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It is entitled:
A Handbook for Collegiate Studio Teaching: Applying the Seven Principles for Good Practice in Undergraduate Education to Music-Centered Instruction

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Committee Chair: Catharine Carroll, DMA
Ann Porter, PhD
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A Handbook for Collegiate Studio Teaching: Applying the *Seven Principles for Good Practice in Undergraduate Education* to Music-Centered Instruction

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by

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Abstract

The one-on-one atmosphere of collegiate applied-music instruction offers teachers and students a unique opportunity for increasing communication, developing stronger relationships, and cultivating creative learning and teaching methods. An effective model for teaching and learning, the *Seven Principles for Good Practice in Undergraduate Education* by Arthur Chickering and Zelda Gamson state that good teaching employs student-faculty contact, cooperation among students, active learning, prompt feedback, time on task, high expectations, and respect for diverse talents and ways of learning.¹ While the principles have been applied to a variety of disciplines, many of these have encompassed contexts within the larger, traditional classroom. Applying the *Seven Principles* to the more intimate environment of the collegiate applied-music studio—by translating them into a musical context, providing music-specific activities that foster learning, and including assessment tools that measure the validity of these applications—provides enriched opportunities in learning and mentorship for both the student and teacher.

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Acknowledgements

Thank you to my committee members, Dr. Catharine Carroll, Dr. Ann Porter, and Professor Rodney Winther for their support, encouragement, and mentorship. This document is a product of cooperative efforts, which I would not have accomplished without your guidance. Thank you to my friends and family for standing by me every time I decided to further my education! I am blessed to have you in my life. Also thank you to my students—you have taught me more than you will ever know. Most importantly, thank you to my Mom and Dad for never saying, “you can’t,” so that I only thought “I could.” I love you.
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Forward

A fine educator once said, “You must invite students to learn in the same way that you would invite them to dinner.”

Consider this statement for a minute. What goes into preparing a dinner party? Planning a menu, shopping for ingredients, cleaning the house, organizing cooking time, and so on. What if your guest is vegetarian, allergic to eggs, or you begin cooking and the power goes out? Whatever the surprise element is, a good host is ready to make the necessary accommodations. In the same regard, inviting a student to learn requires more than just an invitation. The implication behind that offer should include a passion for sharing knowledge with others, a commitment to developing their individualized ideas and strengths, and a desire to build a relationship based on trust, communication, dedication, and support. The enigma of applied-music instruction in college is such that most applied-music instructors, although masters of their craft, have little to no instruction in the art of teaching. Most collegiate instructors gain teaching insights through “trial and error” and begin working in colleges and universities “never having taught before and never having any formal instruction in how to teach.”

This handbook explores proven teaching strategies, based on the Seven Principles for Good Practice in Undergraduate Education, and applies them to collegiate applied-music instruction with the hope that

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combining effective teaching methods with excellent content knowledge will result in even better teaching and learning. It is for anyone who wants to throw a dinner party, so to speak, but just doesn’t know where to start. Won’t you come to dinner?

The principles first appeared in the following article: Chickering and Gamson, “Seven Principles for Good Practice in Undergraduate Education,” 1.
Introduction

When determining effectiveness in collegiate teaching, command of material and communication are among the most important factors. Pertaining to music, many higher education applied-lesson instructors obtain much of their training in performance, and rarely have any schooling in the craft and practice of teaching. Their understanding of a particular instrument may be exhaustive, but content knowledge is only part of what makes an effective teacher. Outside the domain of music, a wealth of research and methods exist for improving teaching and learning in higher education. One of the most influential and tested of these is the *Seven Principles for Good Practice in Undergraduate Education*, which first appeared in 1987 in an *AAHE Bulletin* article, because it outlines specific criteria for good teaching and learning. The purpose of this handbook is to apply these principles to studio-music instruction to provide a resource for higher education applied-lesson instructors.

John Dewey, a twentieth-century leader of educational development, stated that teachers should, “see themselves not only as transmitters of received knowledge but as professionals attuned to the learning capacities and motivations of their students.” Echoed by many current educators, this concept of teaching and learning further identifies why creating connections to students promotes success in learning. As a response to the demand for better undergraduate education, *Seven Principles for Good Practice in Undergraduate Education* is a model of seven proven strategies for effective teaching. Since their conception, these principles have been

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8 Bennett and Stanberg, “Musicians as Teachers,” 219.


implemented in college campuses nationwide, resulting in high degrees of success.\textsuperscript{11} In this context, the term “practice” refers to learning and teaching; therefore, “good practice” is interchangeable with “good learning” or “good teaching.” Each of these principles, “based on an underlying view of education as active, cooperative, and demanding,”\textsuperscript{12} is meant to be “accessible, understandable, practical, and widely applicable.”\textsuperscript{13} They are as follows:

1. Good practice encourages student-faculty contact
2. Good practice encourages cooperation among students
3. Good practice encourages active learning
4. Good practice gives prompt feedback
5. Good practice emphasizes time on task
6. Good practice communicates high expectations
7. Good practice respects diverse talents and ways of learning\textsuperscript{14}

Designed for use in almost any department at the college level, much of the discourse for the \textit{Seven Principles} remains focused on the traditional classroom environment and the educational institution as a whole. Although primarily intended for large-group instruction and/or interaction, this handbook implements them for use in a more intimate setting: the applied-music studio.

“A large body of evidence exists to support the predictive validity of Chickering and Gamson’s (1987) principles for good practice in undergraduate education. Even in the presence of controls for important confounding influences, various measures of these principles for good practice are significantly and positively linked to desired aspects of

\textsuperscript{11} Chickering and Gamson, \textit{Applying the Seven Principles}, 28–31.

\textsuperscript{12} Ibid., 5.


cognitive and non-cognitive growth during college, and career and personal benefits after college.”\textsuperscript{15}

The one-on-one atmosphere of applied-music instruction presents a unique opportunity for increased communication and relationship development between teacher and student. While classroom teachers change from term to term, the applied-lesson instructor often remains constant and is integrally involved in fostering a student’s musical and instrumental growth. Fully aware of his/her responsibility for teaching content, the instructor must also commit to an active role in the cultivation of positive, collaborative, and creative learning. This handbook has been created for collegiate applied-music instructors, demonstrating that the Seven Principles, originally designed for use in the larger, traditional classroom setting, can be directly applied to the intimate, music-specific environment of the collegiate music studio. By translating the principles for use in a musical context, providing activities that foster “good practice,” and including assessment tools for both the students and applied-music instructor that measure the validity of these applications, a unique opportunity for learning and mentorship will be established.

\textbf{Activity Models}

The Activity Models created for this handbook are entirely original and were designed to supplement the Seven Principles for the application of applied-music instruction. They are mostly specific to teaching within a viola studio, but can easily be modified to accommodate any studio type and size. The suggested activities are limited to two examples per principle and are intended for both immediate and modified use, however the possibilities are endless. The

purpose of the activities is to better incorporate “good practice” into a collegiate music studio by accelerating both teacher and student involvement. Most importantly, they are designed as a springboard for creativity rather than a final solution.

**Assessment Tools**

The assessment tools for this document, entitled *Teacher Reflections* and *Student Reflections*, are designed to evaluate individual behavior and encourage self-analysis in regards to attitude, perception, commitment, progress, and personal growth. They are based on the original *Seven Principle Inventories*, which are assessment surveys for faculty members, institutions, and students. Chickering and Gamson first proposed that, “the most powerful combination is to use the faculty and institutional inventories simultaneously,” equalizing the accountability of the partnership. 16 This holds true for the *Teacher Reflections* and *Student Reflections* as well. Evaluating one’s efforts on a regular basis establishes a “horizontal accountability” rather than a “hierarchal accountability,” wherein the teacher and student are responsible for both individual and collaborative growth. 17 Use the reflection tools in each chapter to reiterate the importance of encouraging positive assessment, both for the student and the teacher.

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Principle One: Good Practice Encourages Student-Faculty Contact

It is no coincidence that the first principle of Chickering’s and Gamson’s *Seven Principles for Good Practice in Undergraduate Education* is identified as student-faculty contact. This is the foundational basis on which all other principles are built. The original presentation of the principles was based on a review of “50 years of research on the way teachers teach and students learn.” Over twenty years have elapsed since then, and even more evidence is available to validate their importance. According to Alexander Astin’s large-scale study, presented in 1993, of what matters to college students, “two environmental factors were by far the most predictive of positive change in college students’ academic development, personal development, and satisfaction…interaction among students and interaction between faculty and students.” The first principle directly relates to Astin’s findings, and explores the benefits in detail.

Chickering and Gamson found that “professors who encourage student contact both in and out of classes enhance student motivation, intellectual commitment, and personal development.” From this we can infer that “good practice,” as it relates to the first principle, means establishing an inviting and safe environment where students feel comfortable in seeking out contact, both in class and out, with their professors. It also suggests that it is the quality of the relationship, not necessarily the quantity of time, that impacts student perceptions and outcomes. In music, the relationship between the student and the applied-music instructor is very delicate due to its one-on-one nature. It is here that the ethic for individual musical practice (not to be

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19 Ibid., 1.


confused with *good practice*), desire to excel at an instrument, and overall attitude for music is nurtured in detail. Also, the close physical proximity of this relationship may require the professor to be more active in initiating contact, as some students are more uncomfortable and shy in a one-on-one setting, as opposed to a large classroom.

In this chapter, there are two activities designed to help the instructor begin creating the open, honest, and comfortable environment necessary to develop the student-faculty relationship. Although they can be modified to accommodate a group class, these activities have been created for the sole purpose of strengthening one-on-one relations. It is important to remember that interactions with students materialize in various forms; whether it be the weekly lesson, an occasional email correspondence, or a meeting over coffee, every moment counts. Learning Community specialists ascertain that relationships can be strengthened by “offering activities that foster hospitality, inclusion, and validation for all members.”²² Some general suggestions include “extended introductions of both students and teachers, opportunities for dialogue and collaborative work, and informal social occasions and excursions.”²³ The first activity, *Getting to Know You* (Example 1.1), incorporates the “extended introduction” concept and can be modified for different ages, class sizes, and personalities. This activity would best be applied to the first meeting of the year. Please see Example 1.1.

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²³ Ibid., 100.
Example 1.1: Getting to Know You

Getting to Know You

Building a relationship with someone is usually difficult at the start. Use this activity as an ice-breaker, in either group class or a private lesson, to make those awkward introductions easier. Take turns selecting questions from the list below, or make up your own, and get to know each other!

Is there a story about where you got your name?
Have you ever lived in another country?
What is your favorite ice cream?
Describe yourself in three words.
What was the last book you read?
When did you begin playing the viola?
If you could meet one famous person, who would it be?
Are you a morning or night person?
What is your favorite TV show?
Do you play any other instruments?
If you could have one super power what would it be?
Are you afraid of heights?
Why did you choose the viola?
Tell me one funny event from your childhood.
What is your favorite kind of music to listen to?
Do you have any pets?
If you could have one totally free day, what would you do?
What is your favorite piece for the viola that you have played?
Where do you see yourself in 5 years?
Name one famous musician you would love to meet.
Name one piece for viola that you want to learn?
What is your favorite part of this city?
If you were deserted on an island and could have three things, what would they be?
What town did you grow up in?

Additional questions:

_____________________________

_____________________________

_____________________________

Simple though it is, this type of non-threatening, conversational introduction to one another can often be the icebreaker necessary to move forward into content instruction. In addition, this is a two-way interview that not only provides the teacher a glimpse into the student’s personality, but also affords the same opportunity to the student.
Beyond the initial stages of introduction, the student-faculty relationship eventually revolves around the content being addressed. The true test of any teacher though, is whether or not they can communicate content in a way that is understandable to the student. Nancy Ambrose King, Professor of Voice at the University of Michigan, believes one characteristic of a successful applied-music professor is flexibility, recognizing that “each student who comes into your office has a different set of needs, skills, musical background, and learning style.”

This is relative to many musical aspects: technique, facility, speed of comprehension, performance ability, retention, theory application, and even practice methods. Since one-on-one time is limited, relational contact, as opposed to musical, can seem difficult to incorporate when so many musical elements require constant attention. With a little creativity, though, student-faculty contact can be cultivated within the context of musical instruction.

*Purposeful Practice* (Example 1.2), the second activity in this chapter, guides both student and teacher through observed practice periods. Similar to the observation deck in an operating room, this activity is meant to allow the student freedom to practice their own way so the teacher can identify both productive and non-productive aspects. Instead of insisting that students practice one particular way, or worse yet, not suggesting any way at all, have an occasional lesson where the teacher just goes about other tasks while the student practices. Although it doesn’t simulate an exact replica of what really happens in a practice room, it does provide an opportunity for the teacher to observe student perceptions of practice techniques. This can be implemented during a lesson, preferably in the beginning of each term, where both prepared and non-prepared music is practiced, as both scenarios are common for the college music student. Please see Example 1.2.

---

Understanding the student’s practice habits can help the teacher develop a more efficient approach to specific learning styles. For the student, this type of interaction demonstrates that their teacher is interested in them beyond the 60-minute lesson. “The most important informal contacts between students and faculty may be those that extend learning…to students’ lives outside of the classroom.”

Example 1.2: Purposeful Practice

Principle 1: Good Practice Encourages Student-Faculty Contact
Activity 2: Purposeful Practice

Purposeful Practice

There is no doubt we all spend hours practicing our craft, but are we practicing efficiently and with purpose? This activity is created to give the teacher an inside view of how students practice. In return, the student will receive practice suggestions based on what was observed.

Note to the teacher: Try to stay out of the way as the student practices. If you can, work on something else, face another direction, or be in an adjoining room if possible. This will hopefully prompt the student to behave as they normally would during practice.

Note to the student: Act normal! Practice as you usually do…you will benefit most from being yourself.

Date: ____________________________________________________________________________
Name: ____________________________________________________________________________

Observation considerations:
- tuning - attention to detail - warm-ups
- repetition - intonation - accuracy
- consistency - attitude - organization

Practice observations: ____________________________________________________________________________
________________________________________________________________________________________
________________________________________________________________________________________

Practice suggestions: ____________________________________________________________________________
________________________________________________________________________________________
________________________________________________________________________________________

---

25 Chickering and Gamson, Applying the Seven Principles, 15.
Teachers and students who engage in “good practice” will reflect on their actions on a regular basis. For the first principle, the Teacher Reflection (Example 1.3) addresses issues such as making oneself accessible to students, providing office hours, being respectful of their opinions and time, and being present for each and every lesson.

