

Popular music pedagogy: peer-learning in practice

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Abstract

The inclusion of popular music as a content area in music education is not uncommon. The musicological study of popular music is well established in higher education, and even the practice of popular music is becoming more common in both secondary education and the post-compulsory sector. However, when this occurs, it is likely to be taught in more or less the same way as other more established content areas like western classical music or jazz, with teachers being in control of the process and the curriculum, the feedback and the assessment. But popular music is usually learned in the broader community as a self-directed activity, sometimes including interactions with peers and group activities, but rarely under the direction of an expert mentor/teacher. One Australian conservatorium has adopted the pedagogy of popular music through the creation of a scaffolded self-directed learning environment within its bachelor of popular music program.

This paper argues that the pedagogical approach employed in this program relates well to the prior learning activities of its students. It draws on the results of a survey of the learning experiences of students before they entered this program, as a background to subsequent research into their participation in two course activities that provide opportunities for the provision feedback to peers. The study draws on data from surveys, on-line participation in the provision of work-in-progress feedback, and written feedback provided as part of formal assessment. Students are found to have usually engaged with multiple musical activities and used a variety of ways to enhance their musical abilities before commencing their conservatoire studies. These characteristics are also found to be present in students' engagement with their degree studies. The paper concludes that these students are well prepared for this kind of peer learning activity and provide useful feedback through the structures provided by the program.

Keywords: popular music learning; self-assessment; peer assessment; reflection

Introduction

Students who seek entry to popular music programs bring capacities developed through their informal learning of popular music to their formal studies. This paper documents one program that breaks new ground by adapting its traditional pedagogy through the creation of a scaffolded self-directed learning environment within its bachelor of popular music program – a popular music pedagogy. The program is unusual in the context of conservatorium pedagogy because it has adopted a system which approaches the learning of music in ways that contrast with the transmissive forms of music teaching that have dominated the area. It is based on the informal learning approaches found in popular music outside structured education environments where it is normal for learning to be autonomous, self-directed, self-assessed and intrinsically motivated. While such learning of popular music may include group activities and peer feedback, it is rarely under the direction of an expert mentor/teacher. So while the program adds structure that is not present in the informal music-learning environment, it strives to preserve these valuable traits while developing the learning abilities of students and nurturing their creativity. It does this principally through the creation of a learning community facilitated by recording technologies, the explicit development of students' knowledge and skills and the adoption of a range of assessment strategies selected for their benefits to learning.

After describing this program and the broader educational context, the paper explores the learning experiences of students before entering this program, their participation in course activities that provide opportunities for self-reflection and the exchange of feedback with peers, and their observations on the outcomes. It relates a formal popular music pedagogical practice to the ways this music is learned in informal settings.

Aims, context and rationale

The educational context

As society becomes more complex and information-rich, people need to constantly re-think, be adaptable, and develop new problem-solving strategies for new challenges. Therefore students need to develop keen reflective thinking capabilities so they will be able to apply new knowledge to complex situations (Koszalka, Song, & Grabowski, 2001). Good learners need to be strategic, aware of their strengths and weaknesses, able to assess their own learning and to plan and manage it effectively (Claxton, 1999). One of the most common forms of structured reflection is journal writing. The writing of journals enables reflection and the creation of ideas and patterns of order out of the mainly random events of experience. Activity and reflection are complementary and mutually supportive; action alone is blind, reflection impotent (Csikszentmihalyi, 1991). Journal writing has flourished as a learning exercise in educational settings since the early 1960s and has been used in a wide range of disciplines in various contexts (Dyment & O'Connell, 2003).

It is well known that assessment has a major influence on the nature of student learning. Scholars, including Biggs (1999) and Prosser & Trigwell (1999), have argued that students will direct their learning to what they think the teacher will want to assess and learn in ways that will result in the best results for the type of assessment being used. Assessment can be broadly grouped into three types. Assessment *of* learning occurs when a student's understanding of curriculum content is measured and this is the traditional role of assessment. Assessment *for* learning occurs when the goal is to identify areas in which more work may be needed. Assessment *as* learning involves students in the act of assessment as active participants and this involvement is intended to produce learning in itself.

Learning research stresses the importance of an individual's ability to monitor progress and develop self-evaluation skills and these are characteristics of music learning that are particularly valuable (McCarthy, Ondaatje, Zakaras, & Brooks, 2004). The development of both the inclination and ability to self-assess is important so that students can monitor progress, identify strengths and weaknesses, recognise good work and develop professional judgement ((Boud, Cohen, & Sampson, 1999; Claxton, 1999; Sadler, 2005). Assessment processes should reflect the kinds of evaluations we would like our students to be able to employ after graduation, so if an ability to be self-auditing is a desired outcome of a course, at least some active assessment by students should be included (Gijbelsa, Wateringb, & Dochy, 2005; Struyven, Dochy, & Janssens, 2005).

Peer learning is common in popular music, where knowledge acquired alone is shared, but the traditional master-apprentice and formal tuition models found in the study of classical and jazz music are relatively uncommon. Feedback for popular music learning typically comes from self-assessment and from peers rather than from a teacher. Learners assess themselves relative to their past performances and expectations, and through comparison with both their peers and the performances of the artists who inspire them. They also assess their peers and seek assessment from them. Although popular music has been embraced as a content area within the formal education system, these associated informal learning practices are rarely adopted (Green, 2001, 2006).

The value of recording in the development of music has been acknowledged by musicians for some time (Bailey, 1992; Hoffman, 1983; Martin, 1979). The recording of an intuitive performance based on know-how followed by critical reflection on the recorded performance and the application of knowledge can result in improvements in subsequent intuitive performances. Recording also allows a performer to reflect on a performance after the act, and repeatedly if necessary, allowing a greater degree of reflection than would otherwise be possible. Self-directed recording of original work by students ensures a good match between ability and challenge, and provides the immediate feedback that is required for flow to occur Csikszentmihalyi (1991).

Music needs to be performed from a basis of intuitive know-how and then evaluated and refined using reason and the logical application of knowledge (Atkinson & Claxton, 2000; Claxton, 2000). There is a widespread view among musicians that music can be effectively performed without conscious awareness of the techniques that have been employed. This view of performance is shared by many musicians who refuse to discuss their skills or craft, sometimes for fear that to describe their work in words might degrade their abilities (Tarasti, 2002). In music performance, any reflection would usually be non-verbal and based on how the music feels. Only when the performance produces something unexpected would verbal reflection in action be triggered (Schön, 1991).

The program

It is normal for people outside formal education to learn popular music in an interdependent way, mainly through individual self-directed work, rarely under the supervision of an expert tutor/mentor, and frequently in cooperation with other practitioners. This learning will usually be autonomous, self-directed, self-assessed and intrinsically motivated (Green, 2001, 2006; Jaffurs, 2004; Westerlund, 2006). Simply to incorporate popular music as content and deal with it in the same largely transmissive and hierarchical way as other musics in conservatoires would have failed to acknowledge the active role learners usually play when developing ability in popular music. The program under investigation in this paper is conducted by an Australian Conservatorium of Music, part of a university that awards degrees for the successful completion of programs of study that consist of a sets of courses. The Bachelor of Popular Music (BPM) program adds structure that is not present in the informal music-learning environment, but strives to preserve these valuable traits while developing the learning abilities of students and nurturing their creativity. It does this principally through the creation of a learning community facilitated by recording technologies, the explicit development

of students' knowledge and skills and the adoption of a range of assessment strategies including assessment *of*, *for* and *as* learning.

Students undertake a recording project together with associated written work and assessment duties as their major study (Popular Music Production) in each of the six semesters of the program. A variety of other courses also contribute to the knowledge and skills base of students, particularly in the areas of audio technology and popular music history and analysis, which are both studied for the duration of the program. All of these courses contribute to development in the major study (PMP) as depicted in Figure 1.

