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A Qualitative Investigation of the Andragogical
Teaching Methods Used in Adult Group Piano/Organ Instruction

by

Deborah Timpone Curran

A Dissertation submitted to the Education Faculty of Lindenwood University

in partial fulfillment of the requirements for the

degree of

Doctor of Education

School of Education

A Qualitative Investigation of the Andragogical
Teaching Methods Used in Adult Group Piano/Organ Instruction

by

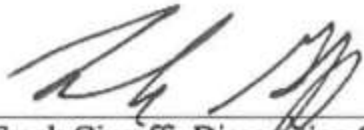
Deborah Timpone Curran

This dissertation has been approved in partial fulfillment of the requirements for the

degree of

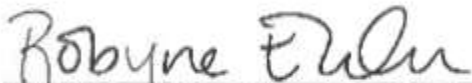
Doctor of Education

at Lindenwood University by the School of Education



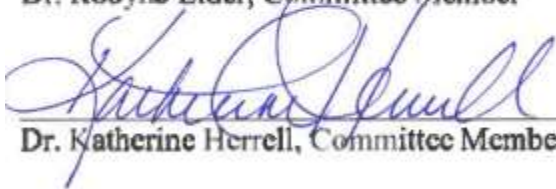
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7/26/19
Date

Declaration of Originality

I do hereby declare and attest to the fact that this is an original study based solely upon my own scholarly work here at Lindenwood University and that I have not submitted it for any other college or university course or degree here or elsewhere.

Full Legal Name: Deborah Timpone Curran

Signature: Deborah T. Curran Date: 7/26/19

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Abstract

This qualitative case study explored adult keyboard (piano/organ) students in a group environment at a piano/organ store in the Midwest United States. Included in the study was a Level 1 Piano class, a Level 2 Piano class, and one Seniors' Organ class. The researcher explored the use of andragogical principles in the group keyboard classes based upon the programming and instruction, especially in connection with Knowles' six assumptions and eight processes of andragogy. In addition, the researcher also focused on the presence of trust in the relationships between instructor(s) and student participants, or the lack thereof. The use of Henschke's Modified Instructional Perspectives Inventory (MIPI) completed by the instructors and Henschke's corresponding Instructor's Perspective Inventory Factors enabled the researcher to compute the instructors' self-perceptions about trust as it related to their relationships with their adult students. Henschke's Lifelong Learner Perspective Inventory (LLPI) surveys completed by the student participants enabled the researcher to calculate the students' overall average trust factors about their instructors. As such, the researcher was able to analyze data obtained from the MIPI and LLPI surveys and establish whether there was congruency between the instructors' self-perceptions and the student participants' perceptions of their instructor(s). Another area of focus of the study was community music making and its potential for physical, cognitive, and emotional benefits for adult participants who may then become lifelong music learners.

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Chapter One: Introduction

Background of the Study

As the population of the United States dramatically changed to include a disproportionate number of adults and older adults, healthy aging became a concern and a subject of much discussion and research (Bierema & Merriam, 2014; Colby & Ortman, 2015; Dabback, 2009; Kruse, 2008). A variety of factors contribute to healthy aging, some of which are innate, as with genetic predispositions and some of which may be altered or influenced by life choices (United Nations Economic Commission for Europe [UNECE], 2012). A subject of great interest over the past few years was what motivated adults to choose to alter their lifestyles to promote healthier aging. A considerable amount of research over the years focused on factors, such as giving up smoking, losing weight, or following a variety of diets to promote and support healthy aging. As the baby boomers began reaching their senior years, social contexts and personal life-style choices emerged as prominent themes, as healthy aging is the ultimate goal. Bugos (2014b) and Coffman (2002) both explored the potential that music positively affected adults physiologically, emotionally, and cognitively, as did Creech, Hallam, McQueen, and Varvarigou (2014). Creech et al. (2014) found multiple benefits for senior adults based upon their participation in the Music for Life Project (MLP), including, but not limited to, improving focus and concentration. The results of several studies proposed participating in community music making or being involved in creating music in some capacity may positively influence active or healthy aging (Coffman, 2002; Creech, Hallam, McQueen, & Varvarigou, 2014; Dabback, 2008). Despite the results obtained from research regarding healthy aging, educators and researchers mostly explored the benefits and

important role music may play with learning and development with preschool aged children, but neglected continuing music education for adults, especially older adults (seniors and retirees). Kruse (2008) stated researchers had only begun investigating adult music education and collecting data since the latter part of the 20th century.