Example 1.3: Teacher Reflection

![Teacher Reflection](principle1.png)

Likewise, in the Student Reflection (Example 1.4), issues addressed concern preparation, respect of the teacher’s time, being personally responsible for understanding concepts, and
independently solving problems prior to the next meeting (i.e. choosing bowings and fingerings prior to a lesson). “Looking back…and being able to discern what went well and what could be improved” encourages individual and shared growth, building into the foundation of the student-faculty relationship.  

Example 1.4: Student Reflection

<table>
<thead>
<tr>
<th>Principle 1: Student Reflection: Good Practice Encourages Student-Faculty Contact</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Student Reflection</strong></td>
</tr>
<tr>
<td>On a scale of 1 through 5, where 1 is “not very true” and 5 is “absolutely true,” rate the following statements.</td>
</tr>
<tr>
<td>I am on time for my lessons and come prepared.</td>
</tr>
<tr>
<td>I try to keep focused for the entire lesson.</td>
</tr>
<tr>
<td>I attend as many performances of my teacher as possible and look for opportunities to talk with them outside of class.</td>
</tr>
<tr>
<td>I make sure to ask questions of my teacher if I misunderstand something.</td>
</tr>
<tr>
<td>In order to play an active role in my learning, I ask for feedback if none is offered, or if I feel uncertain of my progress.</td>
</tr>
<tr>
<td>I try to make musical decisions about bowings, phrasing, and fingerings before I arrive at my lesson so that I can discuss them with my teacher.</td>
</tr>
<tr>
<td>I keep track of what was covered in the lesson so that our next meeting will be progressive and productive.</td>
</tr>
</tbody>
</table>

As I reflect on my responses to these statements, areas I could improve include:

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1 Source: Data adapted from Chickering and Gamson, *Student Inventories of Good Practice in Undergraduate Education*, 2.

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Principle Two: Good Practice Encourages Cooperation Among Students

According to Chickering and Gamson, “Good learning, like good work, is collaborative and social, not competitive and isolated.”27 This sounds easy enough to understand, but in applied-music instruction much depends on individual practice, making the integration of cooperative learning sometimes difficult. A current, however not new, approach to cooperative learning environments at the collegiate level is the learning community. As defined by learning community specialists, Barbara Leigh Smith, Jean MacGregor, Roberta S. Matthews and Faith Gabelnick, learning communities are:

“…a variety of curricular approaches that intentionally link or cluster two or more courses, often around an interdisciplinary theme or problem, and enroll a common cohort of students. This represents an intentional restructuring of students’ time, credit, and learning experiences to build community, enhance learning, and foster connections among students, faculty, and disciplines.”28

While applied-music instruction falls outside of the realm of traditional academic courses, where learning communities most often exist, it does link students through a common interest. For instance, in addition to private lessons, an applied-music instructor likely holds a weekly class for everyone in the studio to attend. Whether the class is designed for performance, discussion, or group playing instruction, this is a unique opportunity to encourage cooperation among students. The first activity, Partner Presentations (Example 2.1), engages students in a multi-layered, shared experience: first by having to research and create a project with a partner and second, presenting it to their peers. Once the project is presented, allow time for audience/presenter discussion to encourage feedback and reflection. Most likely only one presentation assignment would be given throughout the year, but it can be modified to work for smaller assignments as well. Please see Example 2.1.

27 Chickering and Gamson, Applying the Seven Principles, 65.

28 Smith, MacGregor, Matthews, and Gabelnick, Learning Communities, 67.
Example 2.1: Partner Presentations

<table>
<thead>
<tr>
<th>Principle 2:</th>
<th>Good Practice Encourages Cooperation Among Students</th>
</tr>
</thead>
<tbody>
<tr>
<td>Activity 1:</td>
<td>Partner Presentations</td>
</tr>
</tbody>
</table>

**Partner Presentations**

With a partner, choose a topic that will be intriguing to both you and your audience. Organize how you will share the research duties, how much time you will need to prepare, when you will meet, and how you both want to share the information you uncovered. Presenting a topic to an audience can take on a variety of forms, so feel free to be creative. See the thinking points below for ideas.

Date: ________________________________ Presentation Date: ________________________________

Partner’s Name: ________________________________ Contact Info: ________________________________

**Thinking Points:** Here are some ideas for presenting a topic to an audience. The possibilities are endless, so ask yourself, “How would I like to learn about something new?”

- Lecture (maybe consider using PowerPoint, handouts, demonstrations)
- Information (combination of performance with speaking points interspersed)
- Magazine/newspaper layout
- Music video
- Audience participation (i.e., if you topic is “bow strokes” you could have a workshop teaching the topic to others)
- Game/talk show (i.e., interview the “artist” you are presenting as a topic)

**Meeting 1 Date / Time:** ________________________________

What to prepare: __________________________________________________________________________

What we accomplished: ______________________________________________________________________

__________________________________________________________________________________________

**Meeting 2 Date / Time:** ________________________________

What to prepare: __________________________________________________________________________

What we accomplished: ______________________________________________________________________

__________________________________________________________________________________________

Not only do activities of this type create a learning community environment, they also adhere to other educational ideology. For example, two principles of the constructivist method state that, “learning is enhanced by involving learners in experiences that involve individual and group knowledge construction” and “learning is enhanced by engaging learners in experiences
reflecting multiple perspectives.” Encouraging students to work together, share what they have learned, and explore their reactions creates a camaraderie amongst the group.

Another opportunity to encourage cooperation among students can be found in the daily routine of private practice. While hours of attention must be committed to one’s instrument, the isolated act of practicing in this way can become monotonous and lonely. The second activity for this principle, Paired Practice (Example 2.2), illustrates how students can learn cooperatively while still achieving their practice goals. They learn to solve problems that arise in the practice setting such as figuring out a difficult rhythm, identifying the most effective fingering for a musical passage, or for string students, even deciding which position to play in for tone color. Students also learn that these are not problems they have to face alone, but that they have studio co-learners available to help them problem-solve. Paired Practice would best be implemented regularly, as working with others will only benefit them in the long-term.

Learner-centered instruction separates learner-encountered problems into two categories: ill-defined and well-defined. “In traditional educational environments, students typically encounter “black and white” problems that we refer to as ‘well-defined.’” In short, well-defined problems have specific, correct answers. In applied-music, especially in the practice room, students encounter ill-defined problems because the problems have no clear-cut answer, as would be the case in real-world situations. Paired Practice can help students solve the ill-defined problems they face on a regular basis. According to Mary E. Huba and Jann E. Freed, “Solving ill-defined problems requires judgment, planning, the use of strategies, and the implementation

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30 Mary E. Huba, and Jann E. Freed. Learner-Centered Assessment on College Campuses: Shifting the Focus from Teaching to Learning (Boston: Allyn and Bacon, 2000), 37.
of previously learned skill repertoires.” Tackling these problems with others, conversing amongst colleagues, and brainstorming all possible solutions will assist in coming to a sound and reasonable conclusion. Utilizing the knowledge and advice of their peers will benefit students not only during their tenure at college, but hopefully in the years to come as well.

**Example 2.2: Paired Practice**

<table>
<thead>
<tr>
<th>Principle 2:</th>
<th>Good Practice Encourages Cooperation Among Students</th>
</tr>
</thead>
<tbody>
<tr>
<td>Activity 2:</td>
<td>Paired Practice</td>
</tr>
</tbody>
</table>

**Paired Practice**

Although individual practice is paramount to becoming a better musician, there are many benefits to practicing with others. Approach your time together as a cooperative learning opportunity and learn from each other. Use the practicing points below to get you started.

- Date: __________________________  Partner’s Name: __________________________
- Contact Info: ____________________
- Our Next Scheduled Practice: ________
- Practicing points: - bowings, - fingerings, - bow strokes
  - intonation, - scales, - articulation
  - bow control, - vibrato, - musical history

**What we worked on:**

- ____________________________
- ____________________________

**How we practiced together:**

- ____________________________
- ____________________________
- ____________________________

**Topics addressed:**

- ____________________________
- ____________________________
- ____________________________

**What we learned:**

- ____________________________
- ____________________________
- ____________________________

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31 Ibid., 203.

32 Ibid., 212–15.
Reflections for incorporating cooperation among students will likely uncover the truth that group work rarely plays a dominant role in collegiate applied-music instruction. More often than not, due to time constraints, cooperative learning is pushed aside. Recall that one of the top two reasons students cite as having a positive impact on their college career is “interaction among students.”33 The *Teacher Reflection* (Example 2.3) explores how cooperation among students can be achieved by encouraging students to get to know one another, partnering the inexperienced student with a more experienced student, and observing lessons. These activities do not require extra effort on the teacher’s part, just a little push in the right direction. Please see Example 2.3.

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33 Smith, Sheppard, Johnson, and Johnson, “Pedagogies of Engagement: Classroom-Based Practices,” 1.
Example 2.3: Teacher Reflection

Principle 2: Teacher Reflection: Good Practice Encourages Cooperation Among Students

Teacher Reflection

On a scale of 1 through 5, where 1 is “not very true” and 5 is “absolutely true,” rate the following statements.

<table>
<thead>
<tr>
<th>Statement</th>
<th>Rating</th>
</tr>
</thead>
<tbody>
<tr>
<td>I encourage students to get to know each other, their interests, and background.</td>
<td>1 2 3 4 5</td>
</tr>
<tr>
<td>I encourage my students to practice together, share repertoire obstacles and solutions, and discuss progress.</td>
<td>1 2 3 4 5</td>
</tr>
<tr>
<td>I ask veteran students to assist new students in understanding degree requirements, campus uses, and community opportunities.</td>
<td>1 2 3 4 5</td>
</tr>
<tr>
<td>I supply materials for students to evaluate peer performance in a positive and supportive manner. (ie. performance class, concerts, etc.)</td>
<td>1 2 3 4 5</td>
</tr>
<tr>
<td>I create team projects within the studio coursework so that students can learn to build relationships with students whose background and viewpoints are different from their own.</td>
<td>1 2 3 4 5</td>
</tr>
<tr>
<td>I encourage students to collaborate with one another to learn a wider variety of repertoire, different perspectives, and musical sensitivity.</td>
<td>1 2 3 4 5</td>
</tr>
<tr>
<td>I encourage occasional peer attendance in lessons for observations of both my teaching and student learning.</td>
<td>1 2 3 4 5</td>
</tr>
</tbody>
</table>

As I reflect on my responses to these statements, areas I could improve include:

---

1 Source: Data adapted from Chickering, Gamson, and Bassi, Faculty and Institutional Inventories of Good Practice in Undergraduate Education, 5.

For the Student Reflection (Example 2.4), this principle is achieved individually. The culture of a collegiate applied-music studio is as unique as the individuals within the group. With a distinctive personality, each studio class is different. It is important to recognize that there will be significant differences between each student’s perceptions of how they should interact with one another. Some students will have experienced large studios of one instrument, others might be from a smaller college where all instrumentalists gather on a regular basis for class, and many
will have no expectation at all. The reflection statements are geared to encourage a variety of studio participants, no matter what their background, in areas such as getting to know one another, offering support to fellow students, offering positive feedback when called for, and recognizing the benefits of different musical or personal experiences and performance levels.

**Example 2.4: Student Reflection**

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**Student Reflection**

On a scale of 1 through 5, where 1 is “not very true” and 5 is “absolutely true,” rate the following statements.

- I make every effort to get to know my studio mates.  
  1 2 3 4 5

- I ask fellow studio members to practice with me.  
  1 2 3 4 5

- I make myself available to help other students if they ask for advice, tutoring, or any other musical assistance.  
  1 2 3 4 5

- I praise other students when they have accomplished something. (i.e. performed in class, took an audition, participated in a competition, etc.)  
  1 2 3 4 5

- I try to discuss musical ideas, repertoire options, and current music topics with fellow students.  
  1 2 3 4 5

- I try to keep in mind that I may not have the same background or viewpoint as my fellow studio mates, but their opinions are just as valid as mine.  
  1 2 3 4 5

As I reflect on my responses to these statements, areas I could improve include:

---

1 Source: Data adapted from Chickering and Gamson, Student Inventories of Good Practice in Undergraduate Education, 3.
Principle Three: Good Practice Encourages Active Learning

Many refer to the passive approach to teaching, where the misconception that “teaching is a focus on what the teacher does rather than on what the students are supposed to learn,” as the “transmission model.” The opposite of this is interactive, engaging, and stimulating teaching for the sake of enthusiastic learning. Music is in no way exempt from the “transmission model.” Years of tradition in music instruction, often passed down from apprentice/master models from the world over, still exist today. As a performer, lineage provides a musically unique identity, but it does not indicate students are experiencing active learning. So what is active learning? Susan Rickey Hatfield sums up “active learning” as stimulating students “to think about how as well as what they are learning and to increasingly take responsibility for their own education.” It seems safe to assume, then, that active learning is cultivated through active teaching.

A study presented by Alexander Astin in his 1993 book, *What Matters In College: Four Critical Years Revisited*, noted in the article “Pedagogies of Engagement: Classroom-Based Practices,” determined that how faculty deliver curriculum is arguably more important than the curriculum itself. In other words, the ability to communicate to students may separate the decent teachers from the dynamic ones. One characteristic of successful applied-music teaching, as identified by Nancy Ambrose King, Professor of Voice at the University of Michigan, is “the continuing effort towards finding new and better ways of communicating the technical tools necessary for skill-building and growth of the student-musician. The teacher must be vigilant in

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36 Smith, Sheppard, Johnson, and Johnson, “Pedagogies of Engagement: Classroom-Based Practices,” 2.
assessing whether his/her ideas are being communicated in a clear way to the student.\(^{37}\) This is just one of many ways to support an energized environment for active learning in an applied-music studio. Other characteristics cited are flexibility towards learning styles and skill levels, the ability to create positive and healthy dialogues with each student, the ability to nurture students in a supportive manner both musically and personally, and the ability to be “present” with each student during lessons.\(^{38}\)

As stated earlier, active learning involves getting students to recognize that they, along with their professors, are responsible for their education. In addition, it is about maintaining attitudes, of both students and faculty, which insist on effective, exploratory, and passionate learning. Chickering and Gamson suggest that multiple dimensions of active learning exist: writing, discussion, peer teaching, research, internships, and community experience.\(^{39}\) For the sake of this handbook, these dimensions will be organized into two broad categories: academic experience and professional development experience. Students gain fair amounts of academic experience in their core classes. Nonetheless, the applied-music studio can offer a similar experience within a concentrated area. Incorporating the academic elements in a studio gives music students a chance to explore topics they are genuinely interested in, express their musical opinions away from their instrument, and consider cross-curricular connections.

