THE ROLE OF FORMATIVE FEEDBACK
EXEMPLIFIED IN ONE-TO-ONE PIANO LESSONS:
through feedback levels, feedback types and feedback intentions

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During a piano lesson, whenever feedback is issued, be it on an entire piece or on one measure of the music, it is assumed that some sort of informal assessment had to have taken place prior to the issue of feedback. However, the role of feedback in a piano lesson has not always been the same for the learner and the teacher. In fact, the very nature of this skill-oriented activity encourages the teacher to take on a feedback initiator role. Unfortunately, when that happens, the purpose of feedback and benefits of feedback diminishes. The aim of this study is to explore how focused attention on different types of feedback could improve the quality of feedback in one-to-one piano lessons. This study explores the techniques of analyzing formative feedback through three feedback variables: feedback levels, feedback types and feedback intentions.

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**Keywords**
[feedback, formative feedback, feedback intervention, piano lessons, piano teaching.]
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Appendix I (Consent form)

Appendix II
1 INTRODUCTION

The majority of all feedback activities encompass the nature of assessment and it takes on a leading role of being a ‘crucial component in the change and potential in individual performance’ (Hamond, 2013, p. 33) and for music learning (Welch, 1985).

During a piano lesson, whenever feedback is issued, be it on an entire piece or on one measure of the music, it is assumed that some sort of informal assessment had to have taken place prior to the issue of feedback. However, the role of feedback in a piano lesson has not always been the same for the learner and the teacher. In fact, the very nature of this skill-oriented activity encourages the teacher to take on the role of an *initiator* in feedback. Unfortunately, if that happens all the time, the purpose of feedback and benefits of feedback diminishes. The aim of this study is to explore how focused attention on different types of feedback could improve the quality of feedback in one-to-one piano lessons.

Like many, I started learning piano at a tender age of 4. I had a fairly ‘normal’ musical training consisting of weekly piano lessons in a private music school back in a city in China. I still remember vividly how I was looking forward to get my teacher’s approval to me as a student whenever I cleared all the homework tasks from previous week’s lesson. Of course, the motivation wasn’t entirely free from the fear of not ‘meeting the mark’ during each lesson; my mother does not have musical training, but she was able to know whether I practiced enough after each lesson. A new piece indicates that the old one has passed the teacher’s standard, and instructions to revise the same piece indicates otherwise. Following this process of learning, the next vivid recollections that formed in my mind are flashing images of music passages and myself repeating the same thing until it is finally ‘polished’ or subdued.

When I was young, repetitive practicing was one of the main tools that I used to conquer challenging passages in my practicing. When I received a new piece weekly, all I was concerned about was that I want to get that approval from my teacher (as well as to avoid my mother’s reprimand) and the only way to get there is by practicing. If I get it wrong, I just need to repeat until it’s correct.
Time passes quickly and soon I was ushered into full time music studies where I received high level of training in conservatories with different teachers along the years. Still the notion of practicing and repetition in practicing has never left me. In fact, I was so accustomed to it that it never stood out to me until two years ago when I gave my first piano lesson to a beginner student. The conversation goes something like this:

Me: Why did you make so many mistakes, did you practice the new piece?
Student: yes, I did
Me: How many times did you repeat this passage at home during your practice?
Student: [After brief silence, answers] Why do I need to repeat it more than once?

The question took me by pleasant surprise which I answered “repetition makes things work..”, although a voice within me was telling me that she couldn’t have understood fully what I really meant. The importance of teacher instruction, also known as feedback, became evidently clear to me from that reflective moment on. This whole scenario thus far motivated the topic which I have chosen for this research paper: the role of formative feedback in a one-to-one piano lesson. From a research perspective, literature on formative feedback and feedback in music lessons is not unprecedented.

2 LITERATURE REVIEW

2.1 ASSESSMENT VS. FEEDBACK

In most literature on assessment and feedback, feedback is associated as an outcome of assessment. As such, they focused on the effects of assessment has on feedback, and Wiliam and Black (1998a; 1998b) made ways to improve feedback and learning by re-focusing the purpose of assessment towards formative rather than summative evaluation.

An assessment or feedback is formative if ‘the information is used in some ways to make changes’ and that ‘it shapes the student’s learning’ (Wiliam, 2006, p. 284; see also Scriven, 1967, p. 43; Bloom, 1969, p. 48). Moreover, a formative approach allows students to receive
intermediary results of their learning as well as evaluate the ‘effects of the teacher’s instructions and how it might be improved’ (Iqbal, Kouser & Akhtar Ali, 2014, p. 124). According to Wiliam, short cycle type of formative practices, that permeated teachers’ ‘day to day and minute to minute classroom practices’ (Wiliam, 2006, p.288), are more impactful to student’s learning. Individual piano lessons, which usually lasts within or slightly more than an hour, becomes a conducive environment for implementing and carrying out short cycles of formative assessments.

2.2 FORMATIVE FEEDBACK IN A ONE-TO-ONE PIANO LESSON

In this paper, I implore a departure from the conventional perspectives on assessment - from an explicit activity involving evaluation of students’ performance and acquisition of knowledge, towards being an implicit role as a tool for feedback to take place.

According to an investigation on private lesson setting by Kostka (1984), 56% of the lesson time was spent on student performance, teacher talk encompasses 42% and the remaining 2% towards teacher demonstration. This early study sets an important paradigm for subsequent research on music related education. Consequently, research was made on teachers’ instructional patterns (Jellison & Wolfe, 1987; Yarbrrough & Price, 1989; Price, 1989a), the relationship between teacher, student interaction and students’ performances (Speer 1994, Siebenaler, 1997, Buckner, 1998, Rostvall & West, 2003; Welch et al. 2005; Gaunt, 2011), on verbal and non-verbal feedback (Duke & Henninger, 2002; Hamond, 2013) and more recently on instructional communication (McCroskey, Valencic & Richmond, 2004; Duffy & Healey, 2013; Foletto, 2016) Several pioneer investigations on feedback in piano learning situations have led to interesting results. Amongst them is a study of the effect of teacher – student behavior and lesson progress on students who either persist or drop out of piano lessons. (Costa-Giomi, Patricia & Sasaki, 2005). Apart from concluding that ‘certain behavior observations could help to identify some students at risk of dropping out’, the consideration of feedback effects from students’ perspective becomes a crucial add-on to what formative feedback can achieve to support music learning. (Costa-Giomi, Patricia & Sasaki 2005, p. 245; see also Welch 1985, p.239; Benson & Fung 2005, 68-69).
Moreover, besides being more suitable for one-to-one piano lessons, I chose feedback over assessment for it’s tri-parte process consisting of correction, explanation and repetition. This allow me to focus on the exemplification of formative feedback with each process and their relationship with teacher-student interactions during the lesson. Thus, the main research questions which I hope to answer in this study are:

i. How does observing and analyzing the levels, types and intentions of feedback interventions improve the quality of formative feedback in an individual piano lesson?

ii. What are the connections between feedback level, feedback type and feedback intention?

iii. What effect does formative feedback have on the issue of repetition?

2.3 THE PROBLEM

The frequent instruction to repeat one’s practicing or playing of same passages (different or same way) is definitely a norm in piano lessons of all levels. While the study of negative and positive feedback on student’s performance and learning has been conducted (Duke & Henninger, 2002), the study on its effects interaction with formative feedback is still unprecedented as far as it can be determined. My hypothesis is that repetition, when combined with other aspects of formative feedback, could produce positive outcome and effects on the student’s learning.
3 THEORETICAL FRAMEWORK

3.1 FEEDBACK INTERVENTION AND TASK LEVEL FEEDBACK

Feedback interventions (FIs) are ‘actions taken by an external agent to provide information regarding aspects of one’s task performance’. (Kluger & DeNisi, 1996, p. 255). In order to find out perennial connections between FIs and formative feedback, all FIs issued within the context of a piano lesson will be considered as task level - aimed to provide ‘specific and timely information to the student about a particular response to a problem or task’ (Shute, 2008, p. 154)

In this study, I refer all feedback interventions as feedback and both terms refer to the same meaning defined above which can be used interchangeably in my writing. The stand is similar to what Hewson and Carroll (2016) defined in their study, where they claim that feedback and feedback interventions are considered equal in the light of the role of a supervisor (in this case, a piano teacher) has to give to his subordinates.

3.2 FEEDBACK LEVEL, FEEDBACK INTENTION, FEEDBACK TYPE

In an attempt to survey feedback interactions between teacher and student, the collection of all verbal, non-verbal and task level feedback will be examined with the 4 levels of feedback defined by Hattie and Timperley (2007, p.90). They are feedback on task (FT), feedback on process (FP), feedback on self-regulation (FR) and feedback on self (FS).

Each feedback level is distinctive in their area of feedback and will be pertinent to this current study. The feedback on task (FT) describes comment given to students on the accuracy of their work. Feedback on process (FP) is given to access student’s learning process required for finishing the task. Feedback on self-regulation (FR) aims to improve student’s self-assessment skills and to raise their assurance on future tasks. Feedback on self (FS) are exclusive comments relating to students as a person. Although FS is considered by Hattie and Timperley to be the least effective level amongst the four, the current study revealed that FS, when used
appropriately alongside other feedback levels and types, show support and enhancement to students’ engagement and self-regulatory skills. (Hattie & Timperley 2007, p.90).

Whilst all 4 levels of feedback are common tools for existing feedback research, the usage of these 4 types to study FIs within a one-to-one piano lesson is new and could potentially contribute interesting and useful results for the existing literature on formative feedback in music education.

Subsequently, the feedback types will also be measured against the second feedback variable - Knowledge of correct response (KCR) and Answer until correct (AUC) type. A non-arts related study by Clariana (1990) used the computer based KCR and AUC to investigate its effect on high and low ability learners. In this present study, KCR represents an outcome of a task level feedback which is a combination of both the correction and explanation process. AUC alone represents repetition and in a piano lesson, that means playing until correct or until the teacher has instructed otherwise. Research shows that the young musicians regard repetition as the most essential way to correct mistakes. As such, a proper understanding of why repetition is necessary must be made known every time repetition is required. All KCR and AUC are inductive interpretations that represents students’ expectations of the task at hand in conjunction with the feedback associated with it.

The last feedback variable, named feedback intention, refers to the teacher’s intention behind his or her feedback action. As a teacher, knowing the intended outcome of one’s feedback is crucial in measuring its effectiveness and purpose (Madsen & Duke, 1985, p. 206). In line with the context and role of the teacher in one-to-one piano lessons, I assume two main positions of feedback intentions here namely – Corrective Measure (CM) and Preventive Measure (PM) intentions. In the former, the teacher gives the feedback to correct a mistake that has happened while the latter is issued to prevent or reduce potential mistakes from happening.