Historically in the United States, music education focused primarily on elementary, middle, and high school students via participation in general music classes, choirs, bands, and orchestras. Music educators at the college level developed curriculum based upon the needs of music majors of either educational or performance focus, supplemented by the occasional required fine arts credit or the single elementary music class for general elementary education teacher candidates. At all levels, members of music ensembles such as choirs, bands, and orchestras followed the direction and guidance of the conductor or director with relatively little, if any, input regarding music selection or interpretation (Kruse, 2008). As such, at all levels, these music classes or experiences were generally strictly pedagogical in nature with the instructor or professor following a curriculum mandated by the music education program. Nevertheless, the researcher's personal experience has proven general music classes may be structured to encourage creativity and foster leadership, even in the elementary setting resulting in building lifelong music learners. Educators often discussed the need to nurture 21st-century learners wherein learners move beyond the pedagogical model, but inevitably fall back on pedagogical learning models established over the past two centuries (Bowles, Dabback, & Myers, 2013). The lack of adults involved in post elementary or high school music indicated music educators ultimately needed to cultivate a pathway by which elementary through high school students have the tools necessary to transition into adult

music education. Music educators and instructors continued to face the issue on how to structure continuing music education and opportunities to participate in creative music making activities within an environment conducive to adult learning.

As an elementary music teacher, the researcher recognized many of the pedagogical characteristics as being the prevalent philosophy for kindergarten through fifth grade students. Bowles, Dabback, and Myers (2013) believed music education in U.S. schools rarely provided the support needed for learners to develop the confidence or independence to ultimately transition from a pedagogical approach to music to one of self-directed learning, goal setting, and continuing education after the years of formal education have passed. The researcher attended conferences and workshops sponsored by the Missouri Music Education Association (MMEA) and the National Association of Music Education (NAfME) in which the future of music education was often a topic of discussion. In January 2018, Feierabend presented his music curriculum (First Steps in Music and Conversational Solfege) at three workshops at the MMEA conference. Feierabend (2006) based his music education philosophy upon three words: tuneful, beatful, and artful. In agreement with Bowles et al. (2013), Feierabend (2006) argued that music educators needed to provide opportunities for learners to become tuneful, beatful, and artful to lay a foundation for musical growth, as lifelong music learners. The researcher was impressed with the potential Feierabend's (2006) curricula offered for developing a child's ability to function musically and continue to grow as a learner into adulthood. Bowles et al. (2013) suggested community music making and education in general should "provide opportunities to nurture a continuity of musical growth and development across the lifespan" (p. 134).

During the mid-1990s, the researcher attended six semesters of group piano lessons required of both music performance and music education undergraduates in a Midwest state university. The classes were held in a piano lab where anywhere from 10 to 12 students played electronic keyboards which were connected to the instructor's keyboard, so he could 'tap in' and listen to individual students at any time. The curriculum and material were based upon a pedagogical method not much different from what would be used with children of a much younger age. Some 20 years later, the researcher purchased a digital piano and attended both Level 1 and Level 2 piano classes at a piano/organ store in the Midwest United States. The instructors and curriculum materials were quite different from what the researcher experienced in a university setting. At that time, the researcher considered the possibility that the apparent success of the piano/organ store's classes may be due to the structure of the classes, curriculum, and instructors' methodology. It appeared to the researcher the piano/organ store was utilizing adult learning methodology, but wondered how many, if any, of Knowles' (1973/1990; 1977) six assumptions and eight processes were deliberately or inadvertently the foundation of the group piano/organ classes and the curricula selected or created.