The idea of incorporating active learning without the use of performance can be daunting for some instructors. The first activity presented in this chapter, \textit{Writing About Music} (Example 3.1), is designed to teach students how to verbalize thoughts about music. Each studio member is


\(^{38}\) Ibid., 138–39.

\(^{39}\) Hatfield, \textit{Improving Undergraduate Education}, 40.
to develop a personalized writing project, based on a topic of his or her choice, with the possibility for discussion or presentation/peer teaching. Based on the “academic experience” category, *Writing About Music* targets all four elements: writing, discussion, peer teaching, and research. Most likely this activity would be used once per school year, but can be modified for independent use as needed.

**Example 3.1: Writing About Music**

```
Principle 3: Good Practice Encourages Active Learning
Activity 1: Writing About Music

<table>
<thead>
<tr>
<th>Writing About Music</th>
</tr>
</thead>
<tbody>
<tr>
<td>Have you ever considered writing an article for publication in a strings or music journal, presentation at a conference, or maybe to be used for future graduate school writing samples? Choose a topic related to the viola that interests you, research it, and organize your findings. Keep your intended purpose and audience in mind as you work.</td>
</tr>
<tr>
<td><em>Note: Active learning means going beyond the classroom assignment. After everyone has completed their writing project, consider presenting them in class to gain experience in peer teaching, or open the topics up for group discussion.</em></td>
</tr>
</tbody>
</table>

**Topic:** ____________________________ **Date Due:** ____________________________

**Intended Purpose:** ____________________________

**Intended Audience:** ____________________________

**Thinking Points:**

- Journal submission
- Lecture recital
- Program notes
- Conference presentation
- Graduate school writing sample

**Thinking Points for “intended purpose”:**

- College viola music majors
- High school violists
- Children
- Music hobbyists
- Potential employers
- College professors

**Thinking Points for “audience”:**

- The Suzuki Method
- Bowing techniques
- Viola ensemble repertoire
- Recording review of a particular artist
- The history of the viola concerto
- Different editions of the Bach solo suites
```
The second category related to active learning is professional development experience. In music, preparation for and exposure to real-world activities is not only a must, but for string players, somewhat easy to create. Whether students form a performing ensemble available for hire, teach private lessons at a local community music school, perform with regional symphonies, or engage in community outreach on a regular basis, this is all relevant professional development experience. College is the perfect place for students to begin applying what they have learned to real life situations.40 As their mentor, applied-music instructors can facilitate professional development experience by encouraging off-campus work, seeking out positions for students who are ready for these engagements, and helping students recognize where they would excel in this category.

The second activity, Professional Development (Example 3.2), helps students brainstorm about the many ways they can engage in professional development opportunities. To get this discussion off to a good start, the teacher could share with students some past experiences. This activity can be modified to explore various avenues such as career paths, immediate job opportunities, and community outreach ideas. As this is an important element to understanding community involvement and outreach, use this activity often to learn what students are actively engaging in outside of the studio. Please see Example 3.2.

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40 Ibid., 41.
Example 3.2: Professional Development

Professional Development

Explore with your students the many ways they can gain professional development experience. Consider inviting a guest speaker to address some of the ideas that are generated or plan a field trip for observation or participation.

Thinking Points:
- wedding/event gig coordinator/performer
- organize and perform in outreach concerts (in schools, nursing homes, churches, etc.)
- private lesson teacher
- play with local regional symphonies

List three things you believe would fall into the category “professional development”:
1.
2.
3.

List what you have done that is “professional development” related:


List what you would like to do that is “professional development” related:


The teacher and student reflections for the third principle address both academic experience and professional development experience in the same manner as found in the activities. The Teacher Reflection (Example 3.3) utilizes statements assessing the degree to which the student’s autonomy is being developed. “Dynamic teachers facilitate by enabling students’ learning; that is, they provide the means and authority for students to take
responsibility for their own learning.\footnote{41} The reflection addresses academic experience such as providing students with individual research topics, opportunities to share knowledge, and an environment in which they are comfortable expressing their opinions. There is one reflection statement about group projects, which is relevant to active learning. However, since other principles address student interactions in more detail, it is not a central tenant of this principle.

**Example 3.3: Teacher Reflection**

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**Principle 3: Teacher Reflection: Good Practice Encourages Active Learning\footnote{Source: Data adapted from Chickering, Gamson, and Balk, \textit{Faculty and Institutional Inventories of Good Practice in Undergraduate Education}, 6.}**

**Teacher Reflection**

On a scale of 1 through 5, where 1 is “not very true” and 5 is “absolutely true,” rate the following statements.

1. I provide my students with opportunities to share research findings such as newly published music, literature, and recordings with fellow students.
   - 1 2 3 4 5

2. I ask students to become familiar with and compare various teaching methods, pedagogies, technique ideologies, and theories.
   - 1 2 3 4 5

3. I encourage students to challenge my ideas, the ideas of other students, or those presented in musical editions especially as they pertain to phrasing, bowings, and musical interpretation.
   - 1 2 3 4 5

4. I explore real-life situations with my students so they may consider career options and better understand what it means to be a working musician.
   - 1 2 3 4 5

5. My students and I arrange field trips, performance activities, and volunteer opportunities to experience together.
   - 1 2 3 4 5

6. I encourage students to pursue independent research in a topic of interest.
   - 1 2 3 4 5

7. I incorporate group projects to be presented in the studio class so that cooperative learning is encouraged.
   - 1 2 3 4 5

As I reflect on my responses to these statements, areas I could improve include:

---

\footnote{41} Rallis and Rossman, \textit{Dynamic Teachers}, 76.
The *Student Reflection* (Example 3.4) for the third principle encourages student awareness for the role they play in their learning. Chickering and Gamson claim that, “Learning is not a spectator sport. Students do not learn much just by sitting in classes listening to teachers, memorizing pre-packaged assignments, and spitting out answers. They must talk about what they are learning, write about it, relate it to past experiences, [and] apply it to their daily lives.”42 This resonates equally as strong with musicians. Many collegiate applied-music teachers come from more traditional instructional models, and are loyal to their particular “school” of teaching. Nonetheless, a responsible teacher offers students a variety of styles and instructional models to choose from rather than a “predetermined system of progression.”43 Enabling students with the freedom to make choices and shape their learning experience is active learning at its best. Please see Example 3.4.

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Example 3.4: Student Reflection

Principle 3: Student Reflection: Good Practice Encourages Active Learning

<table>
<thead>
<tr>
<th>Student Reflection</th>
</tr>
</thead>
<tbody>
<tr>
<td>On a scale of 1 through 5, where 1 is “not very true” and 5 is “absolutely true,” rate the following statements.</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Statement</th>
<th>Rating</th>
</tr>
</thead>
<tbody>
<tr>
<td>I ask questions when I don’t understand something presented by either my teacher or studio mates.</td>
<td>1 2 3 4 5</td>
</tr>
<tr>
<td>I question the material presented to me so that I may understand the information even more thoroughly.</td>
<td>1 2 3 4 5</td>
</tr>
<tr>
<td>I try to relate outside events and activities to what I have learned in studio class especially as it pertains to technique, musical cooperation, and performance practice.</td>
<td>1 2 3 4 5</td>
</tr>
<tr>
<td>I seek real world opportunities to experience learning outside of campus.</td>
<td>1 2 3 4 5</td>
</tr>
<tr>
<td>I regularly assess my preparation and progress.</td>
<td>1 2 3 4 5</td>
</tr>
<tr>
<td>I seek out independent research to provide myself with a more educated background in my current studies.</td>
<td>1 2 3 4 5</td>
</tr>
<tr>
<td>I pay close attention to what my fellow studio mates and teacher share in class so that I may learn from their research and experiences.</td>
<td>1 2 3 4 5</td>
</tr>
</tbody>
</table>

As I reflect on my responses to these statements, areas I could improve include:

---

1 Source: Data adapted from Chickering and Gamson, *Student Inventories of Good Practice in Undergraduate Education*, 4.
Principle Four: Good Practice Gives Prompt Feedback

According to Chickering and Gamson, “the most significant conclusion to be reached from research on innovative teaching methods…is that immediate, corrective, and supportive feedback is central to learning.”44 As a learner, it is imperative that one understands what is expected of them and then, respectively, whether or not they achieved that expectation. Learners must also understand how to receive feedback and use it to improve future performance.45 One of the current teaching practices recognized in colleges today is learner-centered instruction. In this approach, the focus remains on the student’s learning, the learning process, assessment, and feedback. For example, in teacher-centered paradigms, content is often transmitted in a lecture format where students remain mostly passive. This is jokingly referred to as the “spray and pray” mode to teaching where the teachers “spray” information at students and “pray” that they get it! In a learner-centered paradigm, students actively construct knowledge by means of collecting information through research and communication, and synthesizing material through critical thinking and problem solving.46 In this scenario, the opportunity is presented for students to learn how to learn and begin to have agency in their own learning. In addition to acquiring knowledge of a specific topic, students are gaining skills in critical thinking, reasoning, problem solving, behavior modification, multi-tasking, and self-evaluation. In short, they are becoming engaged learners who recognize that they, not their teacher, are responsible for optimizing learning.

In the applied-music studio, the learner-centered scenario is predominant in that applied-music instruction relies heavily on independent student work. Occasions for the teacher to assess the students’ learning process and then provide feedback are often limited to one or two weekly

44 Chickering and Gamson, Applying the Seven Principles, 19.
45 Huba and Freed, Learner-Centered Assessment on College Campuses, 153.
46 Ibid., 5.
encounters. This can seem a hindrance when considering the magnitude of the material students must learn. Solutions for this require that teachers have a detailed plan for the student regarding expectations, self-evaluations, and progress reports. One suggestion from Colleen M. Conway and Thomas M. Hodgman, authors of *Teaching Music in Higher Education*, is to provide, in addition to a detailed course syllabus, a sequenced repertoire list to incoming students as a textbook for the applied performance course. While students progress at different rates, they should all know the repertoire for their instrument. A list such as this would give the student a broad idea of repertoire expectations. To ensure even further success, the student and teacher should make a plan for the term that would reflect personalized goals and timelines for completion.

Similar to feedback, and also an element of the learner-centered method, is the concept of assessment. An opportune way to evaluate student learning is through “formative assessment.” This informal assessment method to “ascertain what and how well your students are learning” in order to “shape further instruction.” Some of what can be assessed, but could also be formalized, includes: what students know about a topic, how motivated they are to learn, the depth of comprehension, the level of preparation, and the types of problems they might be encountering. Initial steps to incorporate formative assessment could include; an online forum where students can voice their reactions to weekly events, setting aside a few minutes during each studio class for everyone to participate in a round-table discussion on class-related topics, having students anonymously rate their commitment/motivation on a regular basis, and offering

49 Ibid.
50 Ibid.
a suggestion box outside the studio so they may give input as it arises. Allowing them to give input and help shape the studio, through feedback, will likely make them more accountable for their actions within the class and provide a sense of ownership.

The nature of the applied-music studio is such that student accountability is almost equal to that of the teacher’s responsibility. So much of what students are expected to learn is dependent on their own practice, only to receive feedback in small doses during a weekly lesson. With this in mind, *Listening Log* (Example 4.1), can be effective in gathering feedback from either the applied-music teacher or studio classmates, and should be used as often as possible. Please see Example 4.1.
Example 4.1: Listening Log

<table>
<thead>
<tr>
<th>Principle 4</th>
<th>Good Practice Gives Prompt Feedback</th>
</tr>
</thead>
<tbody>
<tr>
<td>Activity 1</td>
<td>Listening Log</td>
</tr>
</tbody>
</table>

**Listening Log**

Getting feedback from a mentor, teacher, or fellow musician can be helpful in more ways than one. When we prepare music ourselves, often times we are unaware of some habits, or even mistakes, that are being made. Take advantage of what the people around you know, their advice, and what they hear.

Listener’s note: Please fashion your comments in a constructive manner. This exercise is designed to encourage the performer and help identify areas needing improvement. Please be clear with you comments. See the example below.

Vague and nondescript comment: “Out of tune”
Clear and concise: “Pay attention to intonation in mm. 6-10, especially the C naturals.”

Date: ____________________  Listener: ____________________

**Piece/activity:**

**Listener’s comments:**

<table>
<thead>
<tr>
<th>Line 1</th>
<th>Line 2</th>
<th>Line 3</th>
</tr>
</thead>
</table>

<table>
<thead>
<tr>
<th>Line 4</th>
<th>Line 5</th>
<th>Line 6</th>
</tr>
</thead>
</table>

<table>
<thead>
<tr>
<th>Line 7</th>
<th>Line 8</th>
</tr>
</thead>
</table>

**My comments:**

<table>
<thead>
<tr>
<th>Line 1</th>
<th>Line 2</th>
<th>Line 3</th>
</tr>
</thead>
</table>

<table>
<thead>
<tr>
<th>Line 4</th>
<th>Line 5</th>
<th>Line 6</th>
</tr>
</thead>
</table>

<table>
<thead>
<tr>
<th>Line 7</th>
<th>Line 8</th>
</tr>
</thead>
</table>

Designed for both one-on-one instruction and group classes, this activity is meant to provide immediate feedback to students after a performance. Prompting constructive criticism from the listener and thoughtful reflection on behalf of the performer, this activity encompasses both feedback and assessment elements of learner-centered instruction. From the perspective of the *Seven Principles*, it addresses the need for providing students “frequent opportunities to
perform...receive suggestions for improvement...and chances to reflect on what they have learned.” Peer critique can often spur learning to the next level.

The second activity, Peer Feedback (Example 4.2), is again designed to offer immediate feedback to students, but also aims to develop thoughtful and effective response strategies for students and/or teachers supplying feedback. Using the thinking points as a tool for formulating specific rather than generic responses, observers learn to give constructive criticism in the moment. This also carries over for students during independent practice as an exercise in self-assessment. If possible, make this activity part of regular performance classes so that feedback becomes an integral part of the learning experience. Please see Example 4.2.

