmation		
Yes. *So I want you two to be very aware of all sorts of things that we talked about last year* *And then I'll get you to discuss.*	Confirmation Transfer of responsibility to students Request for peer leadership in feedback process			Expectation to extrapolate and apply previous year's learning to current situation	Explicit transfer of feedback responsibilities
OK, who would like to play first?	Request for student leadership				
		Sally – *Can we have another copy of the piano part?*	Request for additional score		
Yes	Agreement				
		Sally - *It just makes it easier.*	Justification of request		
Demanding aren't you... *Would you like a pencil as well?*	Friendly teasing Offer of additional mechanism for recording feedback				
		Sally – *No it's alright, Sophie has a pencil.*	Statement of fact		
Sorry, let's just wait for the phone to go to answering [machine]. *Who's going to play first?*	Direction Request for student leadership				
		[Betty and Billie whisper] [Betty performs work while other students follow score]		Responsibility must be taken to lead or organise	Students required to take leadership role in all areas of lessons

Table 8.4.2 Second level analysis – Session B (extract) (continued)

Teacher dialogue (and action)	Teaching act	Student dialogue (and action)	Student role	Observation(s)/comment(s)	
				Student learning	**Teacher or peer act**
OK – do you guys want to - one of you lead and the other do the next person?	Request for peer leadership in feedback process				
		Sally – *OK*	Acceptance of leadership responsibility		
		Sally – *Is this the first week you've had this piece?*	Request for information		
		Betty – *No.* [Students laugh]	Provision of information		
Tell them yes, you got it this morning! It's a quick study from yesterday!	Friendly teasing				
		Sally – *So it's your second week?*	Request for clarification		
		Betty – *I guess so. Yes, I think so.*	Attempted clarification		
		Sally – *Well very good.*	Positive evaluation		
		Betty – *I don't know, what week is it? I don't know either.* [Betty looks to teacher]	Justification of earlier attempt at clarification		
Don't ask me...	Transfer of responsibility to students			Leading means leading	Responsibility must be taken to lead or respond to peers
		Sally – *Well the first thing is your tempo is pretty much even throughout.*	Provision of diagnosis		
		Which is pretty good.	Positive evaluation		
		Despite little bits where you're not sure of the notes.	Provision of diagnosis		
		But that's fine.	Acknowledgement	Tempo is identified as mostly acceptable	Peer provides positive feedback prior to identification of less satisfactory elements
		*Just one second ...[*Sally moves Sophie's arm]	Diversion		
		Sophie – *Sorry!* [Students laugh]	Apology		
That's dangerous Sophie – stabbed by a pencil.	Friendly teasing				
		Sophie – *Sorry!*	Repetition of apology	Health and safety warning	Humorous alerting to OHS issue

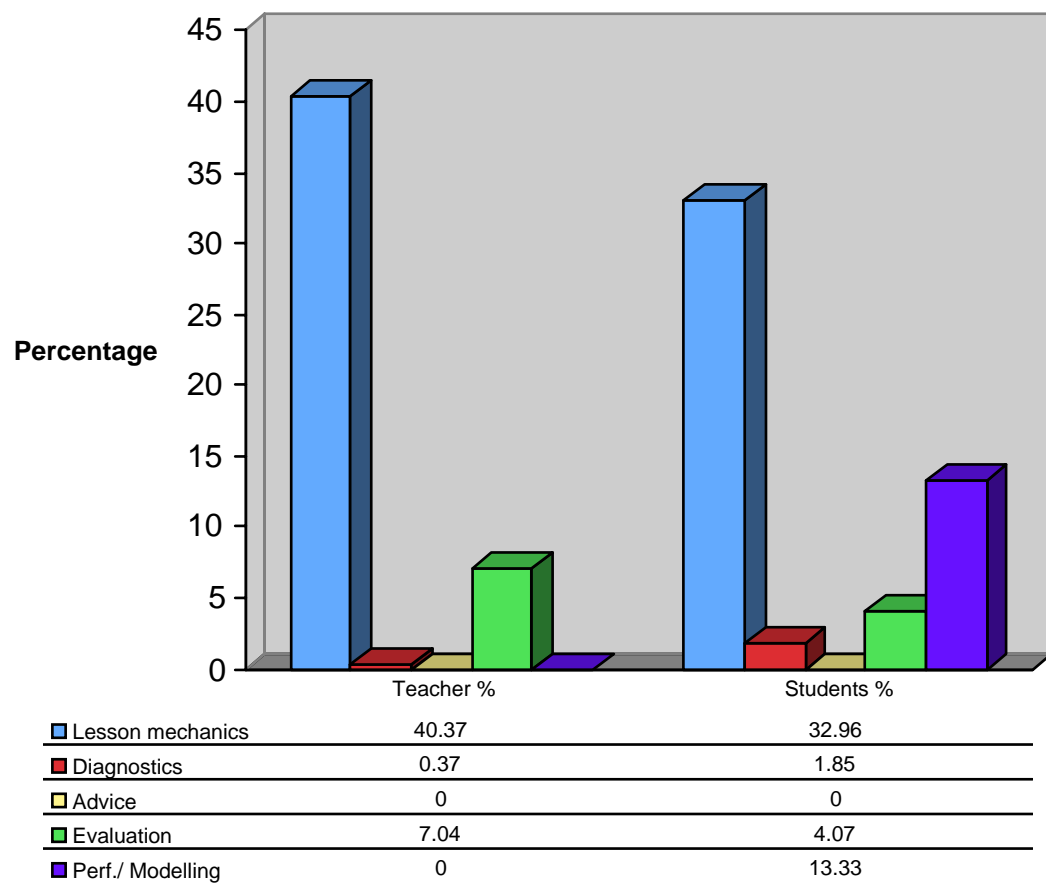## Table 8.4.2 Second level analysis – Session B (extract) (continued)

