




# FROM PRACTISING TO PRACTICE: SELF- REGULATED LEARNING

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# Outline

- 
- Story time
  - The context of studio pedagogy research
  - What's the current fashion?
  - An outline of SRL
  - A practice dairy
  - The challenge of SRL for the younger years

# story time

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"How expensive would it be to just skip practice and get right to perfect?"

story time



## What's going on here?

students are not good at practicing

teachers are not particularly competent at teaching it:

i.e. students lack guidance about how to structure their practice, set sufficiently specific goals, choose apposite practice techniques, and monitor accuracy and therefore progress.

# context

not much research on studio pedagogy before late 20<sup>th</sup> C - why?

isolation of those working in the field

'innate talent'/musicality myth

# context

- Tait (1992) notes that traditionally studio teaching has been based “more on intuition, commonsense and tradition” rather than developed on more systematic theoretical grounds and empirical studies.
- The literature is in agreement that there is a need to rethink the teacher dominated approach in one-to-one teaching to better address the challenge of student commitment in an age where there are diverse reasons for disengagement from lessons
- Giving up music tuition is strongly associated with issues of autonomy and self-determination.

# context

- Three broad areas dominating studio research:
  - Deliberate Practice
  - Self-Regulated Learning
  - Other e.g. feedback

# some research from the field of 'deliberate practice'

The 10,000 hours misinterpretation

Ericcson and Pool (2016) note that not all types of practice are equal in value and they identify three types -

naive

purposeful

deliberate





## some research from the field of 'deliberate practice'

The development and use of mental representations is a key aspect that Ericsson and Pool (2016) claim differentiates deliberate practice from other sorts of practice.

They define mental representations as "a mental structure that corresponds to an object, an idea, a collection of information, or anything else, concrete or abstract, that the brain is thinking about" (p. 58).

# some research from the field of 'deliberate practice'

So, what is a mental representation in music?

Sometimes known as 'aural schema', it is a conception of how the piece  
'should' sound

mental representations may be key in students acquiring the necessary  
independence to self-regulate their learning as "mental representations  
make it possible to monitor how one is doing, both in practice and in actual  
performance" (Ericsson & Pool, 2016, p. 100).

aural memory, score, or audiation from score

# SRL

Self-regulated learning is a process where students become “metacognitively, motivationally, and behaviourally active participants in their own learning process” (Zimmerman, 1989, p. 329).