Chickering and Gamson, “Seven Principles for Good Practice,” 2.
Example 4.2: Peer Feedback

<table>
<thead>
<tr>
<th>Principle 4:</th>
<th>Good Practice Gives Prompt Feedback</th>
</tr>
</thead>
<tbody>
<tr>
<td>Activity 2:</td>
<td>Peer Feedback</td>
</tr>
</tbody>
</table>

Peer Feedback

Listen to the performance and offer your insights for feedback. Please keep in mind that only positive comments should be used. Consider how you would want to receive feedback from your peers and approach your critique from that perspective.

Thinking Points: Here are a few ideas for areas of feedback:

- stage presence
- technique
- interpretation
- musicality
- intonation
- communication
- collaboration (with pianist, other musicians, etc.)
- projection

Performer: ___________________________ Piece: ___________________________

I felt you were most at ease…

I felt you were most uncomfortable…

One of the elements of your performance that inspired me was…

For next time, you might consider…

I really enjoyed…

If I had to suggest an area for improvement it would be…

Additional comments: ____________________________________________________

__________________________________________________

The Teacher Reflection (Example 4.3) for the fourth principle addresses feedback in the form of quizzes, tests, and homework. Although many applied-music teachers are not required to give tests and quizzes, some form of assessment can keep both student and teacher aware of progress, or a lack thereof. For example, in performance instruction, teachers could consider devoting the first five minutes of each lesson to a scale quiz. This would, for the teacher, verify whether or not students are actually practicing scales. For the student, it provides feedback and
promotes accountability without interfering too aggressively with the lesson time. Another idea would be to have students keep a detailed record of their work. Teaching students to chronicle progress can help them to maximize practice time, manage workloads, and demonstrate commitment. Again, consider reviewing this record during each lesson as a way to engage in conversational feedback.

**Example 4.3: Teacher Reflection**

![Teacher Reflection Table]

*Source: Data adapted from Chickering, Gamson, and Bursi, *Faculty and Institutional Inventories of Good Practice in Undergraduate Education*, 7.*
The *Student Reflection* (Example 4.4) is created to help students account for their own success. With only a few hours per week devoted to performance interaction with peers and teachers it is crucial that music students manage their learning independently. According to Terry Doyle, there are two factors involved in getting students to do more independent work: 1) many students have not been prepared for learning on their own, and 2) it is our responsibility to teach them the skills to do so.\(^5\) For example, one of the reflection statements includes keeping a list of questions for the next lesson. A simple task such as this can save time and develop critical thinking and problem-solving skills. Teachers should also express the importance of respecting and appreciating student feedback. It is challenging to hear judgments and opinions about one’s playing, especially from people who know the instrument and music inside and out. Nonetheless, learning to accept criticism and use it to improve oneself is an invaluable skill. The teacher can model this for students by performing for them and getting feedback, or sharing personal stories of past critiques. The last comment on the *Student Reflection*, which states, “I appreciate feedback from both my professor and my peers and then consciously decide how to act on it,” promotes acceptance of criticism, while ultimately keeping the student in charge of their actions. Please see Example 4.4.

Example 4.4: Student Reflection

Principle 4: Student Reflection: Good Practice Gives Prompt Feedback

<table>
<thead>
<tr>
<th>Student Reflection</th>
</tr>
</thead>
<tbody>
<tr>
<td>On a scale of 1 through 5, where 1 is &quot;not very true&quot; and 5 is &quot;absolutely true,&quot; rate the following statements.</td>
</tr>
</tbody>
</table>

1. I review any feedback I receive from my teacher or fellow students so that I can assess my strengths and weaknesses. 1 2 3 4 5
2. I discuss the feedback with my professor as soon as possible if something is not clear so that I may understand their perspective. 1 2 3 4 5
3. I keep a record of my own practice and study habits so that I may recognize my progress and identify successful or unsuccessful strategies. 1 2 3 4 5
4. I keep a list of questions that arise when practicing or studying so that I may seek advice or assistance from my professor or fellow students. 1 2 3 4 5
5. I try to reflect on what I am learning by discussing it with my professor, fellow students, or even setting aside time to just think about it by myself. 1 2 3 4 5
6. I appreciate feedback from both my professor and my peers and then consciously decide how to act on it. 1 2 3 4 5

As I reflect on my responses to these statements, areas I could improve include:

---

1 Source: Data adapted from Chickering and Gamon, *Student Inventories of Good Practice in Undergraduate Education*, 5.
Principle Five: Good Practice Emphasizes Time On Task

The concept of time on task refers to understanding time management, both for the sake of learning and teaching. As defined by the authors of the *Seven Principles*, students must be taught how to use their time efficiently and effectively, while teachers must learn to set aside realistic amounts of time for teaching material.\(^{53}\) Regardless of what topic or grade one is teaching, the basic principles of effective use of instructional time remain the same. Researchers have found that the nature of instructional time can be divided into four major categories, the fourth of which is considered to be the most directly related to increasing student success. This category is *Academic Learning Time* (ALT), which is the portion of time-on-task learning where students are succeeding at the task in which they are engaged.\(^{54}\) Increasing ALT has also been researched, and some suggestions for improving ALT are as follows:

1. Teachers must consider how they accomplish group organization and management through pre-planning and implementing plans.
2. Teachers must consider how they conduct instructional procedures especially in regards to stating clear objectives and instructions, communicating high expectations, and providing a safe environment for learning.
3. Teachers must consider how they enhance participant learning by recognizing that each student has a different perspective toward learning and time management, and motivation is a key element to encouraging effective use of time.\(^{55}\)

A similar thread to understanding and improving time management is the counterpart of procrastination. One of the traps college students often find themselves in is waiting until the last minute to complete a project, do an assignment, or even practice for a music lesson. Procrastinating happens to everyone due to unexpected conflicts, being overworked, or sometimes just being lazy. Teaching students to prevent this from happening, though, is a skill


\(^{55}\) Ibid., 118–123.
that will contribute to a much higher success rate. Researchers have found that students who stay focused on their goals, self-impose deadlines, and take advantage of support systems have a smaller likelihood of procrastinating than those who do not. Music students are not exempt from this scenario. So many music students, especially performers, tend to let time get away from them when practicing. Although this may not be procrastinating in the traditional sense, if a student is only spending time with one element of practice, a solo for example, then other repertoire is probably being neglected. Discussing goals with students and making an individualized achievement plan is an important step. Doing this on a regular basis will help both the students and the teacher maintain accountability for success. Consider both long- and short-term goals, but in this particular case, it is the short-term goal that must stay in focus. Hoffman and Wallach suggest teaching students to “reschedule your schedule.” This requires identifying a time, place, and manner in which the short-term goal will be accomplished. They also suggest committing to at least 45 minutes of uninterrupted work time before taking a break. Setting students up for success will likely increase their chances of achieving success.

The first activity is designed to accentuate time on task by having students account for their practice time more efficiently. *Practice Management* (Example 5.1) encourages students to identify the musical goal, as defined in the area titled “Today’s Challenge.” In performance, the goal typically presents itself as a troublesome excerpt and usually seems impossible to learn. Depending on the passage, this exercise may address one or multiple musical elements such as technique, rhythm, intonation, and even endurance. Students are encouraged to isolate the problem passage, identify how long it takes to play it, and then incorporate it into their routine so

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57 Ibid., 24.
that nothing is neglected during practice. This activity also suggests keeping a written record of what was learned, so that the student may learn from past experiences rather than starting all over again. Also, the student is prompted to recognize “Tommorow’s Challenge” today so that goals are already established for the next working opportunity. This activity is for daily use.

Example 5.1: Practice Management

```
Practice Management

Practice Management is a strategy designed for addressing isolated problems within a budgeted time. Trouble passages and difficult techniques are inevitable, but do not have to consume your practice time. Identify a challenge in the music you are working on, figure out how much time it requires, and then work it into the practice session.

<table>
<thead>
<tr>
<th>Principle 5:</th>
<th>Good Practice Emphasizes Time on Task</th>
</tr>
</thead>
<tbody>
<tr>
<td>Activity 1:</td>
<td>Practice Management</td>
</tr>
</tbody>
</table>

Today’s challenge: 

Minutes/seconds per repetition: 

*This will be different depending on every challenge. For example, if you are only focusing on one measure, it may be 15 seconds per repetition. In that case, you may choose to repeat it 12 times, using only 3 minutes total! You could then come back to that same 3 minute practice at the end of every 20 minutes of practice. In one hour, you will have played through today’s challenge 36 times!

What tips can I give myself or someone else the next time this type of challenge is encountered: 

Tomorrow’s challenge: 
```

The second activity, Mental Practice (Example 5.2), promotes time on task, but in a non-traditional practice method. It is designed to encourage reflection as a supplement to instrumental
practice. While actual physical practice time on an instrument is non-negotiable, setting aside time to reflect on that practice can serve as a supplement for improving time management within the practice session. Terry Doyle, Chief Instructor for Faculty Development at Ferris State University states the following about reflection:

“Reflection is a powerful instrument for students in that it triggers background connections for new information being learned. Reflecting on how the information can be applied, or how it affirms or conflicts with previously held information, promotes deeper understanding and strengthens the connections to knowledge and information already stored in the brain.”

In *Mental Practice*, students are given thinking points to help recall their practice encounter and better “strengthen the connections” both from the previous experience and those to come. Also, similar to Hoffman’s and Wallach’s suggestion to “reschedule your schedule,” *Mental Practice* encourages designating a specific place to engage in this activity for both the sake of relaxation and repetition. Individualized and guided practice such as this can allow students a second or extended opportunity to learn from their experiences so that the next encounter will be even more effective. *Mental Practice* should become routine in practice procedures. Please see Example 5.2.

---

Example 5.2: Mental Practice

Principle 5: Good Practice Emphasizes Time on Task
Activity 2: Mental Practice

Mental Practice

Practicing can take on many different forms, and sometimes the best way to practice is without your instrument at all. Find a quiet place where you can relax and think through the music you are working on without actually playing it on your instrument or hearing it on a recording. Visualize yourself performing the music and hear it in your head. Removing the physical elements of practice while maintaining good concentration can be very beneficial.

Date: ____________________________
Piece for mental practiced: ___________________________________________
Time spent: _______________________
Place/setting for relaxation (optional): _______________________________

Thinking Points:
How did you appear onstage?
Do you look relaxed and as if you are enjoying the music?
Are you engaged in the moment?
What does your playing position look like?
Is your posture correct/confident?
Are your bowings/fingerings what you expected/planned?
How would you describe your tone quality?
Are you listening to the pianist and working collaboratively?

Other:
________________________________________
________________________________________

*You may choose to designate a specific place where you regularly participate in mental practice. It might be sitting in a special chair, using the same scented candle each time, being outside with nature sounds in the background, or whatever you prefer. Habitual association is often useful to bring you to a more concentrated mindset.

Although the activities are reflective in nature, the goal is to help students with time management in the area of practice, whereas the Teacher Reflection (Example 5.3) and Student Reflection (Example 5.4) are indicators of whether or not time management is being implemented on a broad level. Statements address assignment deadlines, goal plans, attendance consequences, preparation, and organization. Similar to the suggestions for improving
procrastination, the *Teacher Reflection* is an indicator for how much effort the teacher is making to ensure student success.

**Example 5.3:** Teacher Reflection

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**Principle 5: Teacher Reflection: Good Practice Emphasizes Time on Task**

**Teacher Reflection**

On a scale of 1 through 5, where 1 is “not very true” and 5 is “absolutely true,” rate the following statements.

- I expect my students to complete assignments in a timely manner.  
  1 2 3 4 5

- I clearly communicate to my students the minimum amount of time they should spend preparing for classes and lessons.  
  1 2 3 4 5

- I help students set challenging goals and timelines for success in their own learning.  
  1 2 3 4 5

- I encourage students to rehearse performances (whether instrumental or presentation-based) in advance.  
  1 2 3 4 5

- I regularly reiterate the importance of organization, self-discipline, pacing, and working schedules.  
  1 2 3 4 5

- I explain to my students the consequences of non-attendance.  
  1 2 3 4 5

- I meet with students who are struggling, fall behind, or have taken to poor habits.  
  1 2 3 4 5

As I reflect on my responses to these statements, areas I could improve include:

---

1 Source: Data adapted from Chickering, Gamson, and Bursi, *Faculty and Institutional Inventories of Good Practice in Undergraduate Education,* 8.

---

The *Student Reflection* (Example 5.4) addresses the same concepts, but in regards to student accountability. Again, goals, timelines, and scheduling are present in the statements. In addition, it encourages students to identify areas of weakness and seek help in overcoming them. This is especially important in music as students spend so much time working independently.
Teaching students to be comfortable with asking for assistance is a characteristic that will save them large amounts of time as they continue their musical career.

**Example 5.4: Student Reflection**

### Principle 5: Student Reflection: Good Practice Emphasizes Time on Task

#### Student Reflection

On a scale of 1 through 5, where 1 is “not very true” and 5 is “absolutely true,” rate the following statements.