Purpose of the Dissertation

The purpose of this study was to complete a qualitative case study using observations, interviews, surveys, journals, and focus groups to explore the andragogical teaching methods, broadly conceived, used with adult keyboard (piano/organ) students in a group lesson environment at a piano/organ store in the Midwest United States (hereinafter referred to as the 'piano/organ store'). Upon completion of the study, the researcher critically examined the teaching approach and strategies utilized by the

instructors/facilitators (hereinafter referred to as instructors) in terms of the principles of adult learning theory, especially with regard to andragogy as defined by and based upon Knowles' conceptual foundations consisting of his six assumptions and his eight processes, as stated below:

Knowles' Six Assumptions of the Adult Learner:

1. An adult learner is or becomes more self-directed and independent as a learner.
2. An adult learner's life experience is a rich resource for the learning process.
3. An adult learner's readiness to learn is dependent upon desire or need.
4. An adult learner looks for immediate application of learning and is learning focused on problem solving.
5. An adult learner is internally motivated to learn.
6. An adult learner has an intrinsic need to know why he or she needs to learn something. (Knowles, 1973/1990, pp. 156-160; Bierema & Merriam, 2014, p. 47).

Knowles' Eight Processes for Adult Learning:

1. preparing the learner;
2. setting the climate;
3. mutual planning;
4. diagnosis of learning needs;
5. setting learning objectives;

6. designing the learning experience;
7. learning activities; and
8. evaluating the learning (Knowles, 1973/1990, p. 115).

In addition, the researcher utilized Henschke's (2009, 2010, 2013a, 2013b, 2014) Modified Instructional Perspectives Inventory (MIPI survey form, Appendix A; Appendix B) to evaluate the instructors' perception of his or her teaching strategies. The researcher also used Henschke's (2009, 2010, 2013a, 2013b, 2014) Lifelong Learner Perspective Inventory (LLPI survey form, Appendix C; Appendix D) to obtain the student participants' perspectives of their instructors as facilitators. Finally, the researcher evaluated the results of both the MIPI and LLPI with regard to Henschke's seven factors describing andragogy in relation to empathy, trust, and sensitivity.

Through interviews, surveys, journals, observations, and focus groups, the researcher also explored whether there was congruency amongst how said instructors perceived themselves in their roles as instructors, how the participants perceived the instructors, and what the researcher observed during the group keyboard (piano/organ) classes. Consequently, one goal of this research study was to develop a better understanding of adult learning principles in music instruction with adult learners, and to possibly enlighten both music educators and the broader adult-learning community.

In addition, the study explored community music-making and recreational music-making in the lives of adult keyboard (piano/organ) students and the potential benefits these activities could bring to the participants. The researcher also explored community music making regarding the opportunities offered for continuing adult music-making experiences.

The information obtained through this study may add to the knowledge base regarding teaching strategies used with adult keyboard (piano/organ) students in a group environment, more particularly as these strategies relate to the principles of andragogy, especially Knowles' (1973/1990; 1977) six assumptions and eight processes. The researcher also investigated the teaching styles of the instructors and the students' perceptions of their instructors. This data obtained from this study may also add to the knowledge base regarding the motivation behind adults electing to pursue piano/organ lessons, including, but not limited to, the possible benefits they hope to enjoy.

Rationale

Colby and Ortman (2015) purported the population of the United States will increase dramatically in the coming decades reaching 417 million in 2051. While studies predicted the overall growth rate would eventually slow down, continued growth of the adult population continued at a disproportionate rate (Bierema & Merriam, 2014; Colby & Ortman, 2015; Dabback, 2009). Two factors contributed to the growing 60-and-older population. First, a decline in population growth due to a reduction in fertility and personal choices regarding family size and, second, the gradual increase in the average lifespan, significantly affected this growing senior population (Bierema & Merriam, 2014). Colby and Ortman (2015) projected the under-18 age group would only increase by 11.8% between the years 2014 and 2060. Rising at considerably higher rates, studies predicted the 18-to-44 age group to increase by 18.1% and estimated the 45-to-64 age group would increase similarly at 19.8% between 2014 and 2060 (Hogan, Ortman, & Velkoff, 2014). Most significantly, studies indicated the senior adult age group of 64-and-older will increase dramatically at 112.2% during the same time span, nearly

doubling the size of this population (Hogan et al., 2014). The U.S. Department of Health and Human Services (2015) attributed the significant increase in seniors to the baby boom generation beginning to reach age 65. Ultimately, the increase in the adult population, especially in the category for over-age-65 would result in an imbalance in the numbers of employed citizens versus retirees (Bierema & Merrriam, 2014).