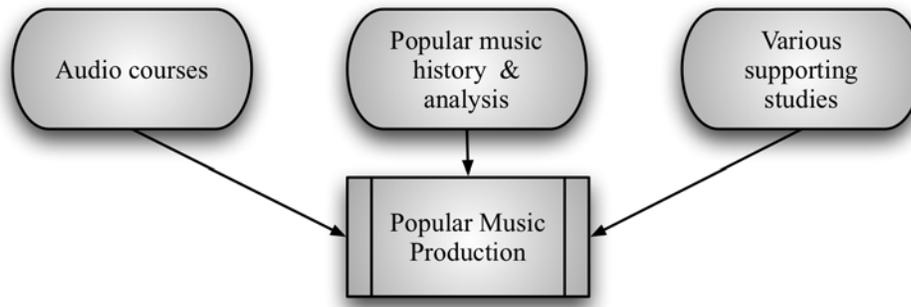


Figure 1: Program structure

Engagement with self-assessment and a range of sources of feedback in addition to that generated by teachers is a feature of popular music practice that is incorporated into learning and assessment practices within these PMP courses, and while each provides a structure that must be adhered to, much of the work is self-directed. No one-to-one instruction is included in this program. This represents a major departure from established conservatorium teaching practices in which the teacher is clearly at the centre of the teaching/learning process and has a dominant role in deciding what should be learned, how that learning should occur and how well that learning has been achieved. The generic structure of this course is represented in Figure 2 below.

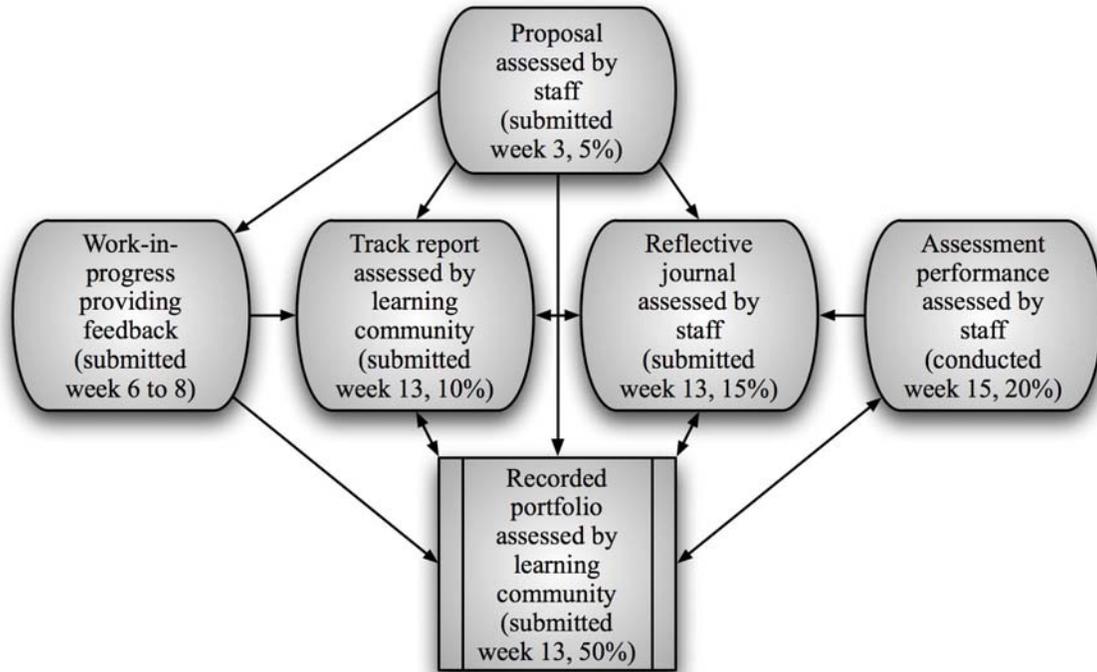


Figure 2: Major study course structure

The proposal submitted in week three describes the creative work the student has planned for the semester, with whom it will be done and why it is being undertaken, along with a proposed timeline. Staff provide feedback on the proposal and mark it out of a possible 5% of the course mark.

Work-in-progress occurs around the middle of the semester and represents an opportunity for students to provide written feedback to (and receive written feedback from) their peers, in addition to the informal feedback that is normal in the creative practice of popular music. This is not a compulsory activity and does not contribute to the course mark.

The track report that is submitted in week 13 and it provides an opportunity for students to describe what each track was intended to be, with whom it was created, and how the submitting student regards the outcome. It also includes self-marking. While these marks do not contribute to the course result, they do provide a clear indication to the assessment panel as to what the submitting student thinks appropriate marking would be. A mark out of a possible 10% of the course mark is awarded by the assessment panel for how helpful the track report was in making judgements on the outcome of the creative work. A copy of the track report proforma including guidelines is provided as Appendix A, and a guide to the award of marks is included as Appendix B.

A reflective journal is also submitted in week 13, and this details the learning experiences associated with the recording of the folio. Staff provide feedback on the journal and award a mark out of a possible 15% of the course mark.

The recorded folio is at the centre of the major study submission. Although some variations are possible, the folio usually consists of a set of recordings of original material, commonly produced in collaboration with other students (not necessarily from the same year level) or people external to the program. This is awarded a mark out of a possible 50% of the course mark, and this assessment is conducted by panels consisting of one teacher and six or seven students, each contributing equally to the mark and each providing feedback that is collated and returned to the submitting student. Each student's performance as an assessor is

reviewed by staff who award a mark out of a possible 20% of the course mark for this activity. All assessment in this course is referenced to explicit criteria and standards.

Methodology and Methods

The methodology of this work falls within the definition of practitioner research developed by McWilliam and Taylor (2004) for the specific use of practitioners seeking to formally inquire into the messiness of their daily practice. The model of practitioner research utilised in this study follows McWilliam and Taylor's requirements for validation. These involve:

- research processes that are logical and coherent (do-able and credible);
- products of the research that are meaningful to and valued by the intended beneficiaries (useful and valued);
- outcomes that are achievable in a timely way (efficient).

They also name a number of principles that ought to underpin a practitioner research model, namely that:

- it should be mobilised by a desire to know something about practice that is not already known (curious);
- the knowledge produced should be sharable with and of benefit to a larger body of practitioners and/or clients (value-adding);
- it should allow systematic inquiry that is rigorously documented and argued at all stages (defensible); and,
- the inquiry should be conducted with and for, rather than on, its participants, who should have a stake in the outcomes (educational and ethical).

(McWilliam & Taylor, 2004)

John Biggs's presage/process/product model of learning (1999) is utilised as a framework for interrogating this work as represented below in Figure 3. It categorizes the learning characteristics that students bring to the program, combined with the structures and pedagogical approaches in place in the program, as the key presage elements; the learning activities (including assessment as learning) that occur within the program are the key process elements; the key products are the learning outcomes for the students and the ongoing development of the program and pedagogical approaches informed by reflection on empirical data collected as part of the research. By looking at each of these three aspects, it is possible to make judgements as to the appropriateness and efficacy of the learning system. The study draws on data from surveys, on-line participation in the provision of work-in-progress feedback, written feedback provided as part of formal assessment, and reflective journals.