1. I prepare for lessons in an efficient and accurate manner.  
   - 1 2 3 4 5

2. I make every effort to have bowings, fingerings, phrasings, and dynamics in my music so that lessons are productive.  
   - 1 2 3 4 5

3. I arrange practice performance opportunities before having to present a performance in class.  
   - 1 2 3 4 5

4. I maintain a regular practice schedule to keep up with my instrumental progress and studies.  
   - 1 2 3 4 5

5. I attend classes on a regular basis and, if I must be absent, I find out what I missed from my teacher and studio mates.  
   - 1 2 3 4 5

6. I discuss concerns with my teacher if I feel I am falling behind or am having difficulty understanding something.  
   - 1 2 3 4 5

7. I identify areas where I am weak and seek extra help from fellow classmates or teachers to strengthen them.  
   - 1 2 3 4 5

As I reflect on my responses to these statements, areas I could improve include:

---

1. Source: Data adapted from Chickering and Gamson, *Student Inventories of Good Practice in Undergraduate Education*, 6.
Principle Six: Good Practice Communicates High Expectations

Whether self-imposed or provided by a figure of authority, expectations are what motivate people to pursue a goal. Four critical factors have been identified as needed to raise expectations:

1. Creating a climate conducive to learning that is conveyed both verbally and nonverbally.
2. Providing both affective and cognitive feedback to students.
3. Increasing the pace and amount of learning expected of students.
4. Demanding greater student involvement in the learning process.\(^{59}\)

To begin, creating a great classroom climate is no simple task. Especially at the collegiate level, where so many backgrounds, ages, and learning levels are represented, finding ways to produce this climate can be challenging. In the applied-music studio, the challenge may be that there is no “classroom” where everyone comes together at length with the hopes of generating a sense of community. With only a few hours together each week, music students are tied together by their area of interest rather than by the fact that they are sitting in the same room all day long. Despite this situation, a “climate” is still present at all times. Nancy Ambrose King identifies how to maintain a healthy studio culture: 1) give each student equal attention and time, and 2) emphasize the importance of healthy competition fueled by support rather than arrogance.\(^{60}\) In addition, applied-music teachers can make the most out of the individual time they share with each student. The nonverbal cues that create climate might include beginning the lesson on time and with obvious preparation for each student, not ending the lesson early for personal interests, facial expressions and reactions to student performance or comments, and lack of instruction or


\(^{60}\) Conway and Hodgman, Teaching Music in Higher Education, 140.
suggestions. Verbal cues can include praising a student when they perform well or exceptionally prepare for a lesson, inquiring about their everyday lives or recalling something they told you and addressing it the next time you see them, and positively reflecting on the group as a whole when they are together. These small yet helpful steps are by no means exhaustive, as there are endless ways to create a great studio environment, but serve as a beginning to incorporating a positive and conducive class climate.

As factors regarding feedback and student involvement are addressed in the other Seven Principles, the one needing exploration regards increasing the pace and amount of learning expected of students. In order to motivate students to pursue learning more in a given amount of time, the first activity model, Expectations Record (Example 6.1), is presented. Helping students define short-term goals will not only allow them to see their progress, but assist the teacher as well. Consider having the student work on the goals template alone for the sake of providing time to research and think through their options. Once completed, go over it together to discuss why those specific goals were chosen and decide whether or not modifications must be made. Likely this would be done at the beginning of each term. As an expert in a specialized area, it can be easy for teachers to dictate what students should and should not do whether it be which repertoire to play next, what bowing to use, or how to phrase or interpret music. The role of a teacher, though, is to empower students with the knowledge to make these decisions on their own. In Dynamic Teachers, authors Sharon F. Rallis and Gretchen B. Rossman ascertain that, “Dynamic teachers understand the paradox that to give up the effort to control students is to gain freedom and authority. They direct their efforts toward creating a safe environment in which students may make appropriate choices.”

61 Rallis and Rossman, Dynamic Teachers, 20.
Example 6.1: Expectations Record

The second activity, Action Plan (Example 6.2), is designed to keep better record of the process students are going through in order to achieve a long-term goal. This activity would be best implemented at the beginning of a term or after one goal is completed. For example, if a student gives a recital, do this activity at the very next lesson to encourage continuity of studies and purpose. Along with the feeling of success and relief, there comes the desire to rest as well. Although there is nothing wrong with this, the motivation to maintain and improve at ones craft
must be cultivated, and setting long-term goals can help accomplish this. This activity helps students identify the task, goal, and assumed reward for completion. In addition, it encourages chronicling progress with specific reference to time committed and satisfaction ratings.

**Example 6.2: Action Plan**

```
<table>
<thead>
<tr>
<th>Principle 6:</th>
<th>Activity 2:</th>
</tr>
</thead>
<tbody>
<tr>
<td>Good Practice Communicates High Expectations</td>
<td>Action Plan</td>
</tr>
</tbody>
</table>

**Action Plan**

Keeping track of the final goal is often more difficult than not. Just like any other task in life, working toward a specific goal (i.e., learning a new piece, performing a solo recital, taking an orchestra audition) is accomplished with hard work, good pacing, and an action plan. Identify your task, set a goal, and chart your progress.

The task I am setting out to complete is…

The ultimate goal I am striving for is…

The timeline I am allowing myself is…

I believe the reward I will experience at the end of my efforts is…

Depending on your timeline, your progress may take place over days, weeks, or even months. Adjust the chart accordingly. In addition, gauge how satisfied you are with your daily progress. You might be surprised with the results!

<table>
<thead>
<tr>
<th>Date:</th>
<th>Time Practiced:</th>
<th>What I worked on:</th>
<th>Satisfaction (1/low–10/high):</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
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</tr>
</tbody>
</table>
```

The *Teacher Reflection* (Example 6.3) addresses commitment to both general class expectations and individual expectations. Applied-music instructors have the one-on-one advantage that many core course instructors do not. With this in mind, the impression and
influence that can be made on applied-music students is likely greater as well. The first statement, “I communicate to students that I expect them to work hard in my class as well as in their additional studies,” is most important in that it implies interest in them as a whole, not just as a specified performer. Recognize that the course load in which they are enrolled in is not designed to “fill-time.” These are supplemental courses that will aid them to become even better performers. In addition, the second statement, “I emphasize the importance of setting high standards for themselves,” is another all-inclusive expectation that addresses any area of achievement. Teaching students to expect excellence from themselves—in all that they do—will make them better musicians and better people. Please see Example 6.3.
Example 6.3: Teacher Reflection

Principle 6: Teacher Reflection: Good Practice Communicates High Expectations

Teacher Reflection

On a scale of 1 through 5, where 1 is “not very true” and 5 is “absolutely true,” rate the following statements.

- I communicate to students that I expect them to work hard in my class as well as in their additional studies. 1 2 3 4 5
- I emphasize the importance of setting high standards for themselves. 1 2 3 4 5
- I make clear my expectations in a syllabus at the beginning of each course as well as discuss it orally. 1 2 3 4 5
- I help students set challenging goals for individual learning. 1 2 3 4 5
- I make clear the consequences if work is not completed on time, if lessons are unprepared, and if attitude and commitment become less than acceptable. 1 2 3 4 5
- I suggest additional reading or research tasks if it will benefit a specific topic of study. 1 2 3 4 5
- I publicly call attention to excellent performances, successes, or achievements of my students. 1 2 3 4 5
- I revise my course if the progress or personalities of my students warrants it. 1 2 3 4 5
- I periodically discuss progress with my students so that everyone is aware of how we are doing as a collective whole. 1 2 3 4 5

As I reflect on my responses to these statements, areas I could improve include:

---

1 Source: Data adapted from Chickering, Gamson, and Baressi, Faculty and Institutional Inventories of Good Practice in Undergraduate Education, 9.

The Student Reflection (Example 6.4) considers awareness of student expectations and attitudes toward learning, specifically the desire to learn more than is expected. The reflection statement, “I try to do additional research and reading about music and my instrument...” encourages students to explore their area of study further and without having to be told. Researchers have found that “motivation is optimal when there exists an abundance of payoffs
Moreover, rewards should be both internal and external. In this regard, the external reward might be a grade, but the internal reward should be personal satisfaction of learning something new, completing a task, or achieving a goal.

**Example 6.4: Student Reflection**

<table>
<thead>
<tr>
<th>Principle 6: Student Reflection: Good Practice Communicates High Expectations</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Student Reflection</strong></td>
</tr>
<tr>
<td>On a scale of 1 through 5, where 1 is “not very true” and 5 is “absolutely true,” rate the following statements.</td>
</tr>
<tr>
<td>I set personal goals (long-term and short-term) for learning new repertoire, techniques, and academic topics related to my instrument.</td>
</tr>
<tr>
<td>I try to get clear information about the expectations my instructor has for me.</td>
</tr>
<tr>
<td>I keep an open mind about material related to and not related to my field of study so that I may discover something new about the world around me.</td>
</tr>
<tr>
<td>I try to do additional research and reading about music and my instrument so that I may have a broader understanding of material for my own learning and to share with others.</td>
</tr>
<tr>
<td>I often reflect on what I have learned and the effort I made to achieve the grades I received.</td>
</tr>
<tr>
<td>I always do my very best in class, in lessons, and in my preparation.</td>
</tr>
<tr>
<td>I use as many resources as are available to me in order to do the best work possible.</td>
</tr>
<tr>
<td>As I reflect on my responses to these statements, areas I could improve include:</td>
</tr>
</tbody>
</table>

---

1. Source: Data adapted from Chickering and Gamson, *Student Inventories of Good Practice in Undergraduate Education*, 7.

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63 Ibid.
**Principle Seven: Good Practice Respects Diverse Talents and Ways of Learning**

The final principle could be considered not specific to teaching at all. In other ways it is the very foundation on which effective teaching elements should be built. Similar to the very first principle, *good practice encourages student-faculty contact*, at the core of the seventh principle is the skill of being empathetic. By definition, the word “empathy” refers to the ability to understand and share the feelings of others. Respecting any trait of another person requires utilizing this attribute. As a teacher, learning to empathize with students is one of the best ways to understand how each individual learns and how their “ways of learning” can be improved. Chickering and Gamson state that, “knowledge about learning styles helps faculty to transmit their course content with greater sensitivity to the differences that students bring to the classroom.”64 Learning styles have been explored in-depth by multiple researchers, and can be narrowed down in greater detail, but the following are broad characterizations:

1. Inductive: This is the most common way to learn wherein knowledge is constructed piece by piece so that a “building blocks” foundation is established.
2. Deductive: In this approach, it is assumed that the learner has a background in related material. From the teaching perspective, this can be appealing due to the progressive nature of the material, but it is imperative to remember that what seems obvious and understood by a professor may not be the same for a student.
3. Visual: Making use of visual aids, be it reading, pictures, film, demonstrations, etc.
4. Verbal: Communication is limited to speaking, conversation, and so on.
5. Deep: Students focus on determining the meaning of what they are learning and make connections to what they already know.
6. Shallow: Students focus on learning isolated tasks, often by memorization and imitation.65

Awareness of the different types of learning styles that your students may bring with them to the college applied-music studio will help determine the best way to help them. Also important is teaching students to empathize with learning styles besides their own. The activity *Rethinking*

---

64 Chickering and Gamson, *Applying the Seven Principles*, 21.

Repertoire (Example 7.1) can help students consider alternative learning styles. Musically speaking, the learning styles addressed include approaches such as sight-reading, listening to recordings, study the score, or beginning strictly with working on notes. Engaging students through multiple modes of learning is often the most successful. Use this activity on occasion and most likely in a group setting.

Example 7.1: Rethinking Repertoire

Principle 7: Good Practice Respects Diverse Talents and Ways of Learning
Activity 1: Rethinking Repertoire

Rethinking Repertoire

As musicians, we all learn differently. Some work best by sight-reading through a piece until the basic concepts are understood, while others choose to listen to recordings, study the score, and then begin working on notes. While both ways are acceptable, it is helpful to understand how various approaches to learning music work.

Have a group discussion identifying the different ways everyone approaches learning new music. Choose a new piece that you are not familiar with, learn it in a way that is different from your usual way, and report your findings.

Date: __________________________ Piece: __________________________

My usual approach to learning new music includes...

The approach I am going to use for this particular piece is...

Something I like about this new way of learning is...

Something I dislike about this new way of learning is...

My final thoughts on this new way of practicing are...

---

Ibid., 171.
The concept of *respecting diverse talents* is especially applicable to the music field in that, although students are connected by means of specialization, they each bring with them a background of unique experiences and talents. In considering the string instruction scenario, some students may come from private Suzuki training while others come from group public school instruction; they may have a background in fiddle styles or jazz improvisation; some may be performance bound while others might prefer education. These are all talents and should not be taken lightly. What sets each student apart is what gives them character and purpose. Moreover, teaching students to respect and appreciate their colleagues’ differences will give them insight as to how everyone learns, including themselves. Activity two, *Outside the Box* (Example 7.2), is designed to get students to think creatively and without reservation. Exploration of traditions and approaches outside of one’s own will “facilitate student growth and development of every sphere—academic, social, personal, and vocational.”67 Again, this would be best used in a group setting and likely on occasion. Please see Example 7.2.

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Example 7.2: Outside the Box

```
Principle 7: Good Practice Respects Diverse Talents and Ways of Learning
Activity 2: Outside the Box

Outside the Box

For the most part, much of our experience is based on classical training. This foundation helps us to understand the evolution of our instruments, the repertoire, and the history of Western music. Nonetheless, there is a surplus of non-traditional music, genres, and stylistic ideas that would enhance our understanding of music.

First, brainstorm for non-traditional styles and/or genres. This can be done alone, with a partner, or as a class. Next, come up with some titles of pieces you could read through to get a better idea of what each style exemplifies. Last, identify performers who have explored these genres, listen to recordings if they are available, and share your discoveries.

Thinking Points (styles/genres):
- Fiddle
- Celtic
- Electric
- Improvisational
- Middle Eastern

Additional styles/genres: ____________________________  Pieces to consider: ____________________________  Performers/Recordings: ____________________________
                                                                                         ____________________________
                                                                                         ____________________________
                                                                                         ____________________________

Notes:
                                                                                         ____________________________
                                                                                         ____________________________
                                                                                         ____________________________
```

The reflection statements for the Teacher Reflection (Example 7.3) can be categorized in two ways: 1) exposing students to new styles of learning and non-traditional musical elements, and 2) assessing whether or not attention to individual interests is being implemented. In the applied-music studio, this can be incorporated by tailoring lessons to the individual student and
“understanding that each student who comes into your office has a different set of needs, skills, musical background, and learning style.”\textsuperscript{68}

**Example 7.3: Teacher Reflection**

<table>
<thead>
<tr>
<th>Principle 7: Teacher Reflection: Good Practice Respects Diverse Talents and Ways of Learning</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Teacher Reflection</strong></td>
</tr>
<tr>
<td>On a scale of 1 through 5, where 1 is “not very true” and 5 is “absolutely true,” rate the following statements.</td>
</tr>
<tr>
<td>I encourage students to ask questions when they don’t understand something in their lessons, music, additional coursework, or daily practice.</td>
</tr>
<tr>
<td>I discourage behavior and remarks that are negative and harmful to other students and may embarrass them especially as it pertains to playing ability, a performance, or musical interpretation.</td>
</tr>
<tr>
<td>I try to incorporate diverse teaching activities to reach each student most effectively.</td>
</tr>
<tr>
<td>I select repertoire and study topics that relate to my students’ backgrounds and interests.</td>
</tr>
<tr>
<td>I provide extra material or activities for students who are lacking in essential background knowledge or skills.</td>
</tr>
<tr>
<td>I integrate a variety of topics that deal with under-represented cultures, musical genres, and composers to provide a more well-rounded education for my students.</td>
</tr>
<tr>
<td>I encourage my students to pursue personal areas of interest and, if possible, create an independent study course to accommodate this.</td>
</tr>
<tr>
<td>I try to find out about my students’ learning styles, interests, and backgrounds at the beginning of each course.</td>
</tr>
</tbody>
</table>

As I reflect on my responses to these statements, areas I could improve include:

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\textsuperscript{1} Source: Data adapted from Chickering, Gamson, and Bursi, *Faculty and Institutional Inventories of Good Practice in Undergraduate Education*, 10.