Teacher dialogue (and action)	Teaching act	Student dialogue (and action)	Student role	Observation(s)/comment(s)	
				Student learning	**Teacher or peer act**
		Sally – *The first thing is that there's staccatos in there that you have missed altogether.* [Sally moves over to piano and points out places on score].	Score based diagnosis and Implied reprimand		
		Sally – *Here's one here, staccato, not that one, those two. This note here.*	Identification of musical elements		
		They've got the 'rest' there.	Identification of musical elements		
		So you've got to make sure that you make the staccato because of the 'rest'.	Performance directive		
		And at the end also these staccatos.	Identification of musical elements	Need to attend to score elements	Peer leader identifies relationship between score and realisation in performance
Do you think it would be useful to test that out?	Questioning possible strategy				
		Sally – *OK*	Agreement	Advice requires trial and evaluation	Implied modelling of teaching best practice
		Try this bit first going into that section	Performance directive		
		Go from that bar up to that.[Sally points to score]	Performance directive		
		[Betty plays section]	Performance trial on demand		
		[Sally interrupts and Betty stops playing]	Performance interruption		
		Sally – *You've got to make it a bit more staccato I think.*	Performance directive		
		[Betty restarts, stops, then turns to look at Sally]	Performance trial on demand		
		Betty – *Is that right?*	Request for approval		
		Sally – *Yes.*	Approval		
		Just don't forget that one is still staccato. [Points to score]	Performance directive	Score-based elements are realised but greater differentiation is required	Shaping of performance and advice towards greater differentiation