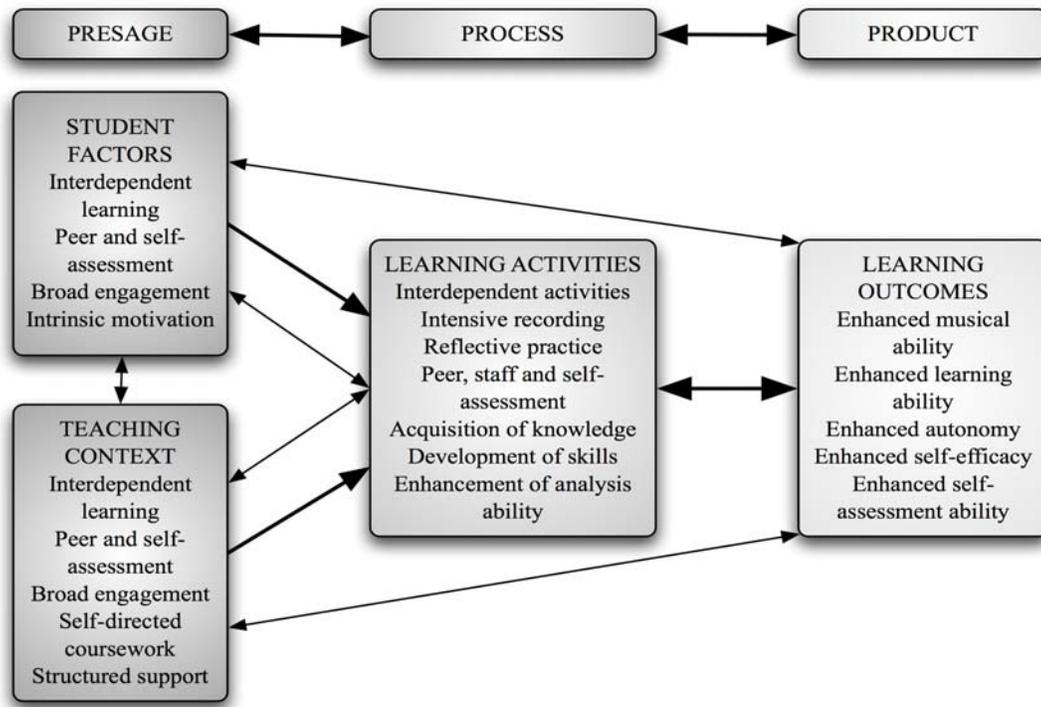


Figure 3: Learning system

Presage

A survey was used to ascertain how the students in this program had learned music before coming to university, providing some information on the student contribution to the presage element of this learning system. Students enrolled in all three year levels of the program in 2005 were surveyed (65 students responded out of a total of 68), and this survey was also conducted with commencing students in semester one 2007 (33 students responded out of a total of 41). Students asked which of eleven ways of learning music they had used and which of eleven categories of popular music making activities they had engaged with. They were also asked about the sources of feedback that had been used. The survey questionnaire is included as Appendix C.

The second aspect of presage, the teaching context, was designed with the goal of utilizing the learning abilities students were thought to have developed through informal popular-music learning practices. Learning tasks that are likely to encourage deep learning are tasks that students have an interest in, that are coherent in their own experience, and that will encourage the integration of disparate knowledge into a cohesive whole. The learning is likely to be more thorough if learning tasks relate well to prior successful learning experiences (Prosser & Trigwell, 1999). The teaching context provides connections with a wide range of very able fellow students with whom interdependent learning can occur, and structures that enhance and support this learning.

Process

Students are invited to participate in a mid-semester work-in-progress feedback process in which they may present recordings for review and offer feedback on work they have heard. This process was conducted over a

three-week period in semester two, 2006. Students registered their willingness to present work through a course on-line discussion board. These recordings were played at major study class attended by all students of all year levels. Students were invited to take notes at these presentations and post their feedback to the discussion board. This was not a compulsory activity.

Product

The product factors include the acquisition of knowledge and skills, the functionality of this knowledge and the influence the entire system has on the learning dispositions of the students. If learning is regarded as an ongoing activity, not something that is an isolated once-only event, then the product of a learning cycle will become part of the presage of the next cycle. This is true of the course that is the object of this study because students undertake a unit of this course in each of the six semesters of the program. The pre-existing learning characteristics of students are acknowledged, valued and accommodated in the learning structures provided by the program.

Main research findings

Presage

Survey results indicate that respondents can be broadly described as being self-directed learners engaging in interdependent activities that frequently involve more than one musical involvement; they mainly rely on self-assessment but will engage with a range of sources of feedback. There are about twice as many males in the program as there are females, and most students are under twenty-five years old, as represented in Figure 4.

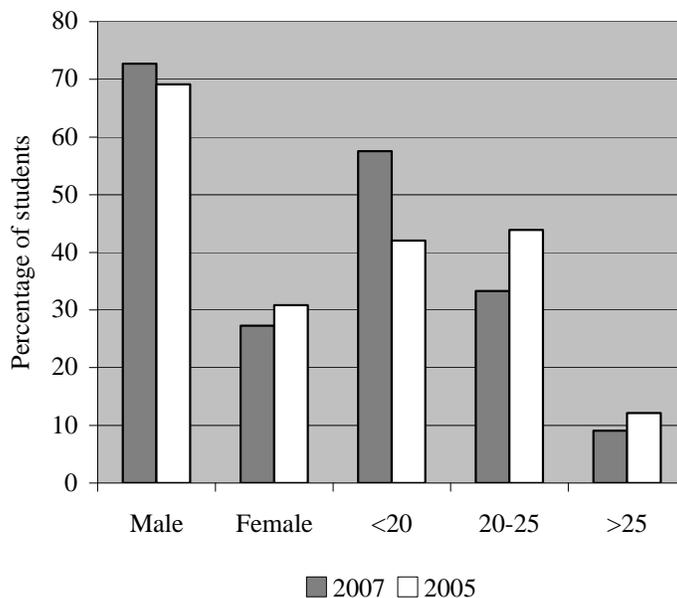


Figure 4: All students in 2005 and commencing students in 2007

Although almost all have had some private lessons, they have also engaged with a wide range of other ways of learning music as represented in Figure 5, and most had fewer than 50 private lessons as shown in Figure 6.