In order for formative feedback to be fully effective, a ‘clear criteria for success and learning intention’ (Black & William 2009, p. 4) is necessary so that teachers could establish where learners are in their learning, where they are heading and the steps needed to get there (Ramaprasad, 1983, p.4-5).
4 METHODS

4.1 METHODOLOGICAL APPROACH

In this study, qualitative data were collected consistently over three phases that adopts an action research method. There are three important reasons for doing so: (1) I’m interested to ‘understand, improve and reform.’ (Cohen, Manion, Morrison, 2000, p. 226) through a vigorous process of ‘self-reflective inquiry’ on one’s practice (Carr and Kemmis, 1986, p. 162); (2) My research study incorporates both problem-posing and problem solving; (3) The penultimate objective of this research is to enhance the competencies of all the participants involved (Cohen, Manion, Morrison, 2000, p. 228; Hult & Lennung, 1980, p.241) and rally all other practitioners to ‘increase awareness of their own classroom issues’ (Cohen, Manion, Morrison, 2000, p. 228)

While adopting this research stance, a particular tricky situation arises. Although I’m both a researcher and practitioner myself, I’m not assuming a role of a research participant in this research project. As such, even though the intention calls on the principles and characteristics of an action research, the element of self-inquiry is missing in the data collection. Moreover, during each research phase, there are intermediary interventions in the forms of collaborative dialogical suggestions from me, the researcher, to the research participant.

Therefore, in view of the above-mentioned conditions, a traditional action research method is not possible and I define my overarching approach as a type of ‘hybrid-action research’ method.

4.2 DATA COLLECTION

The three phases of data collection involved qualitative analysis of observation notes taken from 3 young piano students’ individual piano lessons with their teacher. The lesson observations occurred once in each stage, with each lesson being 30 minutes long and audio recorded. After each phase, the audio data will be transcribed and subsequently analysed according to the three feedback variables (feedback level, feedback type and feedback intention) based on a qualitative and interpretative approach on the data. Before the end of each phase,
summarized insights from my analysed observations will be shared and discussed with the teacher participant only and the whole phase repeats again for second and third time. These after-phase sharing are dialogical sessions that provides a platform for researcher and teacher to work collaboratively; the participant teacher and the researcher shares ideas, improvement and suggestions that should be implemented to the next phase of research. Throughout all three phases, my role is primarily an observer and I do not intervene in the teaching activity directly. The informal discussions with the teacher are primarily to ‘facilitate improvements and steer decision making and practice’ (Corey, 1953, p.6) that is vital to the whole research process. As a researcher and practitioner, I’m interested to improve the quality of formative feedback in a one-to-one piano lesson through the observation and study of feedback interventions in live teaching studio situations.

The participant teacher is considered to be the primary feedback initiator for the receiver, the student. Therefore, he assumes the larger role in presenting and bridging this ‘learning gap’. The students follow the John Thompson study materials and this has become over course of time, a regular study material which new pieces are learnt and old pieces are revised. The student’s expectation of the goal for each lesson and for each piece is therefore well established.

Finally, the structure of feedback in a one-to-one piano lesson shall follow that of a three-step teaching unit (Price, 1985, p. 11):

1. The teacher presents information\(^1\);
2. The student responds;
3. The teacher gives the student feedback for the response

\(^1\) The information could be in the form of instruction or feedback
4.3 DATA ANALYSIS

The data from the observed lessons were analysed using a deductive approach through applying the 4 levels of feedback – FT, FS, FR and FP (Hattie & Timperley, 2007). As the analysis unfolded, evidence of inter and intra-exchanges between the feedback variables arise and there was necessity to add an inductive approach to further implore the relationship between interactive feedback elements. Based on the observation data, two other feedback variables were subsequently introduced for inductive reasoning: (1) Feedback type - Knowledge of correct response (KCR) and Answer until correct (AUC) (Clariana, 1990); and (2) Feedback intention – corrective measure (CM) and preventive measure (PM). Based on these feedback variables, the following inductively derived codes in the form of statements were created to classify and qualify the data:

A. Clarity of feedback levels
B. Negative and positive AUCs
C. Effects of feedback interventions on potential self-regulation
D. Effect of ‘silence’ and ‘pauses’ on feedback interventions
E. Interaction between feedback levels

4.4 RESEARCH PARTICIPANTS

The research involved three piano students and one piano teacher. The student participants consist of two boys and one girl, all aged seven years old. All three students studied with the teacher for approximately one year at a beginner level before this research was conducted. The materials used during the lessons are John Thompson Easiest Piano Course Part One and Two.2

The teacher is a full-time piano teacher in a music school in Finland and has 15 years of piano teaching experiences. He encounters some problem as he notices amongst his younger students, that they might be able to do something correctly in class but after returning home and coming back to class the following lesson, the same problem exist. He agrees that the study of his

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feedback to his students might help to locate, diagnose and potentially solve both known and
unknown problems.

As aforementioned, although I’m both a researcher and practitioner myself, I’m not assuming
any roles of a research participant in this research project. Rather, my role in this research study
is of a quiet observer. The advantages to this is that I could state objective observations and not
be influenced by the burdens of teaching decisions or intentions.

4.5 ETHICAL CONSIDERATIONS

The research data is collected based on observation of 9 individual 30 minutes piano lessons
of three student participants and one teacher. The information obtained from the
aforementioned methods is private and confidential and both the interviewee and the research
subjects reserve the rights to seek clarification, withdraw or have any of the observed content
censored at any point during the research process. To ensure that the research subjects
understood of their rights and their roles, two consent forms have been signed, both by the
parent of the participant and the participant’s teacher. All gathered and recorded data shall be
stored in my personal computer and will be subsequently erased after the project has ended.

5 FINDINGS

Detailed qualitative analyses were carried out on nine consecutive observed classes with all the
data classified under each type of feedback levels. Subsequently, a second round of inductive
analyses were made on the categorized data to further qualify information that are pertinent to
this study. Although much of the findings consist of inductive reading from the observed
situation, presented first live and reviewed with recording, a common consensus has been made
with the participant teacher, in which all inductive elements have been discussed and agreed
prior to making the claims from the analytical findings. I will now list down a series of
important findings according to the 5 statement topics mentioned in Chapter 4.3. The full
source of the analysis can be referred to in Appendix II. The quotes used in the analyses are defined as follows:

- L1/L2/L3” refers to Lesson one, two and three respectively
- A, B, C refers to the three different students respectively
- The number accompanying A,B or C refers also to the lesson number (e.g. A1/B1/C1 refers to lesson number one)

5.1 CLARITY OF FEEDBACK LEVELS

Among the 4 types of feedback levels, feedback interventions classified as feedback on task (FT) generated the most contradictions and ambiguity.

Here are two exemplary scenarios with an apparent lack in FT:

[L1B1:6-8]
T (Teacher): Stop, say the rhythm verbally only without playing
[Student says correctly rhythm]
⇒ T: Can you now add the right hand while saying the rhythm?

In the first type, the problem lies at the teacher’s reply (indicated with an arrow) after the student’s response. Instead of giving feedback to the previous task, the teacher moves on to a new task immediately.

[L1B1:16-17]
[After several tries, student manage to get it.]
⇒ T: Ok, let's repeat from beginning of piece now.

The FT in this case was weak. There is no confirmation on right or wrong answer. Moreover, from the student’s perspective, there is no Knowledge of Correct Response (KCR) given to justify the repeat, especially after a seemingly positive FT.
[L1A1:38]

T: **Ok, good**, I will record it down now for you and you have to practice it properly at home and follow my recording ok?

In normal circumstances, an “Ok good” could be passed off as a harmless remark. However, where formative feedback is concerned, it is more beneficial for the student to understand the feedback as a response to his or her performance. A more precise feedback intervention like “Correct” instead of “good” will indicate subtly that the praise is given to the work done and not to the person.

5.2 AUC – NEGATIVE VS. POSITIVE TYPES

During the piano lesson, all instructions related to repetitive playing falls in the category of ‘Answer until Correct’ (AUC) scenario. In the following scenarios, I shall explore how different feedback interventions lead to either negative or positive AUC from the student’s perspective.

[L3B3:13-19]

S: Student plays and read rhythm and is correct.

➔ T: Very well, correct, let’s do it again.

From the teachers’ perspective, repetition after correct playing is automatically understood to reinforce what has been played right before. However, for a young student whom have less years of learning experience, non-justified repetitions could result in a negative AUC experience expectation. In the long term, the repetition process becomes mechanical and interferes with the learning process.


✓ T: Yes, so you should practice until there is no gap between the bars during this coming week. Let’s try again now what you just played, with right hand again.

[Student speaking inaudibly while playing left hand, figuring out notes on his own. Teacher give occasional hints at the side.]
T: Yes, keep going..

⇒ [Student continue to ‘discuss with himself’ while playing rest of left hand notes.]

An example of positive AUC leading towards autonomous learning is shown here with a possible interpretation. For the student, the KCR based on the teacher’s feedback justifies the reason for the repeat and thus give rise to an autonomous learning moment highlighted here.

5.3 POSITIVE, NEGATIVE EFFECTS OF FEEDBACK TYPES AND FEEDBACK INTERVENTIONS ON SELF-REGULATION

Through this study, I have observed that quick feedback interventions could make direct negative impact on self-regulation. In other words, giving prompt FT when students have not finished their attempt on the task limits the space for independence learning. An example took place when the student was asked to play a passage and after the first mistake was made, the teacher intervenes abruptly by suggesting the correct note immediately.

[L2B2: 47-50]
I (T): Ok let’s try to learn this next piece as homework for this week. Can we try?
R (S): [Student reads slowly notes while playing for first time, makes some mistakes]
F (T): G G E E .. [teacher steps in to give correct notes)
⇒ R (S): [Stops playing). I will try again from beginning more carefully, and try not to play wrong notes.

For the student, this may conveniently create an impression that the teacher is overly concerned with playing correct notes, which will become problematic if that becomes the primary objective of playing. This is evident from the student’s response to the teacher’s intervention. Although I was unable to deduce the actual events of how this will affect the student’s practicing at home, I can induce at least from the response that FT, when given too promptly without leaving time for more critical thinking would also affect their ability to self-regulate their own learning. The learning becomes teacher oriented – when the student tries not to make mistake just because he or she sensed that it displeases the teacher. Such characteristics of learning is based on ‘teacher transmission instead of a process whereby students actively
construct their own knowledge and skills’ (Nicol, 2006, p. 200). As a result, it might further sub-consciously affect their future expectations (be it KCR or AUC) over similar instructions and feedback presented by the teacher.

A good example of positive influence of feedback levels on self-regulation is found in [L1C1:70]:

T: Good work, now you know how to play this piece correctly. And you just need to work on it at home.
S: Ok!

This response came after the student completes the task of sight reading the whole piece (with some guidance from the teacher). Unlike the “good” in example L1A1:38, the “good” here underscores both an evaluative function of the task and the whole performance. This is due to the fact that the student has just completed a challenging task that was not given any direct instructions (such as in L1A1:38) thus the positive but seemingly vague FT is in actual fact not ambiguous as it evaluates the whole process with the task at hand.