The **Student Reflection** (Example 7.4) helps students keep an open-minded approach to learning and develop sensitivity toward other learning styles and backgrounds. The statements

\textsuperscript{68} Conway and Hodgman, *Teaching Music in Higher Education*, 138.
address assessment regarding whether or not students are being supportive, considerate, and respectful of their peers and professors. Critiquing or assessing another person’s interests, behavior, or interpretations often lead to comments that judge without reason. Regular reflection of this will “benefit learners for the rest of their lives” and “facilitate the effective use of peer evaluation.”

Example: 7.4: Student Reflection

---

**Principle 7: Student Reflection: Good Practice Respects Diverse Talents and Ways of Learning**

**Student Reflection**

On a scale of 1 through 5, where 1 is “not very true” and 5 is “absolutely true,” rate the following statements.

1. I try to make only positive comments to fellow students so as not to embarrass anyone after a performance or presentation.  1 2 3 4 5
2. I try to adjust my learning style so that I benefit from my professor’s teaching style.  1 2 3 4 5
3. I share information about myself, and how I learn most effectively.  1 2 3 4 5
4. I show respect to students with different backgrounds and levels of learning. I recognize that everyone develops at a different rate, especially in musical performance and technique.  1 2 3 4 5
5. I invite learning about new repertoire, under-represented cultures, genres, and composers. I support my professors in their attempts to integrate this into my course of study.  1 2 3 4 5
6. I intervene or tell an authority when I hear offensive and negative remarks or see inappropriate behavior.  1 2 3 4 5
7. I am open to considering ideas that are different from mine whether they are about repertoire, musical genres, bowings, expression, or any other number of musical ideas; I recognize that everyone is entitled to their opinion.  1 2 3 4 5

As I reflect on my responses to these statements, areas I could improve include:

---

1 Source: Data adapted from Chickering and Gamson, *Student Inventories of Good Practice in Undergraduate Education*, 8.

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Conclusion

First published in 1987, the *Seven Principles for Good Practice in Undergraduate Education* are still providing insight to faculty and institutions nation-wide. Applications beyond the original concept have grown in number, and include several unique developments such as the *TLT Flashlight Project*,70 which applies the principles to technology in education, and a program in Student Affairs at the University of Maryland, College Park and Pennsylvania State University which focuses on graduate student engagement.71 Applying the *Seven Principles* to the applied-music studio will hopefully offer a new perspective regarding the challenges and advantages present in the music-specific environment, allowing applied-music teachers the opportunity to improve upon the effectiveness of both learning and teaching within their studios.

Future implementation ideas include expanding the principles for use in elementary and secondary applied-instruction as well as developing a test panel to incorporate the principles and materials within applied-music studios in order to receive feedback for improvement. Regarding how often the activities should be used, those that focus on regular practice—Mental Practice, Practice Management, and Paired Practice—can be implemented as part of the daily or routine practice method. Partner Presentations, Writing About Music, Professional Development, Rethinking Repertoire, and Outside the Box are more likely to be used once per year in the studio class setting, as they are larger projects and require research time. Expectations Record should be a joint effort between teacher and student, and used at the beginning of each year. If the expectations are met before the year is complete, then modify the record to include additional

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goals. *Action Plan*, although an organizational tool for goal setting, is also a daily log for recognizing how the goals are being met, and should be used regularly. *Getting to Know You* is best used during the introductory stages of the year. The last category regards feedback and includes *Purposeful Practice, Listening Log*, and *Peer Feedback*. Although each can be used as often as needed, *Purposeful Practice* is really only needed for incoming students so that the teacher may assess practice methods. *Listening Log* and *Peer Feedback* is useful in any informal performance setting so that students learn to critique and accept criticism in a positive, healthy manner.

The *Student Reflections* and *Teacher Reflections* can be implemented at the end of each term or year, depending on need. These are designed to supplement the traditional evaluations that are usually filled out by students at the end of any term. Although the *Reflection Models* may seem overwhelming and time consuming, they do not warrant use all at the same time. For example, the teacher could choose one principle each term for the studio class to focus on together. In this regard, the activities and reflections would be kept to a minimum, but still offer both the students and teacher an opportunity to expand learning and teaching effectiveness. However, if a particular student were exhibiting loss of overall focus, for example, the teacher could suggest they each do the *Reflection Models* for principle six: *Good Practice Communicates High Expectations* to better identify a solution. Overall, the *Student Reflections* and *Teacher Reflections* are intended for flexible use and should be implemented at the teacher’s discretion.

Through the course of this study, it has been determined that there are many models of effective teaching. Among them is the *Seven Principles for Good Practice in Undergraduate Education*, which offers fair representation of the two most integral parties involved in the learning experience: teacher and student. Regarding applied-music instruction, available models
are both limited and focused on elementary/secondary instruction. This project was created in part because there is a shortage of pedagogical models for the collegiate applied-music studio. This study attempts to provide a workable model to share with others and to utilize in the researcher’s future studio teaching.

Applying the *Seven Principles* to a higher education musical context may provide current and future applied-music teachers with a new perspective on an ageless tradition: teaching applied-music. Expanding the boundaries of musical instruction, wherein content knowledge and the craft of teaching become equally relevant, is both warranted and affirmed due to the current lack of such resources, as well as the advancements being made in teaching/learning models for higher education. The student-teacher relationship fostered within the applied-music setting offers opportunities for tremendous growth, success, and experience. Through the use of *good practice*, both student and teacher have the potential to enrich each other in ways that are positive and lasting, making teaching and learning music in higher education an opportune context for implementing change and improving higher education applied-music instruction.
Bibliography


Cross, K. Patricia. “What Do We Know About Students’ Learning, and How Do We Know It?” *Innovative Higher Education* 23, no. 4 (Summer 1999): 255–70.


Appendix I: Activity Models
**Principle 1:** Good Practice Encourages Student-Faculty Contact

**Activity 1:** Getting to Know You

---

**Getting to Know You**

Building a relationship with someone is usually difficult at the start. Use this activity as an ice-breaker, in either group class or a private lesson, to make those awkward introductions easier. Take turns selecting questions from the list below, or make up your own, and get to know each other!

Is there a story about where you got your name?
Have you ever lived in another country?
What is your favorite ice cream?
Describe yourself in three words.
What was the last book you read?
When did you begin playing the viola?
If you could meet one famous person, who would it be?
Are you a morning or night person?
What is your favorite TV show?
Do you play any other instruments?
If you could have one super power what would it be?
Are you afraid of heights?
Why did you choose the viola?
Tell me one funny event from your childhood.
What is your favorite kind of music to listen to?
Do you have any pets?
If you could have one totally free day, what would you do?
What is your favorite piece for the viola that you have played?
Where do you see yourself in 5 years?
Name one famous musician you would love to meet.
Name one piece for viola that you want to learn?
What is your favorite part of this city?
If you were deserted on an island and could have three things, what would they be?
What town did you grow up in?

**Additional questions:**

______________________________________________________________________________

______________________________________________________________________________

______________________________________________________________________________

______________________________________________________________________________

---

64
Principle 1: Good Practice Encourages Student-Faculty Contact
Activity 2: Purposeful Practice

Purposeful Practice

There is no doubt we all spend hours practicing our craft, but are we practicing efficiently and with purpose? This activity is created to give the teacher an inside view of how students practice. In return, the student will receive practice suggestions based on what was observed.

Note to the teacher: Try to stay out of the way as the student practices. If you can, work on something else, face another direction, or be in an adjoining room if possible. This will hopefully prompt the student to behave as they normally would during practice.

Note to the student: Act normal! Practice as you usually do…you will benefit most from being yourself.

Date: ____________________________  Name: ___________________________________

Observation considerations:
- tuning
- repetition
- consistency
- attention to detail
- intonation
- attitude
- warm-ups
- accuracy
- organization

Practice observations: ____________________________________________________________
_____________________________________________________________________________
_____________________________________________________________________________
_____________________________________________________________________________

Practice suggestions: ____________________________________________________________
_____________________________________________________________________________
_____________________________________________________________________________
_____________________________________________________________________________
Partner Presentations

With a partner, choose a topic that will be intriguing to both you and your audience. Organize how you will share the research duties, how much time you will need to prepare, when you will meet, and how you both want to share the information you uncovered. Presenting a topic to an audience can take on a variety of forms, so feel free to be creative. See the thinking points below for ideas.

Date: ______________________  Presentation Date: ______________________________

Partner’s Name: __________________ Contact Info: _____________________________

Thinking Points: Here are some ideas for presenting a topic to an audience. The possibilities are endless, so ask yourself, “How would I like to learn about something new?”

- lecture (maybe consider using Power Point, handouts, demonstrations)
- informance (combination of performance with speaking points interspersed)
- magazine/newspaper layout
- music video
- audience participation (ie. if you topic is “bow strokes” you could have a workshop teaching the topic to others)
- game/talk show (ie. interview the “artist” you are presenting as a topic)

Meeting 1 Date / Time: ______________________

What to prepare: ____________________________________________________________

What we accomplished: ______________________________________________________

________________________________________________

Meeting 2 Date / Time: ______________________

What to prepare: ____________________________________________________________

What we accomplished: ______________________________________________________

________________________________________________
Principle 2: Good Practice Encourages Cooperation Among Students
Activity 2: Paired Practice

Paired Practice

Although individual practice is paramount to becoming a better musician, there are many benefits to practicing with others. Approach your time together as a cooperative learning opportunity and learn from each other. Use the practicing points below to get you started.

<table>
<thead>
<tr>
<th>Practicing points:</th>
<th>-bowings</th>
<th>-fingerings</th>
<th>-bow strokes</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>-intonation</td>
<td>-scales</td>
<td>-articulation</td>
</tr>
<tr>
<td></td>
<td>-bow control</td>
<td>-vibrato</td>
<td>-musical history</td>
</tr>
</tbody>
</table>

Date: _____________________________  Partner’s Name: _____________________________

Contact Info: _______________________

Our Next Scheduled Practice: _____________________________________________________

What we worked on: _____________________________________________________________
_____________________________________________________________________________
_____________________________________________________________________________

How we practiced together: _____________________________________________________
_____________________________________________________________________________
_____________________________________________________________________________

Topics addressed: ______________________________________________________________
_____________________________________________________________________________
_____________________________________________________________________________

What we learned: ______________________________________________________________
_____________________________________________________________________________
_____________________________________________________________________________
**Principle 3:** Good Practice Encourages Active Learning  
**Activity 1:** Writing About Music

## Writing About Music

Have you ever considered writing an article for publication in a strings or music journal, presentation at a conference, or maybe to be used for future graduate school writing samples? Choose a topic related to the viola that interests you, research it, and organize your findings. Keep your intended purpose and audience in mind as you work.

*Note: Active learning means going beyond the classroom assignment. After everyone has completed their writing project, consider presenting them in class to gain experience in peer teaching, or open the topics up for group discussion.*

<table>
<thead>
<tr>
<th>Topic</th>
<th>Date Due</th>
</tr>
</thead>
</table>

**Intended Purpose:**

**Intended Audience:**

**Thinking Points:**

- **Thinking Points for “intended purpose”:**
  - journal submission
  - lecture recital
  - program notes
  - conference presentation
  - graduate school writing sample

- **Thinking Points for “audience”:**
  - college viola music majors
  - children
  - potential employers
  - high school violists
  - music hobbyists
  - college professors

- **Thinking Points for “topics”:**
  - The Suzuki Method
  - bowing techniques
  - viola ensemble repertoire
  - recording review of a particular artist
  - the history of the viola concerto
  - different editions of the Bach solo suites
Principle 3: Good Practice Encourages Active Learning
Activity 2: Professional Development

**Professional Development**

Explore with your students the many ways they can gain professional development experience. Consider inviting a guest speaker to address some of the ideas that are generated or plan a field trip for observation or participation.

**Thinking Points:**
- wedding/event gig coordinator/performer  
- organize and perform in outreach concerts  
- private lesson teacher  
- play with local regional symphonies  
- organize and perform in outreach concerts (in schools, nursing homes, churches, etc.)

List three things you believe would fall into the category “professional development”:

1. ____________________________  
2. ____________________________  
3. ____________________________

List what you have done that is “professional development” related:

______________________________________________________________________________
______________________________________________________________________________
______________________________________________________________________________
______________________________________________________________________________

List what you would like to do that is “professional development” related:

______________________________________________________________________________
______________________________________________________________________________
______________________________________________________________________________
Principle 4:  Good Practice Gives Prompt Feedback  
Activity 1:  Listening Log

**Listening Log**

Getting feedback from a mentor, teacher, or fellow musician can be helpful in more ways than one. When we prepare music ourselves, often times we are unaware of some habits, or even mistakes, that are being made. Take advantage of what the people around you know, their advice, and what they hear.

Listener’s note: Please fashion your comments in a constructive manner. This exercise is designed to encourage the performer and help identify areas needing improvement. Please be clear with you comments. See the example below.

Vague and nondescript comment: “Out of tune”  
Clear and concise: “Pay attention to intonation in mm. 6-10, especially the C naturals.”

Date: _____________________________  Listener: _____________________

**Piece/activity:** ______________________________________________________

**Listener’s comments:** ________________________________________________

_______________________________________________________________________
_______________________________________________________________________
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_______________________________________________________________________

**My comments:** ______________________________________________________

_______________________________________________________________________
_______________________________________________________________________
_______________________________________________________________________
_______________________________________________________________________
_______________________________________________________________________


Principle 4: Good Practice Gives Prompt Feedback
Activity 2: Peer Feedback

Peer Feedback

Listen to the performance and offer your insights for feedback. Please keep in mind that only positive comments should be used. Consider how you would want to receive feedback from your peers and approach your critique from that perspective.