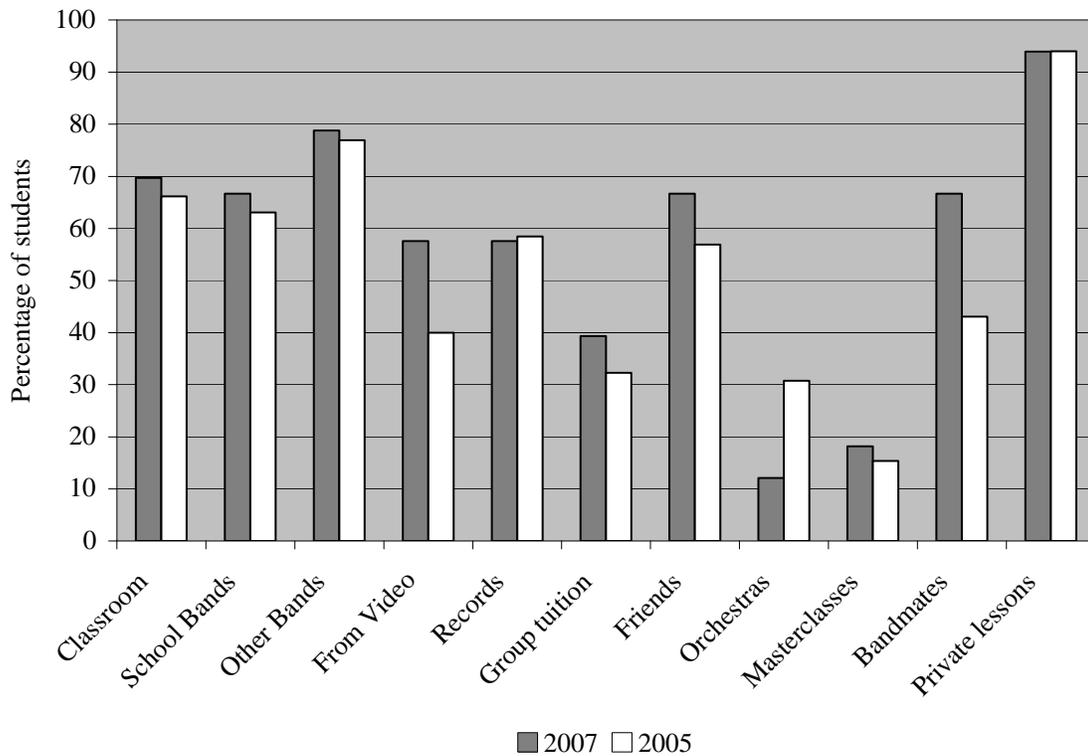


Figure 5: Learning history

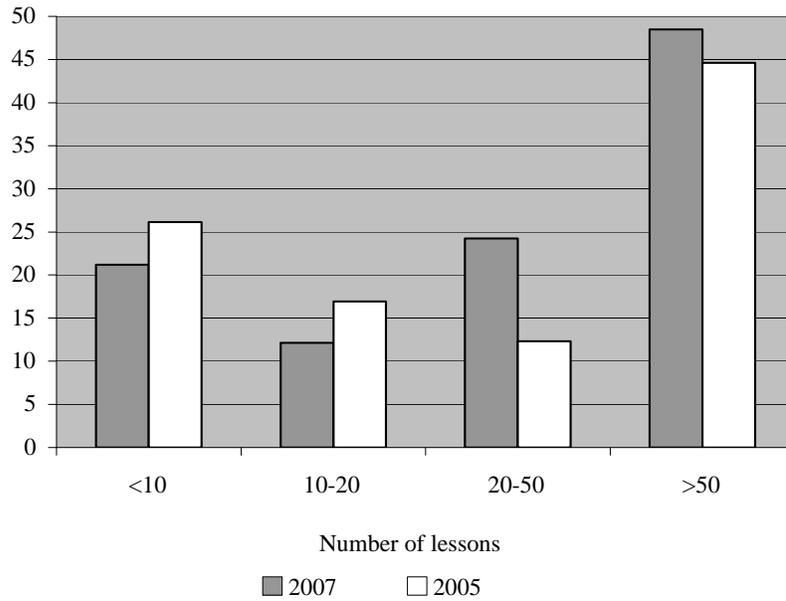


Figure 6: Engagement with private lessons

Students were engaged in a range of music-making activities as represented in Figure 7. No responses are listed for composition in the 2005 survey because composition was not included in the 2005 version of the questionnaire.

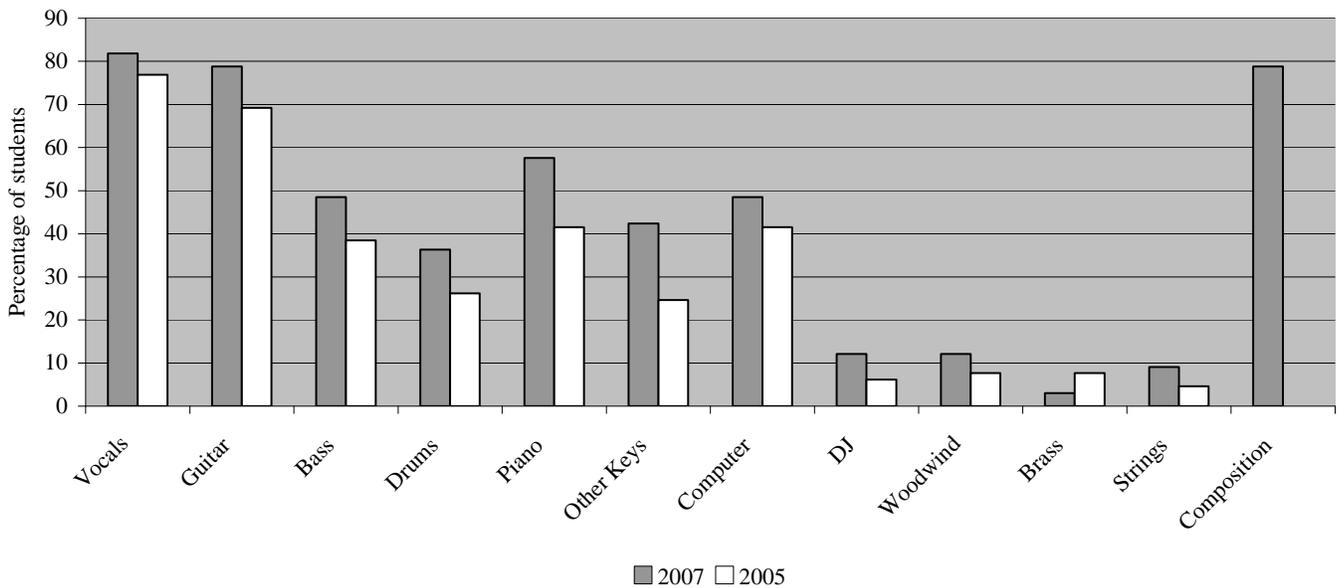


Figure 7: Categories of musical activities

Students were usually engaged in more than one or two activities as shown in Figure 8.

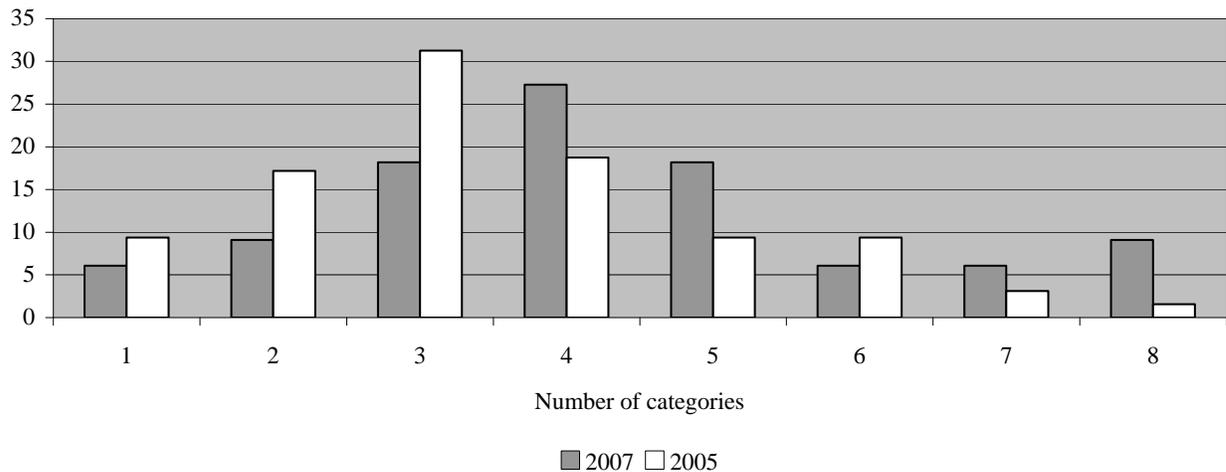


Figure 8: Multidisciplinarity

They had relied on a range of feedback mechanisms in their music learning, as shown in Figure 9, with a reliance on their own judgements and those of their peers and audiences featuring strongly along with the recording process, relegating the feedback from teachers to a ranking of 6th in 2005 and equal 4th in 2007.

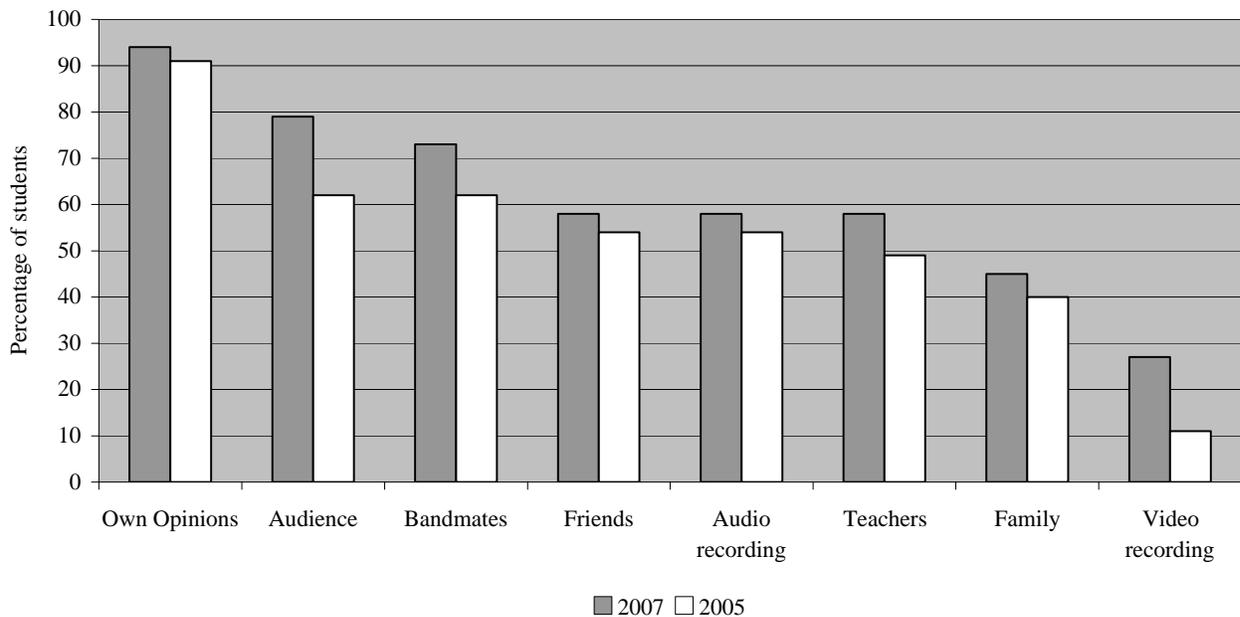


Figure 9: Sources of feedback

The prior learning of these students provides good preparation for people entering a program in which self-directed learning replaces the transmissive teaching practices normally found at the centre of conservatorium processes. The teaching context provided by the program reflects the student factors, explicitly valuing the expertise of students and encouraging interdependent learning rather than relying on the