Following this, the feedback is complemented with a positive remark that stimulates a reflective moment for the student: “Now you know how to” reassures the student that he already understood and is doing it correctly (positive FT). Subsequently, with “you just need to work on it at home” the teacher directed the student’s recognized accomplishment in class to a task that needs to be done independently. Therefore, a good balance of FT and FS (feedback on self) prepares the setting for FR (feedback on self-regulation) and the enthusiastic response from the student confirms this.

5.4 EFFECTS OF SILENCE, PAUSES AND FEEDBACK TYPES

Although feedback occurs most often as verbally, silence and pauses were observed in the study as equally powerful feedback interventions. In both of the occasions when the teacher kept silent, the student was always involved in learning and reading notes. The brief silence gave opportunity for individual engagement and independent learning of which the benefits
towards self-regulation have already been assessed in the previous point. Consequently, the resulting interactions of feedback variables that occurs around this episode of short silence is interesting for this study. Let’s take a closer look at an example:

[L3B3:52-58]

T: Good, so far… and here when you see this sign (natural), it means that you have to play F again without the sharp

⇒ S: Student continue and finishes piece

T: Ok, very well. Now please try again and make sure you remember those places I mentioned just now, the F# and natural.

S: Student repeat from beginning and play slowly until end. Makes some mistakes in between.

T: Teacher keeps silent

⇒ S: Student finish playing piece

T: Good, everything more or less correct, now you have idea how to play and practice this piece. Can you tell me now how many beats is this piece?

Firstly, immediately before and after the silence, the teacher provided positive FT and FS which worked appropriately with the student’s action of completing a task (finishing the piece). Secondly, there was a sequential feedback pattern that alternated between a positive feedback and a subsequent action. It is notable that during the silence, there is no new instructions given so the student automatically entered into AUC mode, waiting for the next instruction. Although the student had to repeat working on the same notes, the positive FT gave the student sufficient approval and confidence during those moments of autonomous learning.

5.5 INTERACTION AT FEEDBACK LEVELS

Through surveying the different feedback interventions with feedback levels, I found certain combination of the feedback types less desirable than others. Amongst them, I noted that contradiction was more common with examples earlier this chapter (L1B1:6-8; L1B1:16-17)
As I compare the interaction between and within the feedback variables, I found underlying conflicts between feedback intentions and feedback levels:

[L1A1:24]

T: Good, can you do it once again?

The above response to a task has a weak FT effect (with a similar example L1B1:16-17 in chapter 5.1) but based on a practical learning situation, it has more consequences than that. Firstly, “good” becomes a passing remark that loses its positive connotation when one has to “do it once again” even though it is good. Moreover, it encourages negative AUC expectation of the student (see Chapter 5.2, L3B3:13-19). Subsequently, based on the teacher’s reasoning that it was a PM (preventive measure) intention for his feedback response, it proves that a “good intention” for student might not end up being equally well received (e.g. negative AUC) because of the use of inefficient feedback.

On the other hand, here is a good example that specific feedback levels (s) could interact with other feedback variables and present clear formative feedback:

[L2C2:75-79]

T: Speak the rhythm as well please when you are playing
[Student plays and speaks rhythm slowly]
T: Not quite, listen to the pulse [Teacher gives correct pulse and tempo by clapping]
[Student follows and teacher support with saying the rhythm of the melody]
T: Ok let’s do once more now without my help.

The above shows an excellent example of a set of clear and well-received feedback intervention and respond. The teacher started with a clear instruction which the student responded as required. Next, the teacher provided an FT to the response and the student received as well a KCR based on the teacher’s physical demonstration. Consequently, the student followed along with the demonstration. It can be assumed that the KCR was well received considering the student’s willing participation without prompting. A second round of KCR was confirmed
when the teacher concluded the mini demonstration with a positive FT. The repetition instruction at the end was also a well justified one being that the reason to repeat “do once more without my help” was clear, and that it was only for once more. Thus, for the student, a positive AUC has been formed; though there could be more repeats if a mistake should be made, there is an unspoken consensus that it was not an instruction intended for trial and error.

6 DISCUSSION

In this chapter, I shall examine and discuss (1) how some of the findings weigh against current and past point of views from other research and (2) new feedback insights based on the findings from this study.

6.1 DIALOGUE WITH EXISTING LITERATURE

The discussion shall proceed from the perspective of how the evidence of learning might have taken place as a result of the action and response of the student or teacher. Consequently, these evidences, together with the context of which it took place in, will be raised for discussion with literature that raised similar interests or issues.

A. Verbal or non-verbal feedback

Based on the study, there are many occasions that feedback and even feedback interaction taking place without verbal communication. This is in line with the reasoning by Duke and Henninger, that the nature of music instruction ‘embodies an ongoing alteration between teacher instructions, feedback and student performance trials.’ (Duke & Henninger 1998, p.484)

Firstly, the study showed that non-verbal feedback is multi-faceted in that it exists in various forms during a piano lesson. The most convenient example would be that from a teacher’s live and recorded demonstration. A conventional understanding of demonstration can be understood as “perfect” or “final” and as a conclusion to a lesson. To most students, this might be an objective or model that they require to follow. When used in such context, it is easily agreeable that approximately only 2% (Kostka 1984) of time should be intended for teacher
demonstration. In actual practice, however, I discovered a few other ways in which demonstration from teacher could be a non-verbal FT as well. (see example L2C2:75-79 from Chapter 5.5). Feedback interaction could also be present in feedback interventions that were silent. Although this worked only at specific times, and briefly, the positive effect towards other feedback variables were apparent (See Chapter 5.2; L3B3: 52-58).

B. Feedback levels on self-regulation

One of the research questions to be answered was what effect formative feedback has on repetition. In this paper I looked at the student’s perception of repetition and called it AUC (Answer-Until-Correct) expectation or experience.

The example L2A2:106-8 describes how potential self-regulation might arise from a positive AUC experience during lesson. A positive AUC could be inductively reinterpreted for the student that the goal is near. This supports Kluger and DeNisi’s idea that students may therefore ‘develop effective error detection skills which lead to their own self feedback aimed at reaching the goal’ (Kluger & DeNisi’s, 1996, p. 260) when the goal is near.

In a study on approval and disapproval in music, Madsen and Duke’s claims that approval feedback is more well received by younger students as compared to the older ones (Madsen and Duke 1985, p. 207) readily supported the FS scenario in L1C1:70. At the same time, it challenges Hattie and Timperley’s claim that Feedback on Self (FS) or praise ‘may be counterproductive and have negative consequences on students’ self-evaluations’ (Hattie and Timperley, 2007, p.97). Instead, I saw that the positive FR can be achieved as long as feedback levels agree with the student’s expected feedback type. The summarised observation of unjustified repetition leading towards negative AUC

"Children should never be directed in a rehearsal to ‘sing it again without a specific focus. Repetition without reason accomplished nothing. (Choksy, 1981, p. 142).
6.2 INTERACTION BETWEEN FEEDBACK VARIABLES

Figure 1 describes the triangular relationship between student, teacher interaction and feedback variables during the lesson. On each end of the triangle is a feedback variable. The left side belongs to the students’ sphere of receiving while the right belongs to that of the teacher. The arrows moving up represents the information that is communicated (e.g. response, feedback, instructions, inquiry, etc.); and they move towards the top which belongs to the feedback level. At the top point then represents the meeting point of both person’s information; this is also the viewpoint from the observer’s perspective and where the information is being classified by its levels. After the information has met, it crosses over to the intended party. This process is then repeated all over again.

---

Fig. 1 is intended to be studied with the Feedback Analyses Table I and II
7 CONCLUSION

7.1 SUMMARY OF FINDINGS

In this study, I have effectively surveyed, through the use of feedback levels, feedback intention and feedback types, multiple examples of feedback intervention that fulfils a formative practice. The analyses of the research data using deductive and inductive reasoning gathered new insights regarding the role of formative feedback in a one-to-one piano lesson.

The main research questions were fulfilled, either partially or fully, in the course of this research. Firstly, based on the analyses, I can definitely assume that feedback interventions do affect directly the effectiveness of formative feedback in the lesson. The survey of feedback interventions through the feedback variables gave a micro perspective of exact elements that caused the feedback to backfire or fail. Secondly, through the analyses, I discovered the unique relationships between these three feedback variables (level, type and intention). The type and intention elements are subordinate of the feedback level and that the clarity of feedback levels determined the effectiveness of the feedback issued. Finally, the issue of repetition and its connotations to negative or positive experience was addressed in relation with AUC (Answer Until Correct) as a subsidiary of feedback type that is derived from the student’s receiving end. Perhaps a better question to be asked would be - what effect does repetition have on the effectiveness of formative feedback? And the answer will be that repetition initiated from a positive AUC would support formative feedback due to its ability to motivate FR which is one of the goals of formative feedback.
7.2 LIMITATIONS AND FURTHER RESEARCH

The limitations of this research point to the lack of consideration towards positive and negative connotations of feedback interventions. There were many instances where a positive FT seems to have more implications beyond physical response as recorded in the observation. Then, the limited amount of data collection was another problem itself. A more comprehensive study on a much larger scale covering more participants would be essential to provide more accurately to all the finding and claims from this study.

However, this study is not meant to be conclusive by any means and all the analytical insights gathered from this is useful to certain extent for other research areas on feedback. One of these areas is the role of silence as a form of feedback in piano lesson. The inclusion of the element of silence could be informative and valuable to the study of feedback.
REFERENCES


http://doi.org/10.1017/S0265051711000052


https://dx.doi.org/10.3102/0034654307313795


APPENDIX I (CONSENT FORM TEMPLATE)

Consent to Participate in a Research Study

Title of Study: _____________________________________________________________

Investigator:
Name: _________________________ Dept: _________ Phone: _________________

Introduction
• Your child is being asked to be in a research study for the role of formative feedback in a piano lesson
• He/She is selected as a possible participant because English is his main language of instruction, he/she is ___ years old and is a total beginner at the piano.
• I ask that you, as his/her parent, read this form and ask any questions that you may have before agreeing for him/her to be in the study.

Purpose of Study
• The purpose of the study is to understand the role of formative (continuous) feedback in one to one piano lesson.
• Ultimately, this research will be published as a research paper as my masters thesis for the course S-OP11 Research Methods & S-OP12 Seminar and Written Work 2019-2020.

Description of the Study Procedures
• If you agree for your child to be in this study, please note that the following things will be carried out as part of the data collection procedure:

  Observation of 3 consecutive regular piano lessons. The observation takes place throughout each 30 minutes lessons. During this observed classes, your child will proceed to have his/her normal lesson with his/her usual teacher. There will not be any interruption to the lesson in any circumstances and an audio recording will be made for all 3 lessons. Instructions pertinent to this study will be given to the student’s teacher before each lesson is conducted.

Risks/Discomforts of Being in this Study
• The study has the following risks. First, due to the presence of an observer, your child might be less at ease in the beginning. Besides that, there are no foreseeable (or expected) risks. But I will do my best to not disturb the lesson and make it comfortable. However, if the child asks me to leave anytime during the lesson, I will do so. Full consent will also be required from the teacher before this study can be conducted. An informal discussion will be conducted by the end of each lesson with the teacher as part of the data collection process.