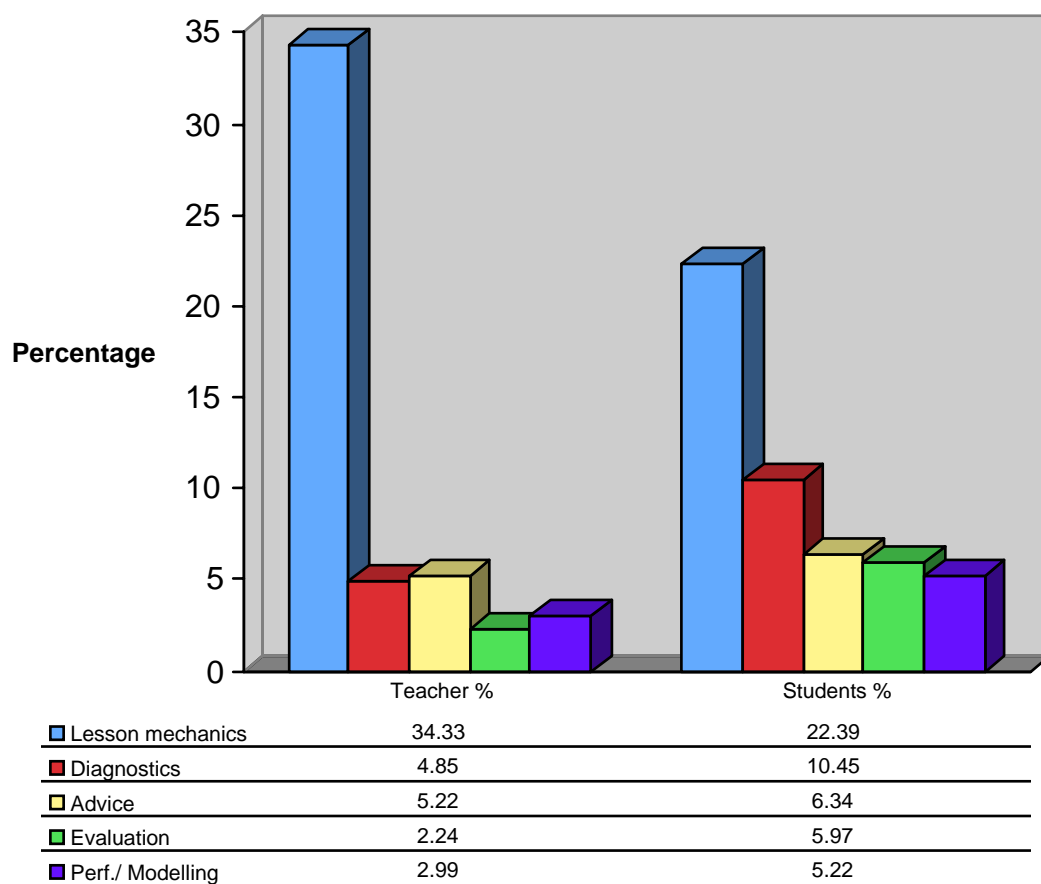**Table 8.4.2 Second level analysis – Session B (extract) (continued)**

Teacher dialogue (and action)	Teaching act	Student dialogue (and action)	Student role	Observation(s)/comment(s)	
				Student learning	**Teacher or peer act**
What's the length of the note?	Request for information				
		Sally – *Quaver.*	Provision of information		
Is it a quaver?	Request for information				
		Sally – *Yes.*	Provision of information		
With a staccato?	Request for information				
		Sally – *Yes.*	Provision of information		
And then there's a rest?	Request for information				
No that's fine.	Judgement				
It needs a little bit of...	Implied performance direction				
		Sally – *A little bit more ...* [Sally gestures with arm]	Attempted diagnosis		
Crispness.	Completion of Diagnosis				
		Sally – *Yes.*	Agreement	Alertness to importance of score based accuracy	Reinforcement of score elements for benefits of peer teacher and other students
		Sally – *Ok, can you just try the ending.* [Points to score] *And make these ones a little bit shorter than you did.*	Request for performance trial on demand Performance directive		
		Betty – *Go from there?*	Request for clarification		
		Sally – *Yes about there.*	Clarification		
		[Betty plays section]	Performance trial on demand		
		Sally – *That's good*. [Sally nods, smiles and looks at teacher]	Positive evaluation		
		Sally – *I'm pretty happy with that.* [Walks over to Sophie]	Positive evaluation	Improvement is identified and greater accuracy achieved	Shaping of performance and advice towards greater differentiation

Table 8.4.2 evidences the manner in which students play a critical role in the lesson. In this particular extract, a level two student is guided in assisting a level one student who is studying the same work as that studied in the previous year by the level two students. The teacher guides the level two student to work with the level one student and offers the level two student a number of prompting questions or suggestions relevant to best practice teaching. In this process, the level one student is exposed to both the teacher and a peer as teacher, while the level two student is place in a responsible position requiring active oral and aural participation. Hence, the responsibility for the learning environment is shared amongst all participants.

At this second level of analysis, the various teaching acts and student roles defined were quantified in terms of the broad types of activities, including lesson mechanics, evaluation, advice etc. Figures 8.4.2, 8.4.3 and 8.4.4 below present analyses of each session's activities.