transmission of knowledge from the expert mentor/teacher to the compliant student/apprentice. It formalises the feedback mechanisms students have previously engaged with before joining the program through panel assessment of recorded creative work and a variety of reflective practices that are incorporated into course structures.

Broad engagement is encouraged through the provision of instruction in the full range of activities found in the practice of popular music including recording and computer technologies as well as a marking scheme for creative work that rewards multiple involvements in the creative work submitted for assessment. Creative work is supported through the encouragement of a sense of community in which feedback is exchanged between students as a matter of normal practice as well as more formally through structured work-in-progress processes and formal peer assessment of work at the end of each semester.

Process

Substantial feedback and self-reflection is produced through the program's activities. Students present work to their peers at work-in-progress sessions that are part of the major study lecture series, and the provision of feedback in this activity is a formalization of activities that occur informally among the students at other times as well as in the broader popular music making community. The feedback generated from this process in semester two 2006 was lodged using an online discussion board and represented in the following Figures 10, 11 and 12. Forty-nine recorded songs were presented over a three-week period representing the usually collaborative work of 58 students from a total enrolment of 75. There were 287 responses posted, an average of 6 per song, with a maximum of 16 and a minimum of one. Three or more responses were posted for more than 80% of the songs presented. Forty-two students provided a total of 16,878 words of feedback in the non-compulsory work-in-progress process, averaging 57 words per response, with 90% of responses longer than 20 words and almost 70% longer than 40 words. There were a few instances of very brief comments and occasional use of an authoritarian tone, but almost all the feedback conformed to the principles for good feedback developed by Boud (1995, pp. 204–205) and provided to students in the course web site, requiring feedback to be realistic, specific, descriptive, consciously non-judgemental, non-comparative, direct, positive and sensitive to the goals of the person for whom it is intended, framed with positive comments at the start, making observations on possible areas for further attention, and finishing on a positive or encouraging note.

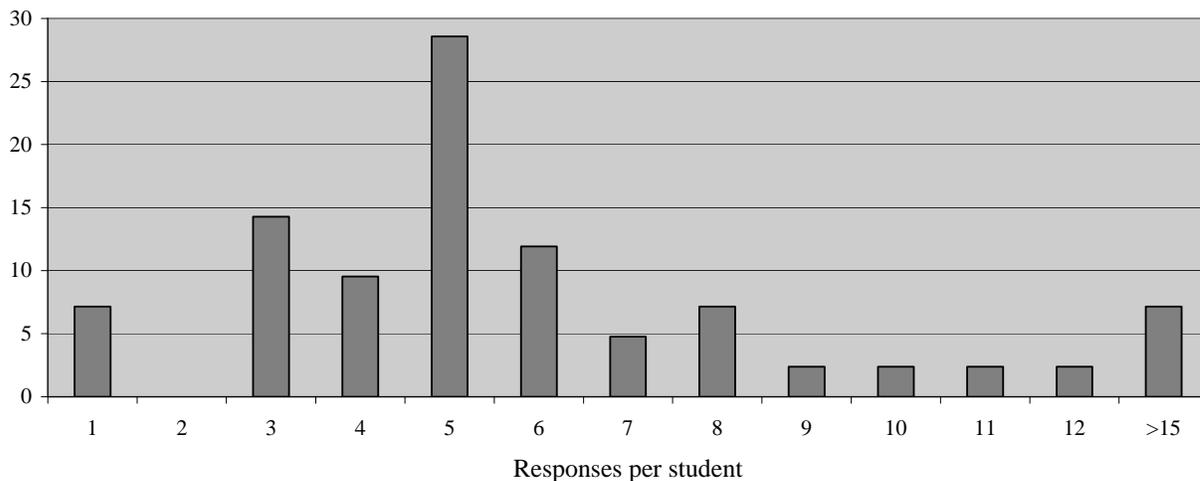


Figure 10: Work-in-progress responses

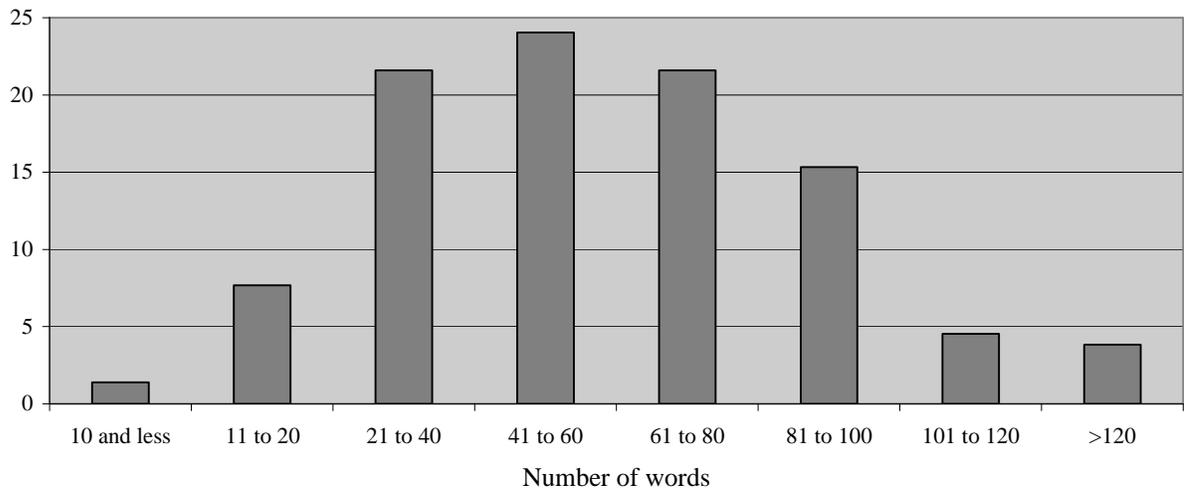


Figure 11: Size of responses

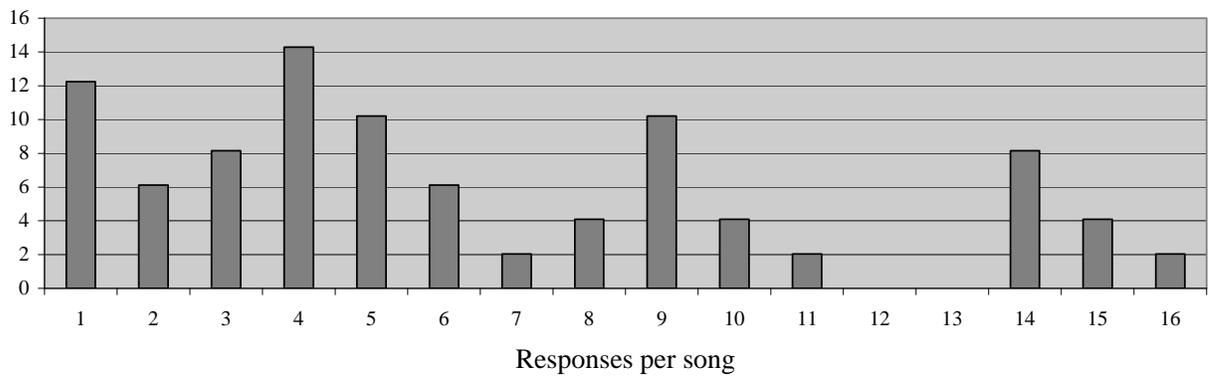


Figure 12: Number of responses

Product

Seventy-three students presented 292 recorded tracks at the end of the semester that were assessed by 11 panels consisting of six or seven students and one teacher, and feedback generated by this process amounted to 182,025 words averaging 623 words in total for each track. This feedback is represented in Figure 13.