The manner in which a person ages is affected and governed largely by several different factors, including, but not limited to, any pre-existing biological or genetic conditions, social contexts, perceptions about the aging process, and personal life-style choices (N. Cohen, 2014; UNECE, 2012). Using a person's age to determine eligibility for services, such as Social Security and Medicare is common, but reduces a person's age to a status rather than a stage in life (UNECE, 2012). Research indicated, "The manner how an individual person ages may contribute to how long a person will live and how fit a person might be in the late period of life" (UNECE, 2012, p. 1). N. Cohen (2014) considered aging to be "a natural, organic process" (p. 84), but also acknowledged many factors could influence the path of aging. Coffman (2002) stated that changing perceptions of seniors contributed to expectations that seniors were not "frail, uninterested in learning or relearning skills, prone to passive activities [but were often] vigorous individuals interested in active lifestyles during their retirement years" (p. 76).

Knowles (1962/1977) looked at adult education in the United States and its evolution from the colonial period through 1976 and concluded self-actualization was based upon both societal and individual needs and desires. In general, Knowles (1980a) believed that "at its best, an adult learning experience should be a process of self-directed inquiry, with the resources of the teacher, fellow students, and materials being available

to the learners but not imposed on them” (p. 13). Further, “in a world of accelerating change learning must be a lifelong process” (Knowles, 1980a, p. 19). Thus, unlike adults in the colonial period, Knowles (1980a) believed the modern adult learner must be “concerned primarily with developing the skills of inquiry and adult education must be primarily concerned with providing the resources and support for self-directed inquirers” (p. 19). With his modern approach, Knowles (1980) emerged as the acknowledged father of American andragogy with his book *The Modern Practice of Adult Education: From Pedagogy to Andragogy*. Over the years, Knowles continued developing and refining his theory on andragogy, and, in 1975, published *Self-Directed Learning: A Guide for Learners and Teachers*. In *Self-Directed Learning*, Knowles clearly indicated the foundation of pedagogy was teacher-directed learning, while the framework of andragogy rested upon self-directed learning (as cited in Henschke, 2015). This was an important distinction since previously, pedagogy reflected the education of children and andragogy was simply defined as the education of adults (Henschke, 2015). Kessels (2015) acknowledged Knowles’ vision of andragogy had far-reaching effects worldwide, ultimately becoming synonymous with lifelong learning and adult education.

Henschke (2009, 2010, 2013a, 2013b, 2014) continued to build upon Knowles’ work and added to the growing knowledge about adult learning and the American perspective of andragogy. Some of Henschke’s most significant contributions concerned the element of trust. Henschke explored the “necessary major elements for adult educators to practice in the field . . . and developed a model which identified five major elements” (2013a, p. 841). After examining the five elements and conducting further study, Henschke (2013a) asked the question: “What beliefs, feelings, and behaviors do

adult educators need to possess to practice in the field of adult education?” (p. 841). As a result, Henschke developed the Instructional Perspectives Inventory (IPI) (later revised resulting in the Modified Instructional Perspectives Inventory (MIPI). Numerous published doctoral dissertations used Henschke’s IPI or the MIPI) as a research tool. According to Henschke (2013a), the strongest factor emerging in each of these dissertations was the teacher’s ability to trust the learners. In support thereof, Covey and Merrill (2006) stated trust “affects the quality of every relationship, every communication, every work project, every business venture, every effort in which we are engaged” (pp. 1-2).

While Henschke described the importance of trust in the learning experience, Covey, Link, and Merrill (2012) emphasized further that trust should be based upon one’s ability to trust and what they described as smart trust. Smart trust was defined by Covey et al. (2012) as one’s ability to analyze and judge the viability of a relationship being a worthwhile or positive experience. Covey et al. (2012) acknowledged the propensity to trust in the modern world varied greatly often based upon age and prior experience. Thus, while both Henschke (2013a, 2013b) and Covey et al. (2012) concurred trust was critical to establishing a healthy and enriching learning experience, Covey et al. (2012) specifically stated the relationship needed to be based upon smart trust. Stige (2014) referred to his own journey towards openness or self-trust that permitted his further growth as a music therapist and the redefinition and support of group music therapy. Creech and Hallam (2015) studied senior adults over the age of 80 in connection with music and active aging and concluded it was critical to cultivate trusting relationships.