Benefits of Being in the Study
• This study is aimed to develop useful teaching interaction between the student and teacher, and to enable a greater understanding of the student’s development based on a set of questions designed to facilitate a formative approach in teacher student feedback. Your child


might benefit from more effective communication and learning during the second lesson onwards. Moreover, the child might also behave better due the presence of an observer.

Confidentiality

- This study is anonymous. I will not be collecting or retaining any information about your child’s identity.
- The records of this study will be kept strictly confidential. Research records will be kept in a locked file, and all electronic information will be coded and secured using a password protected file. We will not include any information in any report we may publish that would make it possible to identify you.

Payments

This will be a voluntary participation without any payments.

Right to Refuse or Withdraw

- The decision to participate in this study is entirely up to you and your child. You may refuse to take part in the study at any time without affecting your relationship with the investigators of this study. Your decision will not result in any loss or benefits to which you are otherwise entitled. Additionally, you have the right to request that the observer do not use any of the observed materials.

Right to Ask Questions and Report Concerns

- You, as the parent, and your child have the right to ask questions about this research study and to have those questions answered by me before, during or after the research. If you have any further questions about the study, at any time feel free to contact me, Chen Qu at chen.qu@uniarts.fi or by telephone at xxx-xxxxxxx. If you like, a copy of final report can be sent to you before my submission.
- If you have any other concerns about your rights as a research participant that have not been answered by the investigators, you may contact Danielle Treacy, Seminar and Written Work instructor, Sibelius Academy, University of the Arts Helsinki at danielle.treacy@uniarts.fi.
- If you have any problems or concerns that occur as a result of your participation, you can report them to Danielle Treacy at the e-mail address above.

Consent

- Your signature below indicates that you have decided to volunteer as a research participant for this study, and that you have read and understood the information provided above. You will be given a signed and dated copy of this form to keep, along with any other printed materials deemed necessary by the study investigators.
<table>
<thead>
<tr>
<th>Feedback Intention</th>
<th>Type of Action</th>
<th>Feedback Type</th>
<th>Words Used/Action</th>
<th>Activity/Song</th>
<th>Duration of lesson</th>
<th>Date of lesson</th>
<th>Repertoire worked on: Homework</th>
</tr>
</thead>
<tbody>
<tr>
<td>OK</td>
<td>OK</td>
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<td>OK</td>
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<td>FT</td>
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<tr>
<td>FP</td>
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<td>FR</td>
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<td>FS</td>
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<tr>
<td>AUC</td>
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<td>AUC</td>
<td>AUC</td>
<td>AUC</td>
<td>AUC</td>
<td>AUC</td>
</tr>
<tr>
<td>KCR</td>
<td>KCR</td>
<td>KCR</td>
<td>KCR</td>
<td>KCR</td>
<td>KCR</td>
<td>KCR</td>
<td>KCR</td>
</tr>
</tbody>
</table>

**Addressed feedback no. 28**

Teacher demonstrates and asks student what note that is on score.

Student verbally follows teacher's counting while playing immediately.

Teacher counts '1,2,3' pulse while student continues playing immediately.

Student made mistake during repetition and stops and comments that he will try again. Teacher hums softly pulse while student repeats piece from beginning.

Student asks, "How should I play it?" Teacher asks student to repeat playing again.

After a few tries, student asks, "How should I play it?" Teacher asks student to repeat playing again.

Student repeats automatically.

Student repeats a few times, making mistakes until it is played correctly.

Student repeats, and starts humming the tune while doing it more fluent in general.

Student begins, and performs correctly until Bb, which he says and plays B natural.

Explain KCR before AUC (why this note?)

Auto responds with AUC (Good or bad?)

Unclear feedback level (why repeat again when it's good?)

Responds to AUC - total 3 times

Maybe not to use 'for me' AUC should be preceded by clarification when correct.

Unclear feedback level (why repeat again when it's good?)

Responds to AUC with question

Could be PM here?

Responds to AUC - total 3 times

Student made mistake during repetition and stops and comments that he will try again.

Teacher counts '1,2,3' pulse while student continues playing immediately.

Student asks, "How should I play it?" Teacher asks student to repeat playing again.

Teacher hums softly pulse while student repeats piece from beginning.

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After a few tries, student asks, "How should I play it?" Teacher asks student to repeat playing again.

Student repeats automatically.

Student repeats, and starts humming the tune while doing it more fluent in general.

Student begins, and performs correctly until Bb, which he says and plays B natural.
<table>
<thead>
<tr>
<th>Time</th>
<th>Activity</th>
<th>Words Used/Action</th>
<th>Type of Action</th>
<th>Feedback Type</th>
<th>Corrective Measure</th>
<th>Preventive Measure</th>
</tr>
</thead>
<tbody>
<tr>
<td>10:00</td>
<td>The pipers are coming</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>10:10</td>
<td>Once upon a time</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>10:20</td>
<td>wishing star</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

Notes: John Thompson, Easiest piano course, Book 2

LESSON ONE - STUDENT B

B1
<table>
<thead>
<tr>
<th>Feedback Type</th>
<th>Student Action</th>
<th>Teacher Reaction</th>
</tr>
</thead>
<tbody>
<tr>
<td>KCR + AUC</td>
<td>Student plays but still wrong</td>
<td>Teacher demonstrates reading the rhythm and tapping the pulse. Continues to next part</td>
</tr>
<tr>
<td>PM</td>
<td>Student automatically plays the part again slowly reading the rhythm</td>
<td>Teacher demonstrates reading the rhythm and tapping the pulse. Continues to next part</td>
</tr>
<tr>
<td>FR + FP + FT</td>
<td>Student plays once with many wrong rhythm and notes in playing</td>
<td>Teacher demonstrates reading the rhythm and tapping the pulse. Continues to next part</td>
</tr>
<tr>
<td>FR + FP</td>
<td>Student plays D on the piano</td>
<td>Teacher demonstrates reading the rhythm and tapping the pulse. Continues to next part</td>
</tr>
<tr>
<td>FP</td>
<td>Student continues to play last three bars of piece</td>
<td>Teacher demonstrates reading the rhythm and tapping the pulse. Continues to next part</td>
</tr>
<tr>
<td>FT</td>
<td>Student plays but still wrong</td>
<td>Teacher demonstrates reading the rhythm and tapping the pulse. Continues to next part</td>
</tr>
<tr>
<td>FR + FT</td>
<td>Teacher asks Student to find the left hand note and tell me. Look at paper, look at piano, tell teacher.</td>
<td>Teacher demonstrates reading the rhythm and tapping the pulse. Continues to next part</td>
</tr>
<tr>
<td>FT</td>
<td>Teacher asks Student to find the left hand note and tell me. Look at paper, look at piano, tell teacher.</td>
<td>Teacher demonstrates reading the rhythm and tapping the pulse. Continues to next part</td>
</tr>
<tr>
<td>FP</td>
<td>Teacher asks Student to find the left hand note and tell me. Look at paper, look at piano, tell teacher.</td>
<td>Teacher demonstrates reading the rhythm and tapping the pulse. Continues to next part</td>
</tr>
<tr>
<td>FR + FT</td>
<td>Teacher asks Student to find the left hand note and tell me. Look at paper, look at piano, tell teacher.</td>
<td>Teacher demonstrates reading the rhythm and tapping the pulse. Continues to next part</td>
</tr>
</tbody>
</table>