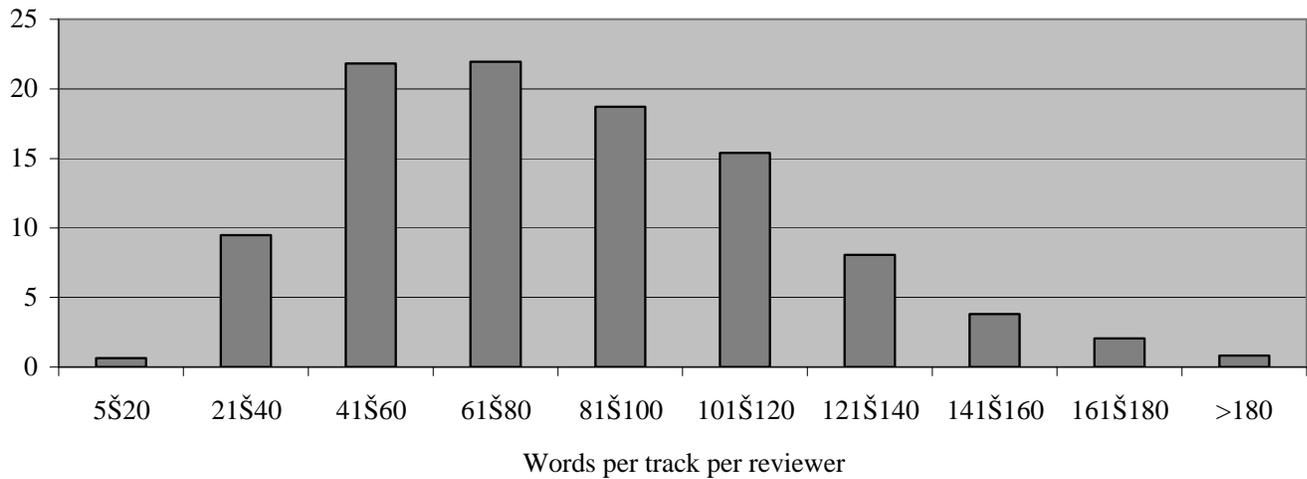


Figure 13: Feedback produced

Track reports that students complete for each recorded item in their submission includes critical reflection averaging 852 words per student and 213 words per track submitted. The reflective journal requires students to reflect on their learning throughout the semester, to not just detail their activities, but to unpack the learning they experienced so as to increase their awareness of how they learn. The engagement of students with this activity is illustrated by a majority of students submitting far more than the 1,000 word minimum length specified for the journal. In semester two 2006, the average length of reflective journals was 3217 words. The minimum length was 809 words and the maximum was 6,261 words. The length of reflective journals is represented in Figure 14.

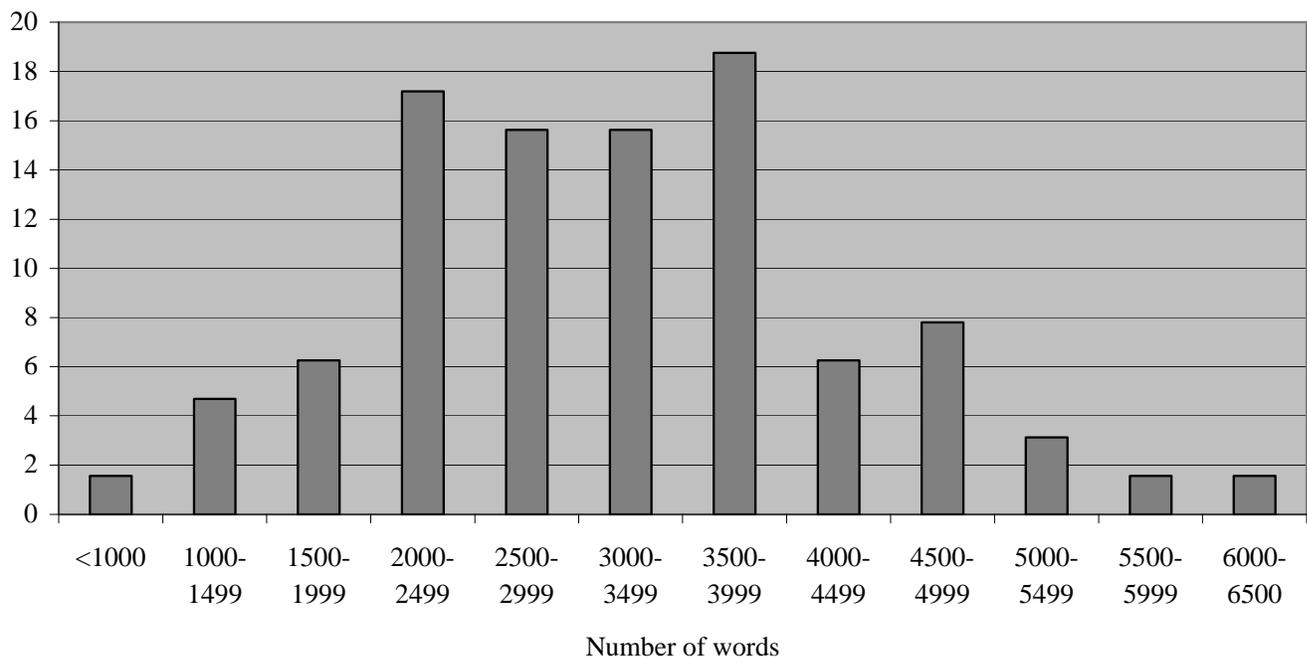


Figure 14: Length of journals

Students' journal reflections indicate that they regard the recording studio as a place where it is safe to fail, to try things out and make independent decisions on a recording's strengths and weaknesses. *'My creative process in these situations is often probably quite subconscious, what I have found is that when listening to the song I will often immediately begin to hear a drum pattern in my mind and will then use that 'revelation' to form the basis of what I will play.'* *'The whole course is based around assessing yourself and your music and I am so privileged to be apart of this.'* They find both professional and personal benefit in their interactions with fellow students and staff who constitute their learning community. *'Being around so many talented musicians this semester has certainly inspired me to keep improving my song writing and musicianship.'* They find inspiration in each other. *'Working with the other musicians has had a very profound effect on me this semester. They really inspired and motivated me to become a better musician.'* Students generally value self-assessment and the formal opportunity to provide feedback to their peers through assessment, and are appreciative of the feedback they receive. *'It was great to get other peoples' perspectives and contribute what I know to their music. Because I was pushed out of my comfort zone, it made me grow a lot as a musician.'* Students regard the ability to think critically about their own work and their musical and cultural context as an additional tool they can use to develop their work. *'I have now begun to understand aspects of music I had only previously been aware of subconsciously. To now have an active awareness of the effects of music such as movement, touch etc and understand how they are used, means I am now able to exercise control over these elements in my own music.'* Students' comments indicate that they have adopted an integrated approach to their studies and that learning experienced in one context is applied in another context. *'When I first began studying this semester I was afraid that studying music would take the fun out of listening to it, but I have found the opposite to be true. All of the elements of studio engineering and semiotic studies are giving me a broader canvas to paint my perceptions of a musical piece on.'*

The interdisciplinary nature of students' music-making activities is illustrated in Figure 15, displaying the number of ways students were involved in their recorded submissions (for example; composition, performance, production, engineering, programming etc). Of 292 tracks submitted, students had a single involvement in only 1% of submissions, and in 82% of the submitted tracks, they were involved in four or more ways. The interdependent nature of this work is illustrated in Figure 16, displaying the number of others involved in submissions. 10% of submissions were done without the involvement of others, but half the submissions involved four or more participants. Both of these aspects reflect the character of the musical activities of students before starting the program, as indicated in the results of the prior learning survey.