	Teacher %	Students %
■ Lesson mechanics	40.37	32.96
■ Diagnostics	0.37	1.85
■ Advice	0	0
■ Evaluation	7.04	4.07
■ Perf./ Modelling	0	13.33

Figure 8.4.2 Lesson profile: group learning (Session A)

	Teacher %	Students %
■ Lesson mechanics	34.33	22.39
■ Diagnostics	4.85	10.45
□ Advice	5.22	6.34
■ Evaluation	2.24	5.97
■ Perf./ Modelling	2.99	5.22

Figure 8.4.3 Lesson profile: group learning (Session B)

	Teacher %	Students %
■ Lesson mechanics	39.55	14.55
■ Diagnostics	5.45	13.18
□ Advice	3.18	0.45
■ Evaluation	8.18	8.64
■ Perf./ Modelling	1.82	5
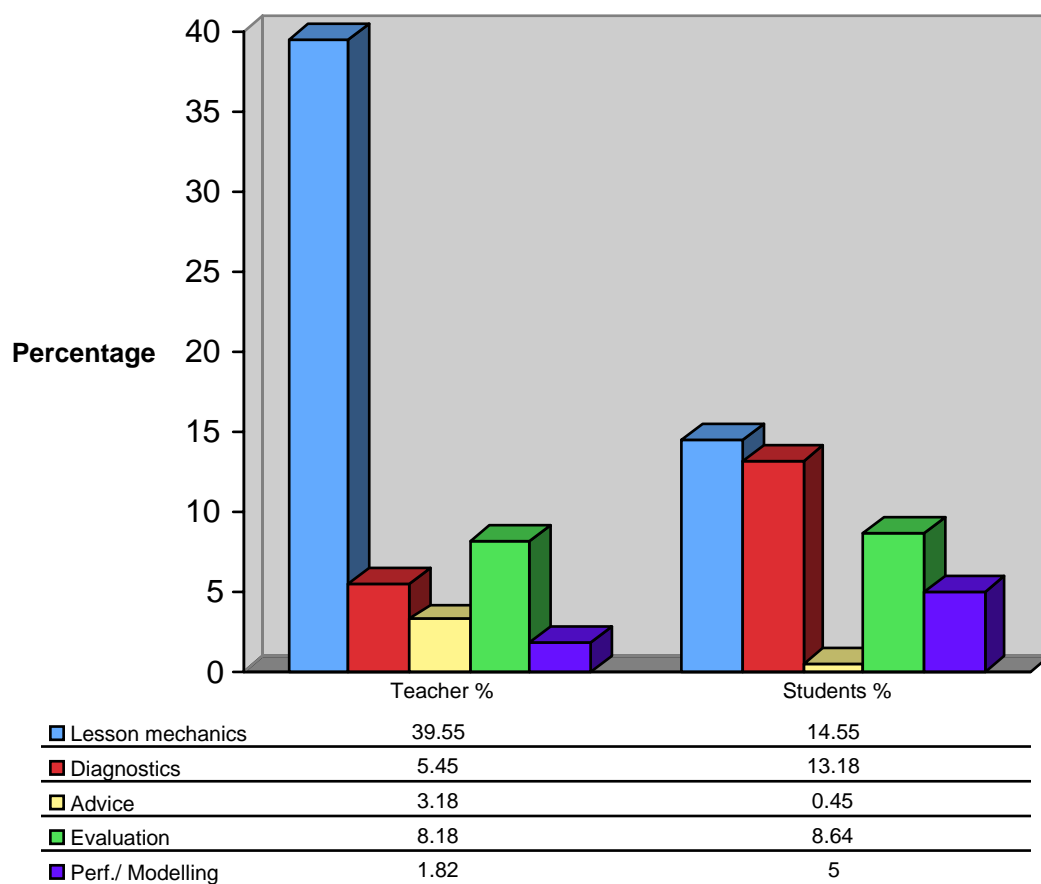
Figure 8.4.4 Lesson profile: group learning (Session C)

In order to offer a further synthesis of the various lesson activities, Table 8.4.3 below

presents an overview of the three sampled sessions of footage.

Table 8.4.3 Overview of lesson interaction: sampled group sessions

Lesson Activity	Teacher			Student		
	A (%)	B (%)	C (%)	A (%)	B (%)	C (%)
Mechanics	40.37	34.33	39.55	32.96	22.39	14.55
Diagnostics	0.37	4.85	5.45	1.85	10.45	13.18
Advice	0	5.22	3.18	0	6.34	0.45
Evaluation	7.04	2.24	8.18	4.07	5.97	8.64
Performance/Modelling	0	2.99	1.82	13.33	5.22	5.0

While lesson mechanics, as might be expected, dominate in each session, teacher and students share in that task to varying degrees. For example, in Session A, the partnership is nearly equal while, in Session C, the teacher has the lion's share. This pattern is not characteristic of all lesson activities, however. Across all sessions students have a greater role in diagnostics as well as in performance/modelling. Their role in evaluation exceeds that of the teacher in two out of the three scenarios.