Note: The table above summarizes feedback types and student actions, along with corresponding teacher reactions.
<table>
<thead>
<tr>
<th>Time</th>
<th>Action</th>
<th>Notes</th>
</tr>
</thead>
<tbody>
<tr>
<td>00:00</td>
<td>Student reads the rhythm for me this two bars?</td>
<td>Knowledge of Correct Measure; PM - Preventive Measure</td>
</tr>
<tr>
<td></td>
<td>T: Still not correct, I want you to read out the rhythm of the same bar.</td>
<td>FR reinforce FP when student recalls the rhythm</td>
</tr>
<tr>
<td>00:03</td>
<td>Teacher starts reading, prompts student to follow.</td>
<td>FR give pulse</td>
</tr>
<tr>
<td>00:06</td>
<td>Student reads with the same rhythmic error.</td>
<td>FT give feedback on how to correct</td>
</tr>
<tr>
<td>00:09</td>
<td>T: Do you remember how should ‘TA’ rhythm be?</td>
<td>PM - Prefeedback to student</td>
</tr>
<tr>
<td>00:12</td>
<td>Teacher starts reading, prompts student to follow.</td>
<td>FR give pulse</td>
</tr>
<tr>
<td>00:15</td>
<td>Student reads with the same rhythmic error.</td>
<td>FT give feedback on how to correct</td>
</tr>
<tr>
<td>00:18</td>
<td>Teacher gives pulse and student starts, is correct with the rhythm and notes.</td>
<td>PM - Prefeedback to student</td>
</tr>
<tr>
<td>00:21</td>
<td>T: Now is correct, can you tell the difference?</td>
<td>FP - Feedback to student</td>
</tr>
<tr>
<td>00:24</td>
<td>Student read rhythm and gets it correct the first time.</td>
<td>FT give feedback on how to correct</td>
</tr>
<tr>
<td>00:27</td>
<td>T: This is exactly same problem with the previous piece. The rhythm is not playing quarter notes too fast again.</td>
<td>PM - Prefeedback to student</td>
</tr>
<tr>
<td>00:30</td>
<td>Teacher gives pulse and student starts, is correct with the rhythm and notes.</td>
<td>PM - Prefeedback to student</td>
</tr>
<tr>
<td>00:33</td>
<td>T: No, this is F# you pointing. Here we play Bb. (Points to Bb) So all B in S: Must play black key (points to F#).</td>
<td>CM + PM (Corrective Feedback)</td>
</tr>
<tr>
<td>00:36</td>
<td>T: Ok, what does this symbol means? (points to key signature with Bb) Do you know?</td>
<td>PM - Prefeedback to student</td>
</tr>
<tr>
<td>00:39</td>
<td>Student finds starting position.</td>
<td>FM - Feedback to student</td>
</tr>
<tr>
<td>00:42</td>
<td>T: This is our new piece, let’s start by finding the starting position.</td>
<td>PM - Prefeedback to student</td>
</tr>
<tr>
<td>00:48</td>
<td>T: Let’s move on to a new piece now.</td>
<td>PM - Prefeedback to student</td>
</tr>
<tr>
<td>00:51</td>
<td>Student repeats and plays correctly again.</td>
<td>PM - Prefeedback to student</td>
</tr>
<tr>
<td>00:54</td>
<td>T: Now try again, playing this once more from beginning.</td>
<td>PM - Prefeedback to student</td>
</tr>
<tr>
<td>00:57</td>
<td>Student plays correctly.</td>
<td>PM - Prefeedback to student</td>
</tr>
<tr>
<td>00:59</td>
<td>T: Good. Now, let’s try playing this slowly from beginning.</td>
<td>PM - Prefeedback to student</td>
</tr>
<tr>
<td>01:02</td>
<td>S: 3 counts</td>
<td>PM - Prefeedback to student</td>
</tr>
<tr>
<td>01:05</td>
<td>T: how many count is this piece? (points to time signature)</td>
<td>PM - Prefeedback to student</td>
</tr>
<tr>
<td>01:08</td>
<td>Student reads rhythm and gets it correct the first time.</td>
<td>PM - Prefeedback to student</td>
</tr>
<tr>
<td>01:11</td>
<td>T: This is exactly same problem with the previous piece. The rhythm is not playing quarter notes too fast again.</td>
<td>PM - Prefeedback to student</td>
</tr>
<tr>
<td>01:14</td>
<td>Teacher gives pulse and student starts, is correct with the rhythm and notes.</td>
<td>PM - Prefeedback to student</td>
</tr>
<tr>
<td>01:17</td>
<td>T: No, this is F# you pointing. Here we play Bb. (Points to Bb) So all B in S: Must play black key (points to F#).</td>
<td>CM + PM (Corrective Feedback)</td>
</tr>
<tr>
<td>01:20</td>
<td>T: Ok, what does this symbol means? (points to key signature with Bb) Do you know?</td>
<td>PM - Prefeedback to student</td>
</tr>
<tr>
<td>01:23</td>
<td>Student finds starting position.</td>
<td>FM - Feedback to student</td>
</tr>
<tr>
<td>01:26</td>
<td>T: This is our new piece, let’s start by finding the starting position.</td>
<td>PM - Prefeedback to student</td>
</tr>
<tr>
<td>01:32</td>
<td>T: Let’s move on to a new piece now.</td>
<td>PM - Prefeedback to student</td>
</tr>
<tr>
<td>01:35</td>
<td>Student repeats and plays correctly again.</td>
<td>PM - Prefeedback to student</td>
</tr>
<tr>
<td>01:38</td>
<td>T: Now try again, playing this once more from beginning.</td>
<td>PM - Prefeedback to student</td>
</tr>
<tr>
<td>01:41</td>
<td>Student plays correctly.</td>
<td>PM - Prefeedback to student</td>
</tr>
<tr>
<td>01:44</td>
<td>T: Now is correct, can you tell the difference?</td>
<td>FP - Feedback to student</td>
</tr>
<tr>
<td>01:47</td>
<td>Student read rhythm and gets it correct the first time.</td>
<td>FT give feedback on how to correct</td>
</tr>
<tr>
<td>01:50</td>
<td>T: This is exactly same problem with the previous piece. The rhythm is not playing quarter notes too fast again.</td>
<td>PM - Prefeedback to student</td>
</tr>
<tr>
<td>01:53</td>
<td>Teacher gives pulse and student starts, is correct with the rhythm and notes.</td>
<td>PM - Prefeedback to student</td>
</tr>
<tr>
<td>01:56</td>
<td>T: No, this is F# you pointing. Here we play Bb. (Points to Bb) So all B in S: Must play black key (points to F#).</td>
<td>CM + PM (Corrective Feedback)</td>
</tr>
<tr>
<td>01:59</td>
<td>T: Ok, what does this symbol means? (points to key signature with Bb) Do you know?</td>
<td>PM - Prefeedback to student</td>
</tr>
<tr>
<td>02:02</td>
<td>Student finds starting position.</td>
<td>FM - Feedback to student</td>
</tr>
<tr>
<td>02:05</td>
<td>T: This is our new piece, let’s start by finding the starting position.</td>
<td>PM - Prefeedback to student</td>
</tr>
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<td>T: This is our new piece, let’s start by finding the starting position.</td>
<td>PM - Prefeedback to student</td>
</tr>
</tbody>
</table>
S: This black note.

T: Yes, so the correct note now should be? Play the correct note.

S: Student plays correct note.

I + T: Yes, remember this, ok?

S: Student makes mistake on last note in right hand.

T: Wrong, what note should it be?

S: Student tries and plays correctly.

I + T: Ok, what does this curved line means (Tie)?

S: Flat.

T: No, not flat. What should this line mean?

S: Together?

T: Not really, it means holding on, without playing again. No need to play but must hold on the counts. Try again the last line, remember all the flat notes, ok?

T: Press the last note again, and look at your own hands.

S: Student presses and looks at hands.

T: What problem do you see? Your fingers are not curved. Remember to curve fingers when playing piano. And rhythm must be consistent, (TA-TA-TA), not saying it too fast like.. (TATATA). Ok?

T: Later I will record this for you to refer in your practicing. Next week there is no class, so we will have one more new piece for you to practice.

T: What does this represent? (Points to F# in key signature), do you remember? Make a guess… All F becomes?

S: Bb…

T: Not Bb but F#. Bb looks like this (shows previous page), but this is F# ok?

T: How does the first note begin? Left hand right? Start sight reading it slowly

S: Student tries sight reading the piece from beginning to end. (Teacher encourages at background occasionally prompting the pulse and rhythm on long notes)

T: Good work, now you know how to play this piece correctly. And you just need to work on it at home.

S: Ok!
### Lesson Two - Student A

**Date of lesson:** 11.02.20

**Feedback Type - From students' perspective?**

**Duration of lesson:** 30 minutes

**Repertoire worked on:**
- Homework - Lightly Row, Serenade, Pipers are coming
- New Pieces – Once upon a time

**KCR - Teacher demonstration/ teacher gives answer**

**Material:** John Thompson, Easiest piano course, Book 2

**A2—No.**

<table>
<thead>
<tr>
<th>Time</th>
<th>Activity / Song</th>
<th>Type of Action (F - Feedback from teacher; I - Instruction from teacher; R - Response from student)</th>
<th>Words Used/Action (T - Teacher; S - Student)</th>
<th>Feedback level (FT, FP, FR, FS)</th>
<th>Feedback Intention (CM - Corrective Measure; PM - Preventive Measure)</th>
<th>Feedback Type (AUC - Answer until correct; KCR - Knowledge of Correct Response)</th>
</tr>
</thead>
<tbody>
<tr>
<td>00:00 – 05:42</td>
<td>Revision</td>
<td>I</td>
<td>T: Let's begin with playing some old pieces from previous week. Which one have you been practicing at home besides the homework I gave you?</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>05:42 – 06:20</td>
<td>Lightly Row</td>
<td>R</td>
<td>S: I've practiced this, this (flipping page) and this.</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>06:20 – 07:00</td>
<td></td>
<td>I</td>
<td>T: Anything else? Did you practice those with stars?</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>07:00 – 07:30</td>
<td></td>
<td>R</td>
<td>S: Not really.</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>07:30 – 08:00</td>
<td></td>
<td>F</td>
<td>T: Do you know why I ask you to practice those with stars? Because those with stars means you played them very well in the past. When you continue to practice them at home, you won't forget and will play even better and more confident next time. It will also help you remember what you have played well before. So I hope you can practice them freely at home during the week. Ok?</td>
<td>FR, PM</td>
<td></td>
<td>KCR</td>
</tr>
<tr>
<td>08:00 – 08:30</td>
<td></td>
<td>R</td>
<td>S: Ok</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>08:30 – 09:10</td>
<td></td>
<td>I</td>
<td>T: Now let's listen to last week's homework that was before winter holiday – lightly row. Seat properly first before you start playing…</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>09:10 – 09:30</td>
<td></td>
<td>R</td>
<td>Student start playing, but made mistake on first note.</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>09:30 – 09:50</td>
<td></td>
<td>R</td>
<td>Student start again but made a slip again after 2 bars.</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>09:50 – 10:10</td>
<td></td>
<td>F</td>
<td>T: It's alright.</td>
<td>FT, FR</td>
<td></td>
<td>AUC</td>
</tr>
<tr>
<td>10:10 – 10:25</td>
<td></td>
<td>R</td>
<td>S: Let me try again. (student start playing for third time and finishes piece)</td>
<td></td>
<td></td>
<td>KCR</td>
</tr>
<tr>
<td>10:25 – 10:40</td>
<td></td>
<td>F</td>
<td>T: Good… you played well. Why did I say it was good, what do you think?</td>
<td></td>
<td>FT, FR, FP</td>
<td>PM, KCR</td>
</tr>
<tr>
<td>10:40 – 10:45</td>
<td></td>
<td>R</td>
<td>S: Rhythm was correct, and…</td>
<td>FP, FR</td>
<td></td>
<td>KCR</td>
</tr>
<tr>
<td>10:45 – 10:55</td>
<td></td>
<td>I</td>
<td>T: Besides correct rhythm?</td>
<td>FT</td>
<td></td>
<td>KCR</td>
</tr>
<tr>
<td>10:55 – 11:00</td>
<td></td>
<td>R</td>
<td>S: and… those places which I made mistakes last lesson..</td>
<td></td>
<td></td>
<td>KCR</td>
</tr>
<tr>
<td>11:00 – 11:05</td>
<td></td>
<td>I</td>
<td>T: Yes, are you still making those mistakes?</td>
<td>FT</td>
<td></td>
<td>KCR</td>
</tr>
<tr>
<td>11:05 – 11:10</td>
<td></td>
<td>R</td>
<td>S: No more.</td>
<td>FT</td>
<td></td>
<td>KCR</td>
</tr>
<tr>
<td>11:10 – 11:15</td>
<td></td>
<td>F</td>
<td>T: Yes, that's right. That's why I commented that you played well. If you played wrong sometimes accidentally, it is alright. You can just correct it, don't have to stop or restart again ok.</td>
<td>FT + FP</td>
<td></td>
<td>KCR</td>
</tr>
<tr>
<td>11:15 – 11:30</td>
<td></td>
<td>R</td>
<td>S: Understand</td>
<td>FT</td>
<td></td>
<td>KCR</td>
</tr>
<tr>
<td>11:30 – 11:40</td>
<td></td>
<td>F</td>
<td>T: Then before you start, you can check your starting position on the piano. Look carefully before you start then you won't be wrong, understand?</td>
<td>FT</td>
<td></td>
<td>KCR</td>
</tr>
<tr>
<td>11:40 – 11:50</td>
<td></td>
<td>R</td>
<td>Student start playing in slightly slower tempo and completes piece without single mistake or stopping.</td>
<td></td>
<td></td>
<td>KCR</td>
</tr>
</tbody>
</table>