Thinking Points: Here are a few ideas for areas of feedback:

- stage presence
- musicality
- collaboration (with pianist, other musicians, etc.)
- technique
- intonation
- projection
- interpretation
- communication

Performer: ___________________________       Piece: ___________________________

I felt you were most at ease…

I felt you were most uncomfortable…

One of the elements of your performance that inspired me was…

For next time, you might consider…

I really enjoyed…

If I had to suggest an area for improvement it would be…

Additional comments: ___________________________________________________________

______________________________________________________________________________

______________________________________________________________________________

______________________________________________________________________________

______________________________________________________________________________

______________________________________________________________________________
Practice Management

Practice Management is a strategy designed for addressing isolated problems within a budgeted time. Trouble passages and difficult techniques are inevitable, but do not have to consume your practice time. Identify a challenge in the music you are working on, figure out how much time it requires, and then work it into the practice session.

Today’s challenge: ________________________________________________________
_______________________________________________________________________

Minutes/seconds per repetition: ________________________________

*This will be different depending on every challenge. For example, if you are only focusing on one measure, it may be 15 seconds per repetition. In that case, you may choose to repeat it 12 times, using only 3 minutes total! You could then come back to that same 3 minute practice at the end of every 20 minutes of practice. In one hour, you will have played through today’s challenge 36 times!

What tips can I give myself or someone else the next time this type of challenge is encountered: ________________________________________________________________
_______________________________________________________________________
_______________________________________________________________________

Tomorrow’s challenge: ________________________________________________
_______________________________________________________________________
_______________________________________________________________________

_______________________________________________________________________
Principle 5:  Good Practice Emphasizes Time on Task
Activity 2:  Mental Practice

## Mental Practice

Practicing can take on many different forms, and sometimes the best way to practice is without your instrument at all. Find a quiet place where you can relax and think through the music you are working on without actually playing it on your instrument or hearing it on a recording. Visualize yourself performing the music and hear it in your head. Removing the physical elements of practice while maintaining good concentration can be very beneficial.

Date: ________________________________

Piece for mental practiced: ______________________________________________________

Time spent: ________________________________

Place/setting for relaxation (optional): ______________________________________________

Thinking Points:

How did you appear onstage?
Do you look relaxed and as if you are enjoying the music?
Are you engaged in the moment?
What does your playing position look like?
Is your posture correct/confident?
Are your bowings/fingerings what you expected/planned?
How would you describe your tone quality?
Are you listening to the pianist and working collaboratively?

**Other:**

______________________________________________________________________________

______________________________________________________________________________

______________________________________________________________________________

*You may choose to designate a specific place where you regularly participate in mental practice. It might be sitting in a special chair, using the same scented candle each time, being outside with nature sounds in the background, or whatever you prefer. Habitual association is often useful to bring you to a more concentrated mindset.*
Principle 6: Good Practice Communicates High Expectations
Activity 1: Expectations Record

Expectations Record

Defining goals is a great way to jumpstart your success. Short-term goals may include what you want to accomplish today, tomorrow, or during the immediate quarter/term. Long-term goals are more applicable to the complete school year, the duration of your degree, and longer. Regardless of which you are identifying, remember that these are just roadmaps to your destination. There will be obstacles that change your course, but if you keep focused on your goal, your expectations will be met.

Date: ____________________________ Quarter/Term: ____________________________

Thinking points:

- intonation - historical knowledge - repertoire
- expression - dynamics - posture/body alignment
- rhythm - theory application - time management
- chamber music - performance/stage presence - scales/etudes

- right arm techniques (i.e. bow grip, bowing styles, bow pressure/speed/sounding point)
- left arm techniques (i.e. articulation, shifting, vibrato, harmonics)

Short-Term Goals:

Repertoire I would like to learn includes…

A technique I would like to become more proficient in is…

Something new I hope to learn about is…

I consider my weakest area to be…

I consider my strongest area to be…

Long-Term Goals: ________________________________________________________________

______________________________________________________________________________

______________________________________________________________________________
Principle 6: Good Practice Communicates High Expectations
Activity 2: Action Plan

Action Plan

Keeping track of the final goal is often more difficult than not. Just like any other task in life, working toward a specific goal (i.e. learning a new piece, performing a solo recital, taking an orchestra audition) is accomplished with hard work, good pacing, and an action plan. Identify your task, set a goal, and chart your progress.

The task I am setting out to complete is…

The ultimate goal I am striving for is…

The timeline I am allowing myself is…

I believe the reward I will experience at the end of my efforts is…

Depending on your timeline, your progress may take place over days, weeks, or even months. Adjust the chart accordingly. In addition, gauge how satisfied you are with your daily progress. You might be surprised with the results!

<table>
<thead>
<tr>
<th>Date:</th>
<th>Time Practiced:</th>
<th>What I worked on:</th>
<th>Satisfaction (1/low–10/high):</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
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</tr>
</tbody>
</table>
Rethinking Repertoire

As musicians, we all learn differently. Some work best by sight-reading through a piece until the basic concepts are understood, while others choose to listen to recordings, study the score, and then begin working on notes. While both ways are acceptable, it is helpful to understand how various approaches to learning music work.

Have a group discussion identifying the different ways everyone approaches learning new music. Choose a new piece that you are not familiar with, learn it in a way that is different from your usual way, and report your findings.

Date: ____________________________  Piece: ____________________________

My usual approach to learning new music includes…

The approach I am going to use for this particular piece is…

Something I like about this new way of learning is…

Something I dislike about this new way of learning is…

My final thoughts on this new way of practicing are…

______________________________________________________________________________
______________________________________________________________________________
______________________________________________________________________________
For the most part, much of our experience is based on classical training. This foundation helps us to understand the evolution of our instruments, the repertoire, and the history of Western music. Nonetheless, there is a surplus of non-traditional music, genres, and stylistic ideas that would enhance our understanding of music.

First, brainstorm for non-traditional styles and/or genres. This can be done alone, with a partner, or as a class. Next, come up with some titles of pieces you could read through to get a better idea of what each style exemplifies. Last, identify performers who have explored these genres, listen to recordings if they are available, and share your discoveries.

Thinking Points (styles/genres):

- Fiddle
- Celtic
- Electric
- Improvisational
- Middle Eastern

Additional styles/genres: Pieces to consider: Performers/Recordings:

________________________________________________________________________
________________________________________________________________________
________________________________________________________________________
________________________________________________________________________

Notes:
________________________________________________________________________
________________________________________________________________________
________________________________________________________________________
Appendix II: Reflection Models
**Teacher Reflection**

On a scale of 1 through 5, where 1 is “not very true” and 5 is “absolutely true,” rate the following statements.

<table>
<thead>
<tr>
<th>Statement</th>
<th>Rating</th>
</tr>
</thead>
<tbody>
<tr>
<td>I keep my lesson appointments, start and stop them on time, and reschedule if needed.</td>
<td>1 2 3 4 5</td>
</tr>
<tr>
<td>I keep regular office hours for students to drop by or schedule a visit.</td>
<td>1 2 3 4 5</td>
</tr>
<tr>
<td>I attend as many student events as possible to show my support.</td>
<td>1 2 3 4 5</td>
</tr>
<tr>
<td>I make a point to begin and end lessons with a positive remark, inquiry, or conversation.</td>
<td>1 2 3 4 5</td>
</tr>
<tr>
<td>I encourage my students to participate in making musical decisions.</td>
<td>1 2 3 4 5</td>
</tr>
<tr>
<td>I spend a little time every lesson getting to know about who the student is outside of music. (i.e. how the rest of their classes are going, if they like their roommate, etc.)</td>
<td>1 2 3 4 5</td>
</tr>
<tr>
<td>I keep track of what was covered in the lesson so that our next meeting will be progressive and productive.</td>
<td>1 2 3 4 5</td>
</tr>
</tbody>
</table>

As I reflect on my responses to these statements, areas I could improve include:

____________________________________________________________________________
____________________________________________________________________________
____________________________________________________________________________

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72 Source: Data adapted from Chickering, Gamson, and Barsi, *Faculty and Institutional Inventories of Good Practice in Undergraduate Education*, 4.
**Student Reflection**

On a scale of 1 through 5, where 1 is “not very true” and 5 is “absolutely true,” rate the following statements.

<table>
<thead>
<tr>
<th>Statement</th>
<th>Rating</th>
</tr>
</thead>
<tbody>
<tr>
<td>I am on time for my lessons and come prepared.</td>
<td>1 2 3 4 5</td>
</tr>
<tr>
<td>I try to keep focused for the entire lesson.</td>
<td>1 2 3 4 5</td>
</tr>
<tr>
<td>I attend as many performances of my teacher as possible and look for opportunities to talk with them outside of class.</td>
<td>1 2 3 4 5</td>
</tr>
<tr>
<td>I make sure to ask questions of my teacher if I misunderstand something.</td>
<td>1 2 3 4 5</td>
</tr>
<tr>
<td>In order to play an active role in my learning, I ask for feedback if none is offered, or if I feel uncertain of my progress.</td>
<td>1 2 3 4 5</td>
</tr>
<tr>
<td>I try to make musical decisions about bowings, phrasing, and fingerings before I arrive at my lesson so that I can discuss them with my teacher.</td>
<td>1 2 3 4 5</td>
</tr>
<tr>
<td>I keep track of what was covered in the lesson so that our next meeting will be progressive and productive.</td>
<td>1 2 3 4 5</td>
</tr>
</tbody>
</table>

As I reflect on my responses to these statements, areas I could improve include:

______________________________________________________________________________
______________________________________________________________________________
______________________________________________________________________________

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73 Source: Data adapted from Chickering and Gamson, *Student Inventories of Good Practice in Undergraduate Education*, 2.
Principle 2: Teacher Reflection: Good Practice Encourages Cooperation Among Students

Teacher Reflection

On a scale of 1 through 5, where 1 is “not very true” and 5 is “absolutely true,” rate the following statements.

<table>
<thead>
<tr>
<th>Statement</th>
<th>Rating</th>
</tr>
</thead>
<tbody>
<tr>
<td>I encourage students to get to know each other, their interests, and background.</td>
<td>1 2 3 4 5</td>
</tr>
<tr>
<td>I encourage my students to practice together, share repertoire obstacles and solutions, and discuss progress.</td>
<td>1 2 3 4 5</td>
</tr>
<tr>
<td>I ask veteran students to assist new students in understanding degree requirements, campus uses, and community opportunities.</td>
<td>1 2 3 4 5</td>
</tr>
<tr>
<td>I supply materials for students to evaluate peer performance in a positive and supportive manner. (ie. performance class, concerts, etc.)</td>
<td>1 2 3 4 5</td>
</tr>
<tr>
<td>I create team projects within the studio coursework so that students can learn to build relationships with students whose background and viewpoints are different from their own.</td>
<td>1 2 3 4 5</td>
</tr>
<tr>
<td>I encourage students to collaborate with one another to learn a wider variety of repertoire, different perspectives, and musical sensitivity.</td>
<td>1 2 3 4 5</td>
</tr>
<tr>
<td>I encourage occasional peer attendance in lessons for observations of both my teaching and student learning.</td>
<td>1 2 3 4 5</td>
</tr>
</tbody>
</table>

As I reflect on my responses to these statements, areas I could improve include:

________________________________________________________________________

________________________________________________________________________

________________________________________________________________________

________________________________________________________________________

________________________________________________________________________

74 Source: Data adapted from Chickering, Gamson, and Barsi, *Faculty and Institutional Inventories of Good Practice in Undergraduate Education*, 5.
Principle 2: Student Reflection: Good Practice Encourages Cooperation Among Students

Student Reflection

On a scale of 1 through 5, where 1 is “not very true” and 5 is “absolutely true,” rate the following statements.

I make every effort to get to know my studio mates. 1 2 3 4 5
I ask fellow studio members to practice with me. 1 2 3 4 5
I make myself available to help other students if they ask for advice, tutoring, or any other musical assistance. 1 2 3 4 5
I praise other students when they have accomplished something. (ie. performed in class, took an audition, participated in a competition, etc.) 1 2 3 4 5
I try to discuss musical ideas, repertoire options, and current music topics with fellow students. 1 2 3 4 5
I try to keep in mind that I may not have the same background or viewpoint as my fellow studio mates, but their opinions are just as valid as mine. 1 2 3 4 5

As I reflect on my responses to these statements, areas I could improve include:

______________________________________________________________________________

______________________________________________________________________________

______________________________________________________________________________

______________________________________________________________________________

______________________________________________________________________________

Source: Data adapted from Chickering and Gamson, Student Inventories of Good Practice in Undergraduate Education, 3.
**Principle 3: Teacher Reflection: Good Practice Encourages Active Learning**

**Teacher Reflection**

On a scale of 1 through 5, where 1 is “not very true” and 5 is “absolutely true,” rate the following statements.

<table>
<thead>
<tr>
<th>Statement</th>
<th>Rating 1 2 3 4 5</th>
</tr>
</thead>
<tbody>
<tr>
<td>I provide my students with opportunities to share research findings such as newly published music, literature, and recordings with fellow studio mates.</td>
<td>1 2 3 4 5</td>
</tr>
<tr>
<td>I ask students to become familiar with and compare various teaching methods, pedagogies, technique ideologies, and theories.</td>
<td>1 2 3 4 5</td>
</tr>
<tr>
<td>I encourage students to challenge my ideas, the ideas of other students, or those presented in musical editions especially as they pertain to phrasing, bowings, and musical interpretation.</td>
<td>1 2 3 4 5</td>
</tr>
<tr>
<td>I explore real-life situations with my students so they may consider career options and better understand what it means to be a working musician.</td>
<td>1 2 3 4 5</td>
</tr>
<tr>
<td>My students and I arrange field trips, performance activities, and volunteer opportunities to experience together.</td>
<td>1 2 3 4 5</td>
</tr>
<tr>
<td>I encourage students to pursue independent research in a topic of interest.</td>
<td>1 2 3 4 5</td>
</tr>
<tr>
<td>I incorporate group projects to be presented in the studio class so that cooperative learning is encouraged.</td>
<td>1 2 3 4 5</td>
</tr>
</tbody>
</table>

As I reflect on my responses to these statements, areas I could improve include:

______________________________________________________________________________

______________________________________________________________________________

______________________________________________________________________________

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Source: Data adapted from Chickering, Gamson, and Barsi, *Faculty and Institutional Inventories of Good Practice in Undergraduate Education*, 6.
Principle 3: Student Reflection: Good Practice Encourages Active Learning

**Student Reflection**

On a scale of 1 through 5, where 1 is “not very true” and 5 is “absolutely true,” rate the following statements.