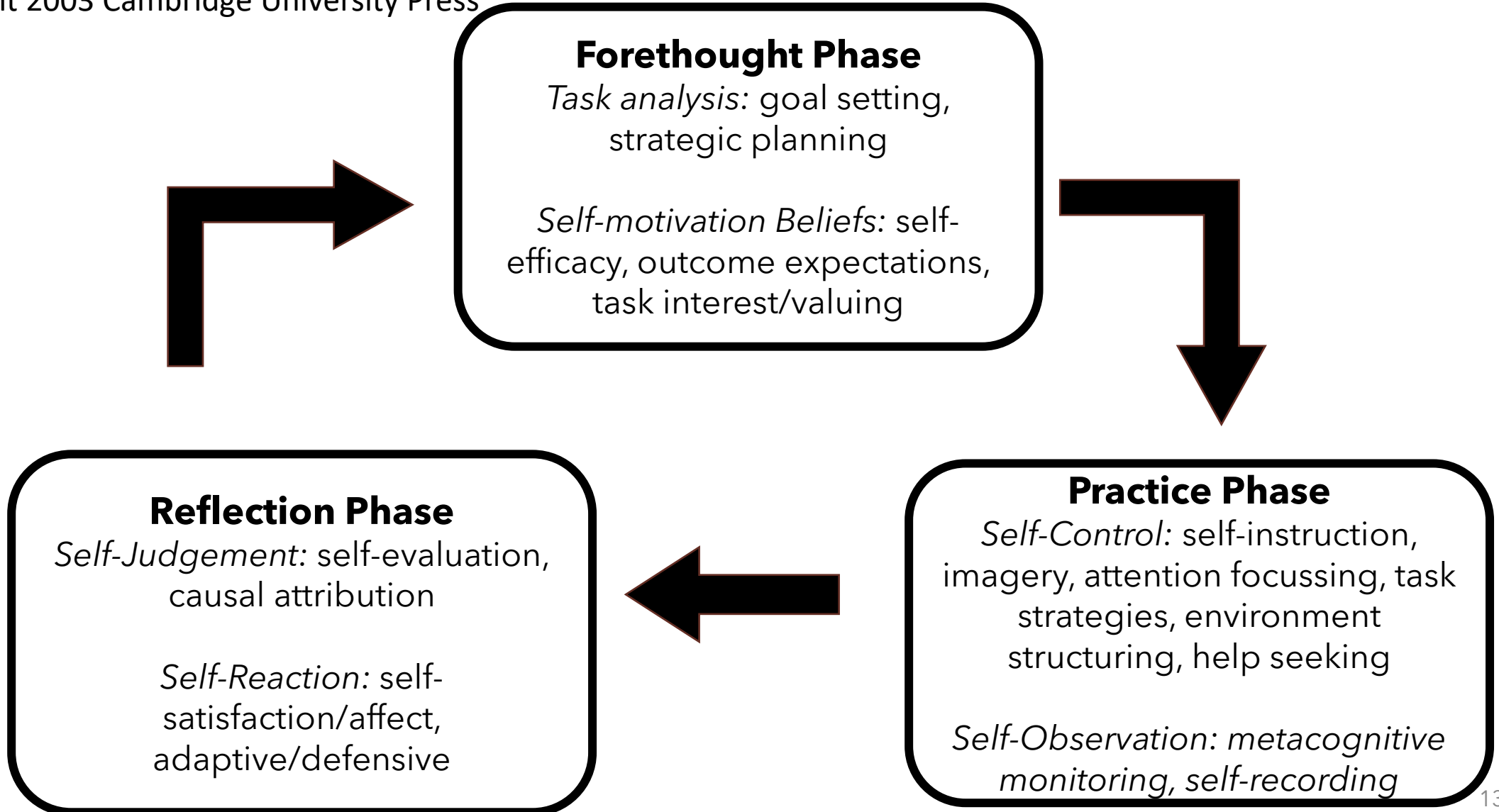
# SRL

- SRL is concerned with how learners acquire the tools necessary to monitor and control their own thoughts, emotions, impulses, performance, and attentional resources to improve their 'performance'
- The theory has been around a while but has only been applied to the music field reasonably recently. Professor Gary McPherson (University of Melbourne) has carried out pioneering work in bringing Zimmerman's theory of SRL into the music field and instrumental learning/studio pedagogy in particular.

# Self-Regulated Learning

Zimmerman & Campillo ( 2003)

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## GGMMR MODEL

### LISTENING

GAP

GOAL

MEANS

MEASURE

REFLECTION

# Gap

## Forethought Phase

The concept of a 'gap' is the sense of what the gap is between the current level of achievement and the ideal.

Having an 'aural map' of the piece to be learnt is likely to be very helpful to the student being able to perceive *the gap* between their current achievement of an aspect of their playing and the 'ideal' one.

This helps set the goals.

# Goal

## Forethought Phase

In SRL goal setting is a fundamental aspect of the **forethought phase** and it involves “being able to break larger goals into manageable ones” (McPherson & Zimmerman, 2011, p. 158).



## Practice Phase

How to close the gap?

A 'toolbox' of varied strategies for practicing, the right 'tool' for particular problems and 'repetition without repetition'.

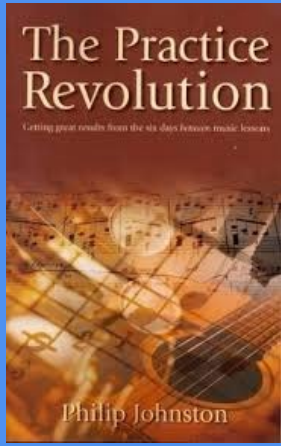
And measure how things are going....

Means

## Practice Phase

Means:  
a 'tool box'



- distributed practice
- slow practice, separate hands, varying parameters
- external focus of attention (e.g., beautiful tone)
- chunking and chaining  
(<https://blog.betterpracticeapp.com/practice-strategy-chaining>)
- 'making it harder to make it easier' (i.e. introducing additional challenges in repetitive practice)
- mixing or 'interleaving' tasks (or 'blocking')
- laps



Means:  
a 'tool box'

## Practice Phase

- Johnson (2007a) has a particularly rich and useful selection of practice strategies that utilise games and increasing levels of challenge.
- In relation to students measuring their progress, Johnson (2002) suggests a 'levels system' where teachers can scaffold success by dividing pieces into sections with their students **with specific measures for progress at increasing levels.**
- He argues that 'levels "provide a simple way for students to *measure progress* for sections of the pieces they are learning" (2002 p. 132, italics in original).




<b>Level Number</b>	<b>Requirement</b>
2	Can play the notes slowly with no errors. Gaps are allowed while the student checks ahead.
3	Can play through the section while counting out loud
4	As for level 3 but with a metronome going, thus no gaps
5	Can play the section from memory – can stop and think and check if need be
6	Can play the section from memory with the metronome
7	Can play the section from memory with the metronome, from memory, at three-quarters of the recommended tempo



## Reflection Phase

The aim of reflection is to surface thinking and feeling to enable them to be utilised for the development of self-efficacy, self-belief and sense of achievement and to hopefully set up a positive move on through the SRL cycle back to the forethought phase.



# CAVEAT: parental involvement!

- parental involvement is significantly related to the students' performance level and to their affective and cognitive musical outcomes..
- parental involvement may facilitate the self-regulatory processes needed for children to eventually take charge of their own learning.

Let's look at the practice diary prepared for this research





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