**ANALYSES OF FEEDBACK INTERVENTIONS ACCORDING TO FEEDBACK LEVEL, INTENTION & TYPES - PHASE TWO**

- **Feedback Type:** AUC - Teacher asks student to repeat without giving answer. I.e. "Please try again"
RS: Quite ok.
IT: Does it sound nice?
RS: Yes.
FT: When we played together, I added the right hand. When you played wrong note just now, because we were playing together, when you stopped, I had to stop as well. So especially when playing together, if you play wrongly it is ok, just play the next correct note, and it won't affect the flow in the music. Would you like to repeat once more together?
RS: Let's try again together.
FP
CM + PM
KCR - AUC
RS: Teacher and student play together, successfully until end of piece.
FT: Very well played. Now, when you curve your fingers while playing, how did it feel? Was it difficult to play?
RS: Ok, not too difficult.
FT: Now, why curve? Because when you play with curve fingers, you utilize finger muscle, not muscle from whole arm or hands. When you develop more strength in your fingers, you can play more difficult pieces in the future. Do you understand?
RS: Yes.
FT: Ok, now I will put the star now. What does it mean after putting the star symbol?
RS: Played well and I suppose to revise it at home.
IT: Come, let's do the next piece. Pipers are coming.
FT: Find the starting position first
FT
CM
KCR - AUC
RS: Student starts, but played wrong note.
FT: You played well. You played correctly rhythm, notes. Now we play once again, and try not push too much with your right hand when you play. Relax and play it lighter. Ready?
FT
CM
KCR - AUC
RS: Student tries playing with lighter right hand. Started slower tempo.. and some notes missing after a while, stop and tried again. Successfully played through softer in general.
IT: Ok, when you listen to what you just played, how was it different from the first time you played it?
FT, FR
PM
AUC
RS: The second time was lighter.
FT: Yes, which one do you prefer? The 1st or 2nd time?
RS: The second time.
FT: Ok, then each time we play next time, we try our best to play do way that you like the sound to be ok? Now let's try it once more this 'lighter' version. Find the starting position.
FT
CM
KCR + AUC
RS: Student starts first chord but almost without sound..
S: This is too soft..
FT: Yes, that's correct, too soft and there won't be sound..
FT
KCR
RS: Student tries again, and after a while sound wasn't produced again.
S: There isn't sound again..
FT: Yes, then you should feel the piano, and how much is needed to make a sound then use that much strength only..
FT
KCR
RS: Student tries again and there was more sound..
FT: That's right.
FT
KCR - AUC
RS: Student continues playing. Stopped once again when there is no sound. Teacher did not comment anything. After a few seconds of silence, student tries again. Student continues playing. Same thing happened again. Student stopped, but teacher did not give any instructions.
FT: Good, the sound you made was good. And the way you played and tried was good too. There was no rhythm problem. But I'm not sure if you've noticed, the speed you played became much slower don't you think?
FT, FP, FR
S: There isn't sound again. Student tries again, and after a while sound wasn't produced again.

R

T: Yes, that's correct, too soft and there won't be sound.

S: This is too soft. Student starts first chord but almost without sound.

R

S: The second time was lighter.

T: Ok, then each time we play next time, we try our best to play do way that you like the sound to

S: The second time.

T: Ok, when you listen to what you just played, how was it different from the first time you played

T: Next piece now, Serenade.

T: Come, let's do the next piece. Pipers are coming.

S: Played well and I suppose to revise it at home.

T: Ok, now I will put the start now. What does it mean after putting the star symbol?

S: Yes.

T: Next difficult pieces in the future. Do you understand?

S: Ok, not too difficult.

T: Does it sound nice?

S: Quite ok.

T: Yes left hand is it melody?

S: Left hand

T: Which hand did you use to play just now?

S: Huh?

T: You played correctly. Now let's do it together ok? Just now you played your own part and do you

T: It's ok, let's start from where we made mistake, here.

Student and teacher start playing. After 2 bars, student makes a slip, and stopped.

T: You played correctly. Now let's do it together ok? Just now you played your own part and do you

T: Yes, right hand is just rests right? Because right hand is supposed to be played by teacher. Now

S: No..

T: You played very good, what do you think?

S: No.. see the teacher's part here?

T: You played correctly. Now let's do it together ok? Just now you played your own part and do you

T: Right. Now when we play last time together, remember also to curve especially your 5

S: Let's try again together.

T: Yes, left hand is it melody?

S: Left hand

T: Which hand did you use to play just now?

S: Huh?

T: Yes, left hand is it melody?

S: Yes.

T: Yes left hand is it melody? Because left hand is supposed to be played by teacher. Now when

T: You played very good, what do you think?

S: Yes.
LESSON TWO- STUDENT B

Date of lesson: 13.02.20
Duration of lesson: 30 minutes
Repertoire worked on: Homework – Maypole Dance, Little Bo-beep, Theme from New World Symphony; New: Skip to my lou
Material: John Thompson, Easiest piano course, Book 2

27
S: Student repeats again, with correct rhythm but a bit shaky

26
T: Now what's the rhythm? (Teacher taps pulse and sings melody vocalizing notes)

25
S: Student say notes and play again but rhythm was wrong

F
T: Now take note, this note that you play here (points to score) this note was not correct.. This

19
S: Student tries again (Stops and repeats from beginning a few times automatically) and finishes

18
T: Yes please when you're ready

17
S: Should I play it?

16
T: Good, now this sounds better I want you to remember when you practice at home: what should

15
S: Ok! (Student tries playing again, while reading notes, sometimes able to play smoothly,

14
try again and see if you understand what I mean.

13
rainbow anymore, so no breaks in between the notes under the rainbow. Do you understand? Let's

12
T: Yes, it is called slur and I like to refer this as a 'rainbow'. So nothing breaks in between the

11
piece

10
S: Student plays again and read only notes.

9
T: Alright! Sounds nice. Remember what I told you about just now? That you should only either

8
the next piece, Little Bo-Beep.

7
T: Good, very well played. Now we'll put a sticker on this page, I'll put it here ok? Do you know

6
S: Student plays again and read only notes.

5
T: Ok so read only notes, not the rhythm ok? Go.

4
S: G!

3
read? Either Ta or G, which one?

2
T: Very good, you played well. You are reading both notes and rhythm, can you choose only one to

1
S: Student plays and finish piece (reading both notes and rhythm)
F + I

T: Yes, this is three counts here. Or you can say the rhythm instead of the notes instead. (Teacher vocalise rhythm while playing notes) Can you say the rhythm instead?

S: Student says rhythm while playing, makes mistake

T: No, (teacher sings again melody vocalizing rhythm) once again properly

S: Student repeats, but makes a mistake with playing

T: Once more (gives pulse) ready go!

S: Student plays while saying rhythm but mistake not solved

T: Teacher keeps silent

S: Student tries again automatically after a few seconds.

T: Correct now, let's do it one more time so that you remember it.

S: Student starts again but makes mistake with rhythm.

T: Ok, there is still mistake sometimes, your eyes need to follow the music when you play. I will point while you play, your eyes follow it and try to play correct rhythm. Let's do again.

S: Student plays while saying rhythm (teacher troubleshooting occasionally and continues from where mistake takes place)

T: This is 8 counts, Ta-A-A-A A-A-A-A

S: I know! 4 + 4 makes 8

T: Good, now it's correct. So next week I'd like you to repeat this piece, read the rhythm out like this while playing and try not to break the phrase within each rainbow ok?

S: Ok!

T: Good.

I: Ok let's try to learn this next piece as homework for this week. Can we try?

S: Student reads slowly notes while playing for first time, makes some mistakes

T: G G E E .. (teacher steps in to give correct notes)

S: (Stops playing)..  I will try again from beginning more carefully, and try not to play wrong notes.

T: You're doing fine, we can try once more from beginning.

S: Student repeats reading from beginning (makes consecutively some mistakes)

T: Uh.. this is not E, what is this? Is this the same as this one?

S: D?

T: So this is also?

S: (Student tries to sing another note name and play)

T: Correct.. Go on.

S: (student continues to say names and play) finishes whole piece

T: Ok, well done! Now you playing correctly. So practice this piece the same way at home. Would you like to repeat it again same thing to make sure you know how to do the same at home?

S: Ok! (Student repeats same way and finishes piece)

T: Great, so this week we have 1 new piece for home work and the rest of the homework is to practice those without the stars. What is the meaning of the star again?

S: Means I'm very..  I played very well of this.

T: Yes, and then it means when you go home, you remind yourself how well you have done and do it again everyday, understand?

S: Yes.

T: Alright, well done, we're finished for today. Let's continue next week. Have a nice week ahead!
RS: Yes. Is it because I played wrong note?

FT: No, not because you played wrong note. It's the speed, that whole piece became slower now.

RS: Ok.

FT: Now, try to play light but not slow down ok? This is very important. Let's try again. The speed should be (teacher singing melody and tapping pulse – Ta, ti-ti, ti-ti) Ready, start..

Student plays with teacher humming rhythm occasionally. Student finishes playing successfully.

FT: That's right, now the speed is much better and it is still light. When you go home and practice now, remember these two things. Lighter, no pushing or hitting and speed don't change, ok? We'll listen to this during next lesson.

IT: Alright, let's now move on to learn new piece. Once upon a time.

18:34 - 28:31

RS: What does this mean? (Pointing to the new natural sign on the score)

FT: This symbol is called natural. It means originally there is a sharp or flat but now it is back to...

RS: Here? (Points to F#)

FT: Yes, and now there is this natural sign, what do you think it becomes?

RS: Here? (Points to F natural)

FT: Yes, that's right. It becomes the white key again from the black key. This applies to both right and left hand.

IT: Alright, let's find the starting position of this piece.

RS: Here? (Student tries to play piece)

FT: Yes, so far it's correct. It's getting difficult to play hands together for new piece, do you remember what I said about making it easier when learning new piece?

RS: Separate hands

FT: Yes, separate hands. So which hand do you want to play first?

RS: I play right hand first.

IT: Ok, play the first 4 bars with right hand only

Student start playing without mistakes. And manages to play until the end without mistake but with hesitation.

FT: That's correct. Do you still remember what should not happen between bars?

RS: No gap or waiting.

FT: Yes, so you should practice until there is no gap between the bars during this coming week. Let's try again now what you just played, with right hand again.

Student tries again, got stuck at the F# note.

FT: This one is to be played with 4

Student start playing again. Now with correct fingering and notes.

FT: Correct. Let's look at left hand now.

Student continue to 'discuss with himself' while playing rest of left hand notes.

FT: Good try, let's do it once again left hand to be more familiar with it before you practice it at home.

Student repeats once more but still has many hesitation with notes.

IT: What note should that be?

Student plays correct note and continues to play rest of piece.
T: Ok, now right hand only.

S: Student plays left hand alone (teacher vocalizing pulse). Plays correctly

make it easier now. Left hand first..

T: Ok, let's separate hands to practice. This is because you played wrongly too many times, let's

S: Student plays again but wrong starting note

T: Ok, wait, now you didn't stop after each bar but you forgot Bb. Where is Bb?

S: student starts playing from beginning of piece, with good constant pulse but forgets Bb

T: Play slower (teacher hums and sings rhythm of melody). ..

S: Not sure…

T: How do you not stop then?

S: Yes..

T: Ok, listen to yourself, are you still stopping?

S: Student tries again, but still stops after every bar.

T: Yes, at left hand. Please don't forget when you play it. Try again.