I ask questions when I don’t understand something presented by either my teacher or studio mates. 1 2 3 4 5

I question the material presented to me so that I may understand the information even more thoroughly. 1 2 3 4 5

I try to relate outside events and activities to what I have learned in studio class especially as it pertains to technique, musical cooperation, and performance practice. 1 2 3 4 5

I seek real world opportunities to experience learning outside of campus. 1 2 3 4 5

I regularly assess my preparation and progress. 1 2 3 4 5

I seek out independent research to provide myself with a more educated background in my current studies. 1 2 3 4 5

I pay close attention to what my fellow studio mates and teacher share in class so that I may learn from their research and experiences. 1 2 3 4 5

As I reflect on my responses to these statements, areas I could improve include:

____________________________________________________________________________________

____________________________________________________________________________________

____________________________________________________________________________________

77 Source: Data adapted from Chickering and Gamson, *Student Inventories of Good Practice in Undergraduate Education*, 4.
## Principle 4: Teacher Reflection: Good Practice Gives Prompt Feedback

### Teacher Reflection

On a scale of 1 through 5, where 1 is “not very true” and 5 is “absolutely true,” rate the following statements.

<table>
<thead>
<tr>
<th>Statement</th>
<th>Rating 1</th>
<th>Rating 2</th>
<th>Rating 3</th>
<th>Rating 4</th>
<th>Rating 5</th>
</tr>
</thead>
<tbody>
<tr>
<td>I give both playing and written quizzes as well as homework assignments.</td>
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<tr>
<td>I prepare playing exercises which gives students immediate feedback on</td>
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<tr>
<td>how well they do.</td>
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</tr>
<tr>
<td>I return quizzes, performance evaluations, and papers in a timely manner.</td>
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<tr>
<td>I, along with the student, evaluate progress throughout the term.</td>
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<tr>
<td>I ask students to maintain a record of their personal progress during the</td>
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<tr>
<td>term so they may recall practice methods, identify successful and</td>
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<tr>
<td>unsuccessful strategies, and better assess their development.</td>
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</tr>
<tr>
<td>I discuss both the strengths and weaknesses in student performance</td>
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</tr>
<tr>
<td>habits as well as other forms of student work.</td>
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</tr>
<tr>
<td>I follow up on students who have missed class, an assignment, or a lesson.</td>
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<td></td>
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</tbody>
</table>

As I reflect on my responses to these statements, areas I could improve include:

<table>
<thead>
<tr>
<th>Area to Improve</th>
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<td></td>
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</tbody>
</table>

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78 Source: Data adapted from Chickering, Gamson, and Barsi, *Faculty and Institutional Inventories of Good Practice in Undergraduate Education*, 7.
Principle 4: Student Reflection: Good Practice Gives Prompt Feedback

Student Reflection

On a scale of 1 through 5, where 1 is “not very true” and 5 is “absolutely true,” rate the following statements.

I review any feedback I receive from my teacher or fellow studio mates so that I am assess my strengths and weaknesses. 1 2 3 4 5

I discuss the feedback with my professor as soon as possible if something is not clear so that I may understand their perspective. 1 2 3 4 5

I keep a record of my own practice and study habits so that I may recognize my progress and identify successful or unsuccessful strategies. 1 2 3 4 5

I keep a list of questions that arise when practicing or studying so that I may seek advice or assistance from my professor or fellow students. 1 2 3 4 5

I try to reflect on what I am learning by discussing it with my professor, fellow students, or even setting aside time to just think about it by myself. 1 2 3 4 5

I appreciate feedback from both my professor and my peers and then consciously decide how to act on it. 1 2 3 4 5

As I reflect on my responses to these statements, areas I could improve include:

______________________________________________________________________________

______________________________________________________________________________

______________________________________________________________________________

______________________________________________________________________________

79 Source: Data adapted from Chickering and Gamson, Student Inventories of Good Practice in Undergraduate Education, 5.
**Teacher Reflection**

On a scale of 1 through 5, where 1 is “not very true” and 5 is “absolutely true,” rate the following statements.

<table>
<thead>
<tr>
<th>Statement</th>
<th>Rating</th>
</tr>
</thead>
<tbody>
<tr>
<td>I expect my students to complete assignments in a timely manner.</td>
<td>1 2 3 4 5</td>
</tr>
<tr>
<td>I clearly communicate to my students the minimum amount of time they should spend preparing for classes and lessons.</td>
<td>1 2 3 4 5</td>
</tr>
<tr>
<td>I help students set challenging goals and timelines for success in their own learning.</td>
<td>1 2 3 4 5</td>
</tr>
<tr>
<td>I encourage students to rehearse performances (whether instrumental or presentation-based) in advance.</td>
<td>1 2 3 4 5</td>
</tr>
<tr>
<td>I regularly reiterate the importance of organization, self-discipline, pacing, and working schedules.</td>
<td>1 2 3 4 5</td>
</tr>
<tr>
<td>I explain to my students the consequences of non-attendance.</td>
<td>1 2 3 4 5</td>
</tr>
<tr>
<td>I meet with students who are struggling, fall behind, or have taken to poor habits.</td>
<td>1 2 3 4 5</td>
</tr>
</tbody>
</table>

As I reflect on my responses to these statements, areas I could improve include:

________________________________________________________________________
________________________________________________________________________
________________________________________________________________________
________________________________________________________________________

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80 Source: Data adapted from Chickering, Gamson, and Barsi, *Faculty and Institutional Inventories of Good Practice in Undergraduate Education*, 8.
Principle 5: Student Reflection: Good Practice Emphasizes Time on Task\textsuperscript{81}

**Student Reflection**

On a scale of 1 through 5, where 1 is “not very true” and 5 is “absolutely true,” rate the following statements.

<table>
<thead>
<tr>
<th>Statement</th>
<th>Rating</th>
</tr>
</thead>
<tbody>
<tr>
<td>I prepare for lessons in an efficient and accurate manner.</td>
<td>1 2 3 4 5</td>
</tr>
<tr>
<td>I make every effort to have bowings, fingerings, phrasings, and dynamics in my music so that lessons are productive.</td>
<td>1 2 3 4 5</td>
</tr>
<tr>
<td>I arrange practice performance opportunities before having to present a performance in class.</td>
<td>1 2 3 4 5</td>
</tr>
<tr>
<td>I maintain a regular practice schedule to keep up with my instrumental progress and studies.</td>
<td>1 2 3 4 5</td>
</tr>
<tr>
<td>I attend classes on a regular basis and, if I must be absent, I find out what I missed from my teacher and studio mates.</td>
<td>1 2 3 4 5</td>
</tr>
<tr>
<td>I discuss concerns with my teacher if I feel I am falling behind or am Having difficulty understanding something.</td>
<td>1 2 3 4 5</td>
</tr>
<tr>
<td>I identify areas where I am weak and seek extra help from fellow classmates or teachers to strengthen them.</td>
<td>1 2 3 4 5</td>
</tr>
</tbody>
</table>

As I reflect on my responses to these statements, areas I could improve include:

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______________________________________________________________________________

\textsuperscript{81} Source: Data adapted from Chickering and Gamson, *Student Inventories of Good Practice in Undergraduate Education*, 6.
### Teacher Reflection

On a scale of 1 through 5, where 1 is “not very true” and 5 is “absolutely true,” rate the following statements.

<table>
<thead>
<tr>
<th>Statement</th>
<th>Rating 1 2 3 4 5</th>
</tr>
</thead>
<tbody>
<tr>
<td>I communicate to students that I expect them to work hard in my class as well as in their additional studies.</td>
<td>1 2 3 4 5</td>
</tr>
<tr>
<td>I emphasize the importance of setting high standards for themselves.</td>
<td>1 2 3 4 5</td>
</tr>
<tr>
<td>I make clear my expectations in a syllabus at the beginning of each course as well as discuss it orally.</td>
<td>1 2 3 4 5</td>
</tr>
<tr>
<td>I help students set challenging goals for individual learning.</td>
<td>1 2 3 4 5</td>
</tr>
<tr>
<td>I make clear the consequences if work is not completed on time, if lessons are unprepared, and if attitude and commitment become less than acceptable.</td>
<td>1 2 3 4 5</td>
</tr>
<tr>
<td>I suggest additional reading or research tasks if it will benefit a specific topic of study.</td>
<td>1 2 3 4 5</td>
</tr>
<tr>
<td>I publicly call attention to excellent performances, successes, or achievements of my students.</td>
<td>1 2 3 4 5</td>
</tr>
<tr>
<td>I revise my course if the progress or personalities of my students warrants it.</td>
<td>1 2 3 4 5</td>
</tr>
<tr>
<td>I periodically discuss progress with my students so that everyone is aware of how we are doing as a collective whole.</td>
<td>1 2 3 4 5</td>
</tr>
</tbody>
</table>

As I reflect on my responses to these statements, areas I could improve include:

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__________________________________________________________________________________________

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82 Source: Data adapted from Chickering, Gamson, and Barsi, *Faculty and Institutional Inventories of Good Practice in Undergraduate Education*, 9.
**Student Reflection**

On a scale of 1 through 5, where 1 is “not very true” and 5 is “absolutely true,” rate the following statements.

<table>
<thead>
<tr>
<th>Statement</th>
<th>Rating</th>
</tr>
</thead>
<tbody>
<tr>
<td>I set personal goals (long-term and short-term) for learning new repertoire, techniques, and academic topics related to my instrument.</td>
<td>1 2 3 4 5</td>
</tr>
<tr>
<td>I try to get clear information about the expectations my instructor has for me.</td>
<td>1 2 3 4 5</td>
</tr>
<tr>
<td>I keep an open mind about material related to and not related to my field of study so that I may discover something new about the world around me.</td>
<td>1 2 3 4 5</td>
</tr>
<tr>
<td>I try to do additional research and reading about music and my instrument so that I may have a broader understanding of material for my own learning and to share with others.</td>
<td>1 2 3 4 5</td>
</tr>
<tr>
<td>I often reflect on what I have learned and the effort I made to achieve the grades I received.</td>
<td>1 2 3 4 5</td>
</tr>
<tr>
<td>I always do my very best in class, in lessons, and in my preparation.</td>
<td>1 2 3 4 5</td>
</tr>
<tr>
<td>I use as many resources as are available to me in order to do the best work possible.</td>
<td>1 2 3 4 5</td>
</tr>
</tbody>
</table>

As I reflect on my responses to these statements, areas I could improve include:

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______________________________________________________________________________

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83 Source: Data adapted from Chickering and Gamson, *Student Inventories of Good Practice in Undergraduate Education, 7.*
Principle 7: Teacher Reflection: Good Practice Respects Diverse Talents and Ways of Learning

### Teacher Reflection

On a scale of 1 through 5, where 1 is “not very true” and 5 is “absolutely true,” rate the following statements.

<table>
<thead>
<tr>
<th>Statement</th>
<th>Rating</th>
</tr>
</thead>
<tbody>
<tr>
<td>I encourage students to ask questions when they don’t understand something in their lessons, music, additional coursework, or daily practice.</td>
<td>1 2 3 4 5</td>
</tr>
<tr>
<td>I discourage behavior and remarks that are negative and harmful to other students and may embarrass them especially as it pertains to playing ability, a performance, or musical interpretation.</td>
<td>1 2 3 4 5</td>
</tr>
<tr>
<td>I try to incorporate diverse teaching activities to reach each student most effectively.</td>
<td>1 2 3 4 5</td>
</tr>
<tr>
<td>I select repertoire and study topics that relate to my students’ backgrounds and interests.</td>
<td>1 2 3 4 5</td>
</tr>
<tr>
<td>I provide extra material or activities for students who are lacking in essential background knowledge or skills.</td>
<td>1 2 3 4 5</td>
</tr>
<tr>
<td>I integrate a variety of topics that deal with under-represented cultures, musical genres, and composers to provide a more well-rounded education for my students.</td>
<td>1 2 3 4 5</td>
</tr>
<tr>
<td>I encourage my students to pursue personal areas of interest and, if possible, create an independent study course to accommodate this.</td>
<td>1 2 3 4 5</td>
</tr>
<tr>
<td>I try to find out about my students’ learning styles, interests, and backgrounds at the beginning of each course.</td>
<td>1 2 3 4 5</td>
</tr>
</tbody>
</table>

As I reflect on my responses to these statements, areas I could improve include:

______________________________________________________________________________

______________________________________________________________________________

______________________________________________________________________________

84 Source: Data adapted from Chickering, Gamson, and Barsi, *Faculty and Institutional Inventories of Good Practice in Undergraduate Education*, 10.
Principle 7: Student Reflection: Good Practice Respects Diverse Talents and Ways of Learning

Student Reflection

On a scale of 1 through 5, where 1 is “not very true” and 5 is “absolutely true,” rate the following statements.

I try to make only positive comments to fellow students so as not to embarrass anyone after a performance or presentation. 1 2 3 4 5

I try to adjust my learning style so that I benefit from my professor’s teaching style. 1 2 3 4 5

I share information about myself, and how I learn most effectively. 1 2 3 4 5

I show respect to students with different backgrounds and levels of learning. I recognize that everyone develops at a different rate, especially in musical performance and technique. 1 2 3 4 5

I invite learning about new repertoire, under-represented cultures, genres, and composers. I support my professors in their attempts to integrate this into my course of study. 1 2 3 4 5

I intervene or tell an authority when I hear offensive and negative remarks or see inappropriate behavior. 1 2 3 4 5

I am open to considering ideas that are different from mine whether they are about repertoire, musical genres, bowings, expression, or any other number of musical ideas, I recognize that everyone is entitled to their opinion. 1 2 3 4 5

As I reflect on my responses to these statements, areas I could improve include:

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______________________________________________________________________________

______________________________________________________________________________

Source: Data adapted from Chickering and Gamson, Student Inventories of Good Practice in Undergraduate Education, 8.