What does this mean? In essence what the data reveal is the capacity of students to assume greater responsibility for the shaping of the learning environment. They are required, cajoled or prompted to take a leadership role and to be required to create lesson flow and dialogue. No longer are the students permitted to rely on the teacher for direction but they are required to learn to contribute significantly to the lesson environment.

Chapter 9

REFLECTIONS, DIRECTIONS AND IMPLICATIONS

9.1 Challenges within the context

In undertaking this study, the researcher/teacher faced a number of challenges:

- No previous methodology/model for advanced-student group piano teaching at the higher education level;

- Minimal data relevant to the field;

- The necessity to operate as both facilitator of learning and as researcher;

- Strong perceptions surrounding the superiority of one to one teaching leading to some internal biases against group teaching e.g. "I'm not getting individual attention";

- The external view that the sole benefits of group teaching are cost and time-saving; and

- Initial perceptions of the research as radical which, on occasion, led to heated reactions at conferences and other forums e.g., "You can't be serious if you think this will work!"

The innovative nature of the research project was therefore as challenging as it was exciting. Despite the considerable challenges, the research process was completed with few difficulties. However, the longitudinal nature of the study required dedication to the underlying principles, an ability to be reflective and reflexive, a belief in and

passion for the research endeavour, for the learning environment, and for the potential long-term benefits for students.

9.2 Limitations of the study

There were a number of factors which impacted on and/or confined the research process, including:

- Limitations of scope as a result of the requirements for doctoral candidature, in terms of time frame for completion, sample and data gathering/analysis;

- Participants limited to *classical* piano students;

- Cohort represented the available students rather than selected on the basis of specific criteria;

- A regional institution cohort is less likely to have had exposure to typical capital city pre-University training experiences; and

- Given that the study involved the development of a new learning and teaching model, the research was primarily confined to the work of one teacher (in this case the current researcher), extended in the latter stages to include a brief episode of another.

Nevertheless while these factors constrained the shape and extent of the study, its size and scope constituted a strength in terms of model development since it involved access to a total cohort of tertiary undergraduate degree students, with both school and institutional support for the project.

9.3 Research outcomes/directions

The outcomes of the study represent a major breakthrough in the area of Higher Education instrumental/vocal teaching and learning, and make several major contributions to the discipline of music in the first decade of the 21st century:

- As far as can be ascertained, this is the first systematic longitudinal study of group teaching at the higher education level;

- The research frame has facilitated a comparative view of one to one teaching which focuses on practices which appear to have negative impacts on student learning e.g., authoritarian role models which militate against constructive student engagement in the learning process;

- The demonstrated significant benefits of a small-group learning environment for student engagement and participation in the learning process appear to create in students habits of mind which accrue over time because they appear to be internalised by the learner;

- The perception that group teaching enables efficiencies of time and money is supported but it must also be recognised that the model makes increased demands on the flexibility and capacity to maintain a focus on learner participation and benefit, rather than teacher exposé of greater knowledge;

- The specific methodologies of the study - analysis of lesson interaction (video data), student evaluations and reflective mechanisms - reveals the benefits of self and peer assessment practices and direct opportunities to develop independent learning skills as a result of a more inclusive learning environment; and

- The framework for deconstructing the musical/linguistic elements of lessons offer strategic tools for both teacher education and professional development.

In essence, the study has not only met the research aims as stated in section 1.6, but has set a research agenda for this area critical to the development of future generations of thinking and independent musicians.

9.4 Implications for further research

The previous section (9.3) highlights significant take home messages from the research but it must be remembered that the study, while global in purpose and methodology, is but an initial study in the area. At the same time, it signals a significant research agenda for the future.

9.4.1 Research

The research outcome gives rise directly to the following questions:

- To what extent can the learning environment be implemented by others or is it creator specific?

- To what extent might its efficacy be confined to a particular stage of musical development?

- How applicable are the strategies at pre-tertiary level?

- If implemented at earlier stages, to what extent might the underlying principles accrue and intensify over time?

- To what extent is its success dependent on the skills and/or personality of teacher/learner?

- What is the optimal group chemistry in order to maximise the efficacy of the group model?