S: here (Points to score)

T: Ok, start again from the beginning now.

S: Yes

T: Start again from the beginning now.  (Teacher interrupts)

You should not stop, but continue playing in groups of three. Secondly, you also forgot this.. (points

T: Ok, there are two places that are not correct when you played. Firstly, you stop after everybar.

S: Student starts playing piece

on now to the other homework piece, the ballet dancer.

in class, you have to remember it and play practice until correct at home, understand? Let's move

correct easier in class and we can put a star to the piece then. Any places that not played correctly

T: Yes, you played very well. All correct. So after you practice new pieces at home, you can get it

S: Student start playing and finishes without any mistake.

T: Good, now it's correct. Shall we try once again from beginning and if it's correct now, we will

S: Student start again and plays correctly this time. (Teacher gives pulse and counts rhythm)

T: Yes, it's wrong, must play the F#, let's try again.

S: Student start playing and makes mistake (Stop and tries to corrects herself)

T: Now… this place, is it the same as here? (Teacher sings out rhythm and pitch). Here the rhythm

you play it well, we will put a star there.

T: Good, you played well. Now let's move on to last week's homework. There's not yet star but if

S: Student started playing and finishes piece

T: Sure, this one?

S: Student started playing and finishes piece

T: You played very well, all correct. Let's choose one more piece. This one.. Trombone player

Before ok? This one..

T: Ok, let's start. How was last week's practicing at home? Let's start with a piece you got star

S: Student start again and plays correctly this time. (Teacher gives pulse and counts rhythm)
T: Fine, when you go back and practice, please read out the notes first and when you are playing / 
S: Student continues trying the rest of piece.

T: Ok, good try, this note is here…
S: Student tries again, and gets it correct. Continues playing with some wrong notes.

T: This one is together ok?
S: Student starts and tries to sight read piece with both hands

T: Ok, let's learn a new piece for next week. Let's look at this piece. Where is the starting position?
S: Student starts playing and finishes

T: Very good, there is no problem to this piece. Let's put a star there.
S: Student starts again and teacher prompts in background the rhythm and pulse

Student starts again.. rhythm not evenly done.

T: Ok, I think maybe you are not familiar with the rhythm or notes. Let's do it again. (Teacher Student starts playing and saying rhythm, however still stopping between bars

T: Not quite, listen to the pulse.. [Teacher gives correct pulse and tempo by clapping]
S: Student plays and speaks rhythm slowly..

Student starts playing with right hand only

T: Ok, perhaps your Right hand rhythm you are not too sure. Start from here, right hand only.
S: Student starts playing from beginning. Still stops after every bar.

T: Try again.
S: Student starts playing with teacher humming melody at the background

T: This place you stop again after the bar. (Starts singing the correct rhythm of melody without
S: Student plays again from beginning. Stops again between bars after some time..

T: Ok, I would need you to play again because there are a few places with mistakes. First, every
S: Bb
T: What did you forget?
S: Pulse..

T: Ok? Is it clear?
S: Yes, start again without forgetting Bb

T: Ok, let's repeat this from beginning now with correct notes and rhythm.
S: Student plays on, and now correct under teacher's guidance.

T: No, you are playing it wrong again. Play and say the rhythm at same time.  (Teacher gives pulse)
S: Student starts playing, mostly correct until after middle part, in groups of 3 again.

T: Now say the rhythm while playing right hand.
S: Student plays again, but still stops

T: Ok let's read this song again. You can play again, or listen. If you have any questions, feel free to ask. (Teacher and then the student start playing back the piece, while the teacher claps and counts the rhythm.)
<table>
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<th>Activity / Song</th>
<th>Feedback Level</th>
<th>Feedback Intention</th>
<th>Feedback Type</th>
<th>Type of Action</th>
<th>Words Used/Action</th>
<th>Repertoire worked on: Homework – Maypole Dance, Little Bo Peep. New Pieces – Chord Caper, Evening Song</th>
<th>Notes</th>
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</thead>
<tbody>
<tr>
<td>00:00 – 07:36</td>
<td>Little Bo-Peep</td>
<td>KCR, AUC (no KCR)</td>
<td>Repetition with explanation after mistake motivates FR? Self regulation</td>
<td>FR, FS</td>
<td>R - Response from student</td>
<td>18.03.20</td>
<td></td>
<td></td>
</tr>
<tr>
<td>07:36 – 15: 14</td>
<td>Little Bo Peep</td>
<td>KCR - AUC</td>
<td>Demonstration by teacher a form of positive feedback on task/process?</td>
<td>CM, PM</td>
<td>FT, FP</td>
<td>10.03.20</td>
<td></td>
<td></td>
</tr>
<tr>
<td>15:14 – 17:36</td>
<td>Little Bo Peep</td>
<td>KCR - AUC</td>
<td>Demonstration by teacher supporting FP and FT</td>
<td>CM</td>
<td>PM</td>
<td>18.03.20</td>
<td></td>
<td></td>
</tr>
<tr>
<td>17:36 – 18:03</td>
<td>Little Bo Peep</td>
<td>KCR - AUC</td>
<td>Demonstration by teacher supporting FP and FT</td>
<td>CM</td>
<td>PM</td>
<td>10.03.20</td>
<td></td>
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<tr>
<td>18:03 – 18:30</td>
<td>Little Bo Peep</td>
<td>KCR - AUC</td>
<td>Demonstration by teacher supporting FP and FT</td>
<td>CM</td>
<td>PM</td>
<td>18.03.20</td>
<td></td>
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</tr>
<tr>
<td>18:30 – 19:03</td>
<td>Little Bo Peep</td>
<td>KCR - AUC</td>
<td>Demonstration by teacher supporting FP and FT</td>
<td>CM</td>
<td>PM</td>
<td>10.03.20</td>
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</tr>
</tbody>
</table>

Notes:
- KCR - Teacher demonstration/teacher gives answer
- FT, FP, FR, FS - Feedback, Formative, Reflective, Summative
- CM - Corrective Measure
- PM - Preventive Measure
- AUC - Answer until Correct Response
- F - Feedback from teacher
- I - Instruction from teacher
- R - Response from student

Date of lesson: 10.03.20
Duration of lesson 30 minutes

LESSON THREE - STUDENT A
KCR - AUC

T: Alright, now let's learn a new piece for today and for this week's homework. Page 30 applies to all other pieces ok. No stopping between bars or bar lines. Also when you are practicing at home, the target is to play whole piece from beginning to end without stopping every time you reach this note. Don't stop. It should be like this (teacher play and demonstrate speed) Continue...

S: Student continues and finish sight reading piece slowly.

T: Very good, that's correct. Now you play it out with same rhythm?

S: Student starts reading rhythm beginning?

T: Ok, wait, its too fast now, slow down. (Plays and demonstrate speed) Continue

S: Student finds and play correctly

T: Yes, all F must be black key. What is the first note?

S: All F must be Bb.

T: Correct, very good. Let's look at the next part. Do you see here the F# in the key signature? Do you remember what it means?

S: (Student repeat and plays wrong note.) No, it should be this note.. repeats and play

T: You are almost correct, a little higher…

S: Student tries again and plays correctly

T: Great work, now lets look at the last exercise. The starting position of this one is pointing upwards is for Right hand. Let's try it a little bit now. Can you find the starting position

S: Student tries again and ask: is this the one? should be?

T: The left hand is too low, if you look at the score, the note is above middle C, so it position?

S: Student attempts playing but left hand plays too low.

T: Ok, stop for while. Now, you shouldn't stop after every bar. Take a pencil and I want you to circle the last note of this bar, G,  and then draw an arrow to the next note. This is to remind yourself that you should not stop after playing this note. Now you are trying to find note and found the starting notes after a few tries.

S: Ok

T: What's written on score. You'll play it well in no time.

S: Student imitates and plays correctly.

T: Well done, now we look at the actual piece, Evening Song.

S: Student finds and play correctly

T: This song is quite special. Both hands are playing on...?

S: Student continue and finishes exercises.

T: Good effort, now you have read through it, I want you to go home and practice this as practice, and is impromptu?

S: Student automatically repeats (sign of autonomous learning?), reflects understanding of task

T: Yes, then you play them together at the same time. (demonstrate playing)

S: Student try to find note and found the starting notes after a few tries.
<table>
<thead>
<tr>
<th>Time</th>
<th>Word(s) Used/Action</th>
<th>Feedback Intention</th>
<th>Feedback Type</th>
<th>Type of Action</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>37 again play and read rhythm at the same time.</td>
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<tr>
<td>2</td>
<td>Repeating demonstrations from teacher ---&gt; method/habit of practicing? - autonomous</td>
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<td>3</td>
<td>speak out rhythm, they still must be long like this (teacher demonstrates). Now you try</td>
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<td>4</td>
<td>T: Yes, so please play them like this (Teacher count rhythm and play notes). If I don't</td>
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<td>5</td>
<td>S: Not long enough.</td>
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<td>6</td>
<td>long enough? Tell me.</td>
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<tr>
<td>7</td>
<td>Demonstration from teacher of correct answer</td>
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<td>8</td>
<td>KCR - AUC</td>
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<tr>
<td>9</td>
<td>37 T: Ok, it was correct for a while but you became faster and Ta -a notes were too fast,</td>
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<td>10</td>
<td>S: Student start playing rhythm but was not stable</td>
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<td>11</td>
<td>KCR - AUC</td>
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<td>12</td>
<td>37 T: Ok, that's right. Now I would like you to repeat saying and add in playing as well of</td>
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<td>13</td>
<td>S: Student say rhythm correctly</td>
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<td>14</td>
<td>KCR - AUC</td>
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<td>15</td>
<td>37 why we bother saying Ta and Ti? Ta is longer, Ti-Ti is shorter, so it should sound like this</td>
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<td>16</td>
<td>S: Student say rhythm wrongly</td>
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<tr>
<td>17</td>
<td>37 S: Ok</td>
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<td>18</td>
<td>PM - Preventive Measure</td>
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<td>19</td>
<td>37 student start playing but right hand rhythm is not correct</td>
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<tr>
<td>20</td>
<td>S: Student start playing but right hand rhythm is not correct</td>
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<td>21</td>
<td>PM - Preventive Measure</td>
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<tr>
<td>22</td>
<td>37 T: Ok, let's move on to the next piece: Skip to my lou</td>
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<td>23</td>
<td>S: Yes</td>
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<td>24</td>
<td>KCR - AUC</td>
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<td>25</td>
<td>37 T: Alright, thanks the notes are all correct but rhythm of right hand not correct. Did I not</td>
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<td>26</td>
<td>S: student start playing but right hand rhythm is not correct</td>
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<td>27</td>
<td>PM - Preventive Measure</td>
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<tr>
<td>28</td>
<td>37 T: Ok, very well, correct, let's do it again.</td>
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<td>29</td>
<td>S: Student starts but after bars.. (teacher interrupts)</td>
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<td>30</td>
<td>PM - Preventive Measure</td>
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<tr>
<td>31</td>
<td>37 student repeats and finishes piece correctly.</td>
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<tr>
<td>32</td>
<td>KCR - AUC</td>
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<tr>
<td>33</td>
<td>37 T: Ok, you are still stopping which is not correct. Come, let me play it for you to show</td>
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<td>34</td>
<td>S: Student draws arrow. And starts playing… still same mistake</td>
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<tr>
<td>35</td>
<td>PM - Preventive Measure</td>
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<tr>
<td>36</td>
<td>37 T: Very good, this is correct. Let's repeat once again to make sure you remember it at</td>
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<tr>
<td>37</td>
<td>KCR - AUC</td>
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<tr>
<td>38</td>
<td>37 Good, that's correct, now you say rhythm and play together</td>
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<tr>
<td>39</td>
<td>S: Student say rhythm quite correctly.</td>
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<td>40</td>
<td>KCR - AUC</td>
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<tr>
<td>41</td>
<td>37 student试试 but still incorrect</td>
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<td>42</td>
<td>PM - Preventive Measure</td>
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<tr>
<td>43</td>
<td>37 T: Ok, very good, the rhythm is correct when you read it alone. Now let's play only right</td>
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<td>44</td>
<td>S: Student reads rhythm correctly</td>
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<td>45</td>
<td>PM - Preventive Measure</td>
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<tr>
<td>46</td>
<td>37 T: Ok, quite good. There are still some problems with the rhythm of the right hand at</td>
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<tr>
<td>47</td>
<td>S: Student reads rhythm correctly</td>
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<tr>
<td>48</td>
<td>PM - Preventive Measure</td>
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<tr>
<td>49</td>
<td>37 T: Ok, we begin with 'Theme from New World Symphony' first. Let's start when you are</td>
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<td>50</td>
<td>S: Student start playing and finishes piece</td>
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<tr>
<td>51</td>
<td>PM - Preventive Measure</td>
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<tr>
<td>52</td>
<td>37 T: Ok, quite good. There are still some problems with the rhythm of the right hand at</td>
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<tr>
<td>53</td>
<td>S: Student reads rhythm correctly</td>
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<tr>
<td>54</td>
<td>PM - Preventive Measure</td>
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</tbody>
</table>