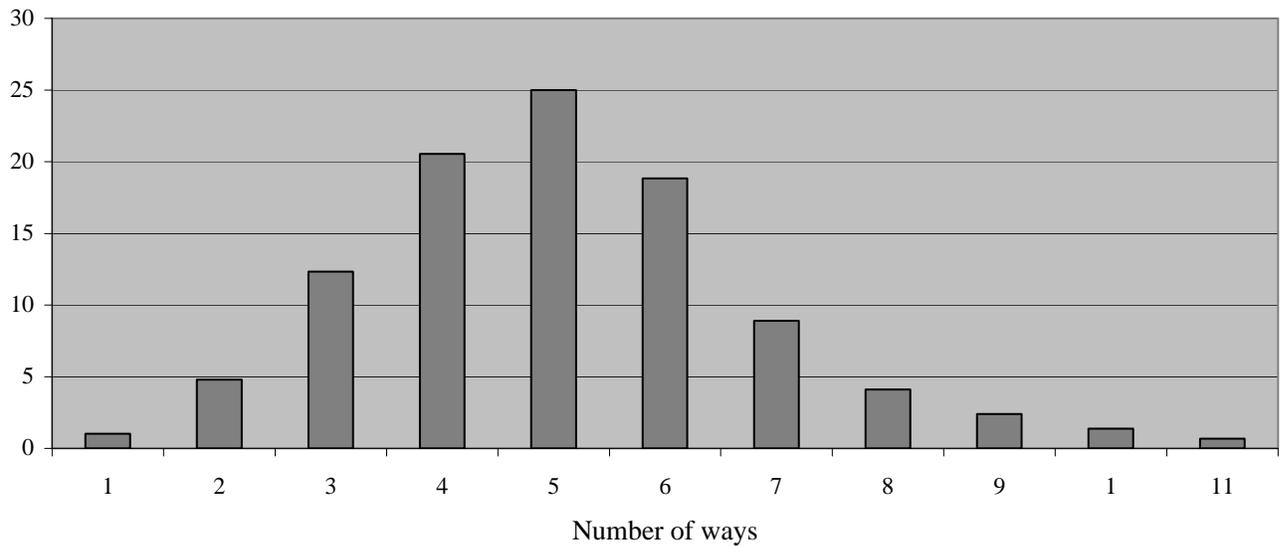


Figure 15: Involvement

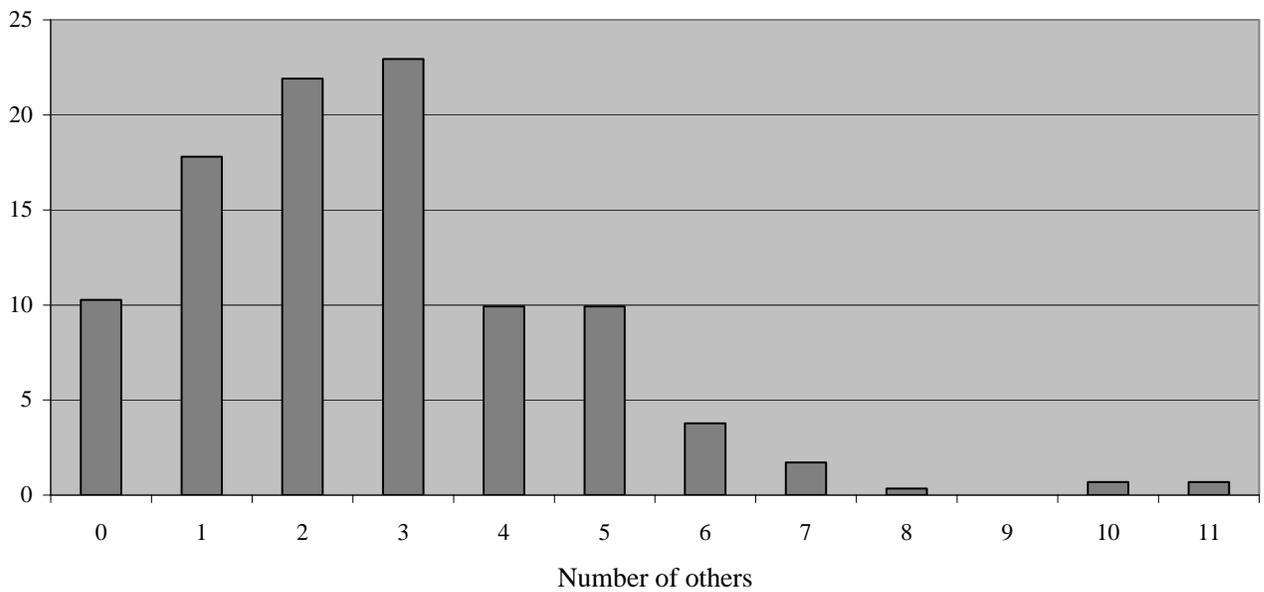


Figure 16: Others involved

Conclusions/Implications for Practice

Recent studies of the new generation of learners (variously termed the net generation, generation y, the gamer generation or the yuk/wow generation) are indicating that massive pedagogical shifts will be needed to accommodate the learning preferences and cultural dispositions of these students. As indicated by Oblinger and Oblinger (2005), the new generation of learners who are already in the academy in increasing numbers have a preference for working in teams and for inductive discovery through interactivity (p. 2.7). This finding

is re-enforced by John Beck and Mitchell Wade's study of the 'gamer' generation (2006). They have found that gamers are likely to reject any pedagogical process that has at its core the transmission of knowledge from adult experts. Gamers have "systematically different ways of working, ... systematically different skills to learn, and different ways to learn them" (p. 2). Importantly, they like to engage in activities that are "literally under their control from the very beginning" (p. 11), and have a preference for learning through trial and error. If, as Hartman, Moskal and Dziuban (2005) assert, this new group of learners is "redefining the landscape in higher education and perhaps beyond" (p. 6.3), then learning systems such as that piloted in the BPM program have widespread relevance beyond the conservatorium. As the very definition of learning spaces is being challenged, there are new opportunities for engaging students in learning as an interactive and team-based process. Rather than assuming that such models should be limited to the creative arts, it would seem that there is now compelling evidence for re-thinking learning systems across all disciplinary contexts across the university (see McWilliam, 2007).

The presage student factors elaborated in this study indicate that the BPM cohort of popular music learners have experienced ways of learning that fit this description well, and that these characteristics appear in students enrolling in the program between 2003 and 2007. The study demonstrates the importance of recognizing and valuing presage and process elements that enable students to apply their knowledge-based critical reflection skills to an appraisal of their own recorded work and the recorded work of their peers. While not displacing the teacher as mentor and critical friend, this moves responsibility for learning to the student as a self-monitoring, strategic decision-maker about the nature and quality of the learning products. Because the program institutionally attributes positive learning abilities to students and acts to maintain a learning system that will support and extend their abilities to learn interdependently, students are able to take responsibility for their learning in ways that are not always supported in other teaching environments. Student engagement with the non-compulsory feedback opportunities provided by the learning system and the products of the formal assessment process indicate that students are able to utilize their existing learning abilities within a formal program structure and that this produces effective learning. Students are enabled to develop their learning abilities in the context of creating the music that is an expression of their personal cultures and they convey a sense of their ownership of this pedagogy in their reflections on the system.

This paper describes a learning system that has a particular focus on peer learning and assessment. Although peer assessment has been used in higher education and professional contexts for some time (see Hunter, 1999 for example), the degree to which it is used in this program is still not common. Likewise, to place such strong emphasis on peer learning is unusual in a conservatoire setting where the tradition is so firmly based on the teacher/student or master/apprentice model. The study concludes that students in the BPM program are very capable of undertaking this kind of peer learning activity and providing useful feedback through the program's structures, finding positive effects result from the combination reflective practices, interdependent activities and structured support.