- To what extent does the scope and nature of the sample group impact on the success of implementing the model e.g. urban/rural differences, undergraduate/postgraduate students, experienced group learners, different specialisations e.g. jazz or classical?

- To what extent does the student's level of diagnostic skill impact on the group learning environment?

- To what extent does heterogeneous or homogeneous impact on the nature and efficacy of the learning environment?

- To what extent does gender – both in terms of teacher and students – impact on the learning environment?

- To what extent do such mechanisms as self-reflection, peer review and observation influence the efficacy of the learning environment?

- To what extent does a halo/horns effect accrue from being observed?

The current study has sampled retrospective cross-sectional perspectives on one to one teaching. Since this has inevitable reliance on memory, there is a need to take a prospective cross-sectional view of one to one teaching across the spectrum. A similar study could be adopted in relation to group teaching, provided sufficient exemplars could be found at all levels.

The current research is focussed on a piano learning environment. To what extent would the findings be consistent across other instrument groupings? In addition to the need for various trials of the group method, there is also a demonstrated opportunity to pursue further research in the following areas:

- An investigation of the long-term outcomes of one to one teaching;

- A matched group investigation of student progress and skill development in one to one and in the group models e.g. what is the impact of self (and peer assessment) on the development of critical assessment skills?

- An investigation of the optimal number in the group environment without impacting negatively on an individual's capacity to participate fully;

- An investigation of the relationship between linguistic capacity and constructive participation in the group environment;

- A follow up of the trial sample in order to investigate their profile of practice and teaching;

- The intersection between the teacher personality and the capacity to implement a group teaching strategy wherein the teacher takes a facilitatory role;

- Productivity gains from self-directed practice from one to one and group learners.

While this barely penetrates the surface, the potential for further research is far reaching.

9.4.2 Music curricula

If the goal is to develop students who have attained new levels of independence, greater capacity for self-teaching, and an enhanced awareness of the necessity to establish a career trajectory that relies on self rather than teacher and/or institution, there are obvious implications for the design and delivery of instrumental/vocal curricula at all levels that lead to the following questions:

- How sensitive are current programs to student participation?

- What teaching styles are most suited to the creation of a participatory learning environment for students?

- What is the level of student autonomy implicit in current curricula?

- What might be potential roles for students in the design of curricula?

- What is the nexus between the requirements of the music industry and music curricula?

- To what extent is instrumental teaching a silo within the music learning environment?

- To what extent is the public music examination system used as a *de facto* syllabus by teachers and learners alike?

If answers to even some of these questions were available, many curriculum decisions would be appropriately research-driven.

9.4.3 Teaching practice

The outcomes of the current research pose a number of critical questions for instrumental teachers, regardless of their current *modus operandi*:

- Which characteristics of the various models should be retained in an individual teacher's profile, i.e., what best practice aspects of one to one, master class and group teaching methods should be supported?

- Given that instrumental teaching largely occurs the formal education system, apart from the tertiary level, what appropriate regulatory measures should be implemented to ensure that students and parents have access to a quality assured learning environment?

- Given the reliance of the studio music teaching industry on the public music examination system, what mechanisms are in place to ensure a) that its feedback is constructive to teachers and students, b) that teachers utilise that feedback, and c) there is sufficient continuity in the system for students presenting at one level to utilise the feedback at the next level?

While the current doctoral research by Holmes (2005) will provide some perspectives on these issues, it is clear that further planned and systematic research needs to be undertaken as a matter of national and international urgency.

9.4.4 The profession

Despite advances in some areas, instrumental/vocal teaching and learning tends to obtain as a dinosaur model of instruction, given its heritage and association with the great master performers and teachers. This model has trained performers for orchestra and for solo careers in performance. In 2005, this career path accounts for probably less than four per cent of the output of post-secondary music courses. This means that there

may well be a mismatch in preparatory techniques for approximately 96 per cent of those entering the current music industry. This research has thrown a juggernaut in the face of entrenched conservatism. Rather than rely on the traditions of past centuries, the profession should look to the future and to new and exciting realms of delivery, mechanisms that enable students to attain new levels of independence.

It has required considerable stamina and fortitude to fly in the face of apparent received wisdom. While the outcomes are still open to question and considerable research is obviously still required in the area, the gates have nevertheless been opened, never again to be closed in quite the same way. The challenge remains for further systematic research with neither fear nor favour!