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**Feedback Type**
- **PM** - Preventive Measure
- **KCR** - Knowledge Correcting Response
- **AUC** - Answer until Correction
- **FT** - Formative Testing
- **FR** - Formative Reflection

**Type of Action**
- **R** - Reading
- **I** - Interaction

**Feedback Intention**
- **Analytical Notes for Improvement**

**Book:** John Thompson, Easiest piano course, Book 2

**Repertoire worked on:** Homework – Theme from New World Symphony, Skip to my lou; New: The dancing bear

**Date of lesson:** 11.03.20
84 week with this as the homework piece. We will also revise the other two pieces which
T: Great, now I think you did a good job today, so keep it up we will meet again next
this 8 bars, and then do left hand separately, and the whole 8 bars hands together.
T: Yes, read out the rhythm first before trying to play it. Then after that you can do just
S: Yes, read out rhythm of right hand
I can have a different practice strategy. You can practice half the piece at a time. Do you
T: Ok, so this piece as you can see is much longer than the ones you did before. So you
S: Ok
T: yes, that's correct now. And remember how this note looks like on the score and that
S: student try again and plays correctly.
T: Yes, that's correct, where is D on the piano?
S: Student tries but plays wrongly
CM T: Ok, let's look here. There's wrong note here, can you try from here again?
S: Student tries again and still some notes wrongly in left hand
CM, PM T: Let's try now left hand.
S: Ok
KCR T: very good, now correct, continue..
S: Student plays correctly note
T: You are playing C, the note should be D. Where is it on piano?
S: Student plays wrong note
CM T: Ok, let's look here. There's wrong note here, can you try from here again?
S: Student tries again and still some notes wrongly in left hand
CM, PM T: Let's try now left hand.
S: Ok
KCR T: This FR after FT - gives positive AUC and possibly good for self practicing
KCR - AUC this piece. Can you tell me now how many beats is this piece?
T: Good, everything more or less correct. now you have idea how to play and practice
S: Student finish playing piece
T: Teacher keeps silent between.
S: Student repeat from beginning and play slowly until end. Makes some mistakes in
Repeating for a reason --- Positive AUC mentioned just now, the F# and natural.
T: Ok, very well. Now please try again and make sure you remember those places I
S: Student continue and finishes piece
KCR PM FT, FP play F again without the sharp.
S: student continue working on piece slowly..
PM T: Yes, that's correct, remember to play F# when you practice it next time
KCR - AUC S: Student edit mistake and continue playing
T: Yes, this should be E…
KCR - AUC S: Student slowly sight read.. (teacher gives troubleshoot and comments occasionally)
KCR PM FT T: Correct, keep going now
KCR - AUC T: Let's look at it hand by hand. First right hand, and find the starting position.
KCR - AUC T: Now let's continue to the next piece, the dancing bear. This is a new piece and will be
KCR - AUC T: Ok, this is my recording.
KCR - AUC T: Correct, keep going now
KCR - AUC T: Let's look at it hand by hand. First right hand, and find the starting position.
KCR - AUC T: Now let's continue to the next piece, the dancing bear. This is a new piece and will be
KCR - AUC
Need to explain why play rhythm when already 'good'? Is it still same task?

KCR?

F + I

T: Good, now can we read and you play the right hand rhythm?

44

S: Student repeats again, almost all correct rhythm

T: very good, getting close, once more!

S: Student repeats and makes less mistakes

KCR? AUC?

PM

FT?

KCR?

FT

PM

FT

R

41

T: Quite good, once more you can do better than this.

S: Student start playing (teacher interrupts at wrong note)

Lack of details of what is wrong 'still wrong' leads to poor KCR - or negative AUC

KCR?

PM

FT

R

40

S: Student start playing with teacher tapping pulse

The role of demonstration in feedback?. Demonstration as kind of double feedback (KCR)

KCR - AUC

CM

FT, FP

R

39

T: Ok, now you start to stop between bar again. Be careful ok? (Teacher read rhythm).

T: Fine, there are however still some notes that are too long. I will demonstrate once

S: Student start playing (teacher interrupts at wrong note)

with this new fingering.

KCR - AUC

CM

FT, FP

R

38

S: Student start playing from beginning to end.

KCR?

FT, FP

R

37

S: Nice!

KCR - AUC

CM

FT, FP

R

36

S: Student start playing (teacher interrupts at wrong note)

KCR?

FT

R

35

S: Student start playing, without any stopping at all

KCR?

FT

R

34

S: Ok

KCR - AUC

CM

FT, FP

R

33

S: Stopping at some places?

KCR?

FT, FR

R

32

S: Yes

KCR

PM

FT, FR

R

31

S: Yes

KCR - AUC

CM

FT, FP

R

30

S: Ok

KCR - AUC

CM

FT, FP

R

29

S: 3 beats

KCR

PM

FT, FR

R

28

S: Nice!

KCR - AUC

CM

FT, FP

R

27

S: Fine, there are however still some notes that are too long. I will demonstrate once

KCR

PM

FT, FR

R

26

S: Nice!

KCR - AUC

CM

FT, FP

R

25

S: Nice!

KCR - AUC

CM

FT, FP

R

24

S: Stopping at some places?

KCR

PM

FT, FR

R

23

S: Yes

KCR - AUC

CM

FT, FP

R

22

S: Stopping at some places?

KCR

PM

FT, FR

R

21

S: Yes

KCR - AUC

CM

FT, FP

R

20

S: Fine, there are however still some notes that are too long. I will demonstrate once

KCR

PM

FT, FR

R

19

S: No

KCR - AUC

CM

FT, FP

R

18

S: Nice!

KCR - AUC

CM

FT, FP

R

17

S: Yes

KCR - AUC

CM

FT, FP

R

16

S: Fine, there are however still some notes that are too long. I will demonstrate once

KCR

PM

FT, FR

R

15

S: Fine

KCR - AUC

CM

FT, FP

R

14

T: Correct, so let's start together after the count of 3. 1,2,3..

KCR

PM

FT, FR

R

13

S: Yes

KCR - AUC

CM

FT, FP

R

12

T: Very good, when you say the rhythm, it is correct, there wasn't any stop between the

KCR

PM

FT, FR

R

11

S: Yes

KCR - AUC

CM

FT, FP

R

10

T: Yes, so it is not correct. It should be (Ta-Ta-Ta without stopping). Can you try again

KCR

PM

FT, FR

R

9

S: Yes

KCR - AUC

CM

FT, FP

R

8

T: Yes, specifically between every bar. You are not suppose to stop or wait between

KCR

PM

FT, FR

R

7

S: Yes

KCR - AUC

CM

FT, FP

R

6

T: Ok, let's start with a piece from last week. The Ballet Dancer

KCR

PM

FT, FR

R

5

S: Nice!

KCR - AUC

CM

FT, FP

R

4

T: Ok, thank you! Most of page 1 is correct, but 2

KCR

PM

FT, FR

R

3

T: Ok, the rhythm is still not correct. Now I found another problem, your fingering is not

KCR

PM

FT, FR

R

2

T: Correct, so let's start together after the count of 3. 1,2,3..

KCR

PM

FT, FR

R

1

T: Ok, let's start with a piece from last week. The Ballet Dancer

KCR

PM

FT, FR

R

0
home and practice this piece OK, and we'll listen to it again next week.

S: Student play C with 5

S: Student found note C but with wrong fingering.

T: Find now the first note in the L.H.?

R: just like previous pieces (encourage positive FR/FP)

R: the notes in the actual piece below, understand?

S: Ok

AUC: just like previous pieces (encourage positive FR/FP)

S: Student unable to read out name of notes

T: Ok, I would like you to revise the name of these notes OK. Now you not sure but next

S: Student unable to read out name of notes

AUC: just like previous pieces (encourage positive FR/FP)

S: Student start playing with teacher accompanying, without mistake.

T: How does the L.H. goes? Let's look at L.H now.

S: Yes.

T: The theory exercise on the next page here… Ok, this is the bass clef here. So these are

T: C is correct, because it is bass clef. Write C here..

S: A… C!

T: That's right. Let's do it now with me accompanying you. From the beginning, ready? 1,2,3,4..

S: Yes

T: Very well played. Could you tell me if both notes are the same on both hands?

S: Student finish playing whole piece without mistake.

T: Correct, let's do it once more with me accompanying you. You are the melody, so play

them. Now, how many beats is this piece?

S: 4 beats

T: Great! Now let's move on. We will listen to this piece again next week. Let's look at this

T: Good, now let's move on, the next piece would be Serenade. This piece is for L.H.,

T: Ok, this new piece has lots of repeating notes. Is the first and second bar the same?

S: Student start again and finish without mistake

T: C is correct, because it is bass clef. Write C here..

S: It's C.

T: If it's A then you are reading it as treble clef

T: Yes, that's correct, so what is this note here?

S: A… C!