Notes on contributor

Don Lebler is the convenor of the Bachelor of Popular Music program and Deputy Director, Learning and Teaching, Queensland Conservatorium Griffith University, Gold Coast. Prior to starting work with the Conservatorium in 1995, he worked as a drumkit player and rhythmic percussionist in a variety of contexts including a number of prominent Australian pop groups from the late 1960s to the mid 1970s, then as a studio musician and programmer on television, film, advertising and recording projects for commercial release. His current research is focused on the role of reflective practices (including peer and self-assessment) in the learning of music and this has been the topic of a recent Doctor of Education study.

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Appendix A: Track report

Submitting Students are to complete all Yellow sections. Sem 2 2006 1 Track	
Peer Assessment Panel members are to complete all Pink sections.	
Include Whole of Portfolio marks at the end of this document.	
Name:	
Replace this text with your name.	
Student Number:	
Replace this text with your Student Number.	
Track 1 Title:	
Replace this text with the title of the track. If other students are also submitting this track, make sure you all use the same title.	
Musical and Production Intentions:	
Replace this text with a clear statement as to your intentions for the outcome of this track, what it is that you hoped the submitted track would be. These comments should relate specifically to your personal involvement with the track. If you were working under instructions from another person, this brief should be detailed here so the panel can form a judgment as to how well you answered that brief.	
Personnel & Percentage Contribution:	
Replace this text with a list of all personnel involved in this recording, what the nature of the involvement was, and to what degree the contribution was responsible for the end result, e.g. Bill Smith (bass) 10% Fred Smith (electric guitars) 15% George Smith (drums and percussion) 15% Mary Smith (keyboards and programming) 15% Jane Smith (part composition, arrangement and backing vocals) 20% Mike Smith (part composition, arrangement, lead vocals, engineering and production) 25%. The percentage contributions should total 100%. Material that has been previously submitted for major study or for another course in the BPM program may be submitted, but any aspects of this submission that have been submitted elsewhere should be listed here and MUST be excluded from this assessment. If you wish to exclude any aspects of your contribution from the assessment process, you should mention this here. Bear in mind that this will influence your mark for the significance of your contribution to the track.	
Observations on Outcome:	
Replace this text with a clear statement as to how well you met your intentions for the outcome of this track, and your view on how good the track is overall.	
Self Assessment	Marks
How well does this track meet the intention stated above? /10 Marks.	
How good is the track overall? /10 Marks	
How good is the student's contribution? /10 Marks.	
How significant is the student's contribution to this track? /10 Marks.	
Peer Comments	
Peer Assessment	Marks
How well does this track meet the intention stated above? /10 Marks.	
How good is the track overall? /10 Marks	
How good is the student's contribution? /10 Marks.	
How significant is the student's contribution to this track? /10 Marks.	
Submitting student's Whole of portfolio marks	Marks
Is this submission substantial and of significant complexity relative to year level? /10 Marks.	
How effective is this Track-by-track report in describing your submission? /10 Marks.	
Panel Member's Whole of portfolio marks	Marks
Is this submission substantial and of significant complexity relative to year level? /10 Marks.	
How effective is this Track-by-track report in describing the submission? /10 Marks.	
Total Mark /60 Self Assessment	
Total Mark /60 Peer Assessment	
Course Convenor's comments	
Peer Panel Participation Mark	
Folio Mark	

Appendix B: Folio marking guide

1. How well does this track meet the stated intention?

Mark	Relationship with stated intention
>8	Clearly stated specific intentions that are fully met
7-8	Clearly stated specific intentions that are largely met
	Non-specific intentions that are fully met
6-7	Clearly stated specific intentions that are partly met
	Non-specific intentions that are largely met
5-6	Non-specific intentions that are partly met
< 5	Failed to meet intentions or intentions not adequately stated

2. How good is the track overall?

Mark	How good is the track overall
>8	Excellent song, stylistically coherent, comparable with release quality material in this style
7-8	Very good song, but containing some minor flaws, needing remixing or mastering
6-7	Very good song, but containing some significant flaws, needing some new recording of parts, editing or processing
	Good song, but containing some minor flaws, needing remixing or mastering
5-6	Good song, but containing some significant flaws, needing some new recording of parts, editing or processing
4-5	Acceptable but needing major modifications or development
<4	Unacceptable

3. How good is the student's contribution to the track?

Mark	Student's contribution
9-10	Totally satisfactory contribution to a very strong track
8-9	Totally satisfactory contribution to a good track
	Good contribution to a very strong track
7-8	Totally satisfactory contribution to a significantly flawed track
	Good contribution to a good track
6-7	Good contribution to a significantly flawed track
5-6	Acceptable contribution to a good track
4-5	Acceptable to a significantly flawed track
<4	Unacceptable contribution

4. How significant is the student's contribution to this track?

Mark	Student involvement
10	Solo, no use of pre-programmed loops, responsible for all aspects of the track
9-10	Solo, including pre-programmed loops, responsible for all aspects of the track
8-9	Solo, including substantial pre-programmed or sampled material
	Dominant contribution in several aspects, including contributions from others
7-8	Significant contribution in one or two aspects
6-7	Satisfactory contribution several aspects
5-6	Acceptable contribution in one or two aspects
4-5	Satisfactory contribution one aspect
3-4	Acceptable contribution in one aspect
<3	Poor quality contribution

Whole of Portfolio Marking Guide:

1. Is this submission substantial and of significant complexity relative to year level?

Mark	Quantity and complexity of submission
9-10	Meeting required duration with contributions in more than one aspect, demonstrating significant accomplishment
8-9	Meeting required duration with contributions in one aspect, demonstrating significant accomplishment
7-8	Meeting required duration with contributions in more than one aspect
6-7	Meeting required duration with contributions in one aspect
5-6	Almost meeting required duration with contributions in more than one aspect
4-5	Almost meeting required duration with contributions in one aspect
3-4	Well short of required duration with contributions in more than one aspect
2-3	Well short of required duration with contributions in one aspect
0-2	Unacceptably brief

2. How effective is this track-by-track report in describing the submission?

Mark	Quantity of track-by-track report
9-10	A succinct document that is complete in all respects, totally helpful and objective
8-9	A succinct document, complete in all respects but containing flawed marks or questionable observations
	A succinct document, complete in most respects, objective and very helpful
7-8	A document that is unnecessarily detailed or too brief but otherwise helpful
6-7	A succinct document, complete in most respects but containing flawed marks or questionable observations
5-6	A succinct document, complete in most respects but containing very flawed marks or unsustainable observations
4-5	A document that is unnecessarily detailed or too brief and contains flawed marks or unsustainable observations
<4	A document that is unacceptably brief and contains flawed marks or unsustainable observations

Appendix C: Prior learning survey

How did you learn music before coming to university?

Personal Details:

I consent to data from this survey being used in academic publications in a manner that would not identify individual participants. True False

Male

Female

Age Less than 20

20-25

More than 25

What do you do?

Tick each of the activities you are involved in.

Vocals

Piano

Woodwind

Guitar

Other Keyboards

Brass

Bass

Computer music

Strings

Drums

DJ

Composition

How did you learn music?

Tick each of the ways of learning music you have been involved in.

Class room music

From videos/DVDs

From masterclasses

School bands

Copying records

From bandmates*

Other bands

Group tuition

Private lessons

Orchestras

From friends

If you had private lessons, how many?

Less than 10

10-20

20-50

More than 50

If you had any kind of formal tuition, what kinds of music did you study?

Popular Music

Classical Music

Jazz

Other Music

Music Theory

Feedback:

How often did you use these sorts of feedback in developing your music?

	Constantly	Frequently	Sometimes	Rarely	Never
Audio recording					
Video recording					
Teachers' comments					
Audience reactions					
Family feedback					
Bandmates' feedback*					
Friends' feedback					
Your own opinions					

How often did you have access to recording facilities including home recording?

Constantly

Weekly

Monthly

3 monthly

Occasionally

Never

* *Bandmates* used to refer to any musical ensemble.