De Castro, Galati, Mercadal-Brotons, and Solé (2014) looked at the potential benefits music therapy and music could have in improving the quality of life for older adults. While they focused on seniors exhibiting some evidence of dementia, their conclusions supported those of Bailey, Cohen and Nilsson (2002) who concluded, “Music can contribute to the quality of life regardless of mental capacity,” and “music heard early in life continues to have significance later in life” (p. 96). Assuming the projected growth in adult populations is accurate and adults will significantly outnumber the under-18 age group, focus will inevitably shift towards promoting healthy aging in the United States. In response to the need to promote healthy aging, “music researchers, educators and therapists [will need] to examine ways that music can enhance the quality of life in senior adults” (Bugos, 2014b; Coffman, 2002, p. 76).

The impact music could potentially have on this adult population was considerable in a variety of ways (Bugos, 2014a, 2014b). “Music can be experienced physiologically (e.g. Changes in heart rate), through movement, through mood and emotions, and cognitively through knowledge and memories which may be personal or related to the style or period of the music itself” (Creech et al., 2014, p. 6). Nevertheless, historically music instruction was entrenched in pedagogy. The researcher’s experience in music education was typical of most in the field, as the teacher’s role was the “transmittal of knowledge and skills that had stood the test of time” (Knowles, 1980, p. 41). Students in music conservatories experienced this same pedagogical approach.

This study builds upon extensive prior research regarding adult music students, adult learning and andragogy, Knowles’ (1973/1990; 1977) six assumptions and eight processes, Henschke’s trust factor, and music with regard to its potential to improve

quality of life. It was evident from the research that the adult and, more specifically, the senior population in the United States was growing rapidly with active aging as a primary concern. While researchers looked at music contributing to the well-being of people of all ages, little research focused on adults, especially seniors learning to play piano or organ (Bailey, Cohen, & Nilsson, 2002; Coffman, 2002). Kruse (2008) indicated researchers neglected studying the learning process experienced by adult music students. In fact, Kruse (2008) admitted researchers only began to explore adult music students during the 25 years prior to his writing *Andragogy and Music*. There was a gap in the literature addressing why adults/seniors wanted to learn to play piano, especially in a group-lesson environment. To some extent, prior research explored how the music teacher may reach out to adult learners and how to keep adult students returning to the music studio, but there was a void in the research from the students' perspectives (Christensen & Stevens, 2015). Little research addressed the question as to what adult piano/organ students seek in music lessons, what their goals may be, or why they elect to attempt to learn a musical instrument at a certain point in life.

The researcher observed adult keyboard (piano/organ) students taking group lessons and explored why they chose to take lessons, what benefits they hoped to receive, what benefits they ultimately felt they received, and how they perceived their instructors, instructional strategies, and the trust factor described by Henschke (2013a, 2013b). In addition, the researcher sought to close the gap in research regarding piano instructors facilitating group piano lessons by observing instructors in class situations and comparing said observations to the instructors' own perceptions of self via observation, interviews, and surveys.

Another gap in the research concerned the evaluation of a program established to provide group keyboard (piano/organ) instruction to adults. There was some research of community music-making and its structure and benefits to participants (Higgins, 2016), but the instructional element was missing. The researcher looked at the teaching strategies and materials used with the adult piano classes and evaluated them in relation to Knowles' (1973/1990; 1977) six assumptions about adult learning and his eight learning processes. There was also a gap in the literature, as no researcher investigated a combination of instructional strategies, teaching styles, adult and senior adult piano students in a group setting, active aging, and potential benefits for the adults and senior adult students. This study investigated each of the aforementioned elements and attempted to fill the gaps in the research literature. Prior research approached the learning of adult piano from a pedagogical perspective (Coutts, 2013), but this researcher investigated and evaluated the program at the selected piano facility from an andragogical perspective.

In conclusion, the study extended the body of literature on music educators and adult and senior adult music students, especially in a group lesson environment and the congruency of the instructors. This study also extended the body of literature regarding community music-making and recreational music making in the lives of adults and senior adults and the benefits they bring to the participants. If participating as members of group piano classes supported active aging among adults and senior adults, it would be beneficial to explore how instructors and learners collaborated to achieve mutually beneficial results.

Research Questions

The researcher investigated the following research questions:

1. What adult teaching strategies, if any, do the instructors at the store use in their adult group piano/organ classes?
2. In what ways, if any, do the adult piano/organ students believe they have benefited from their group piano/organ classes?
3. Is there congruency when comparing the instructors' self-perceptions regarding their instructional strategies with observations made by the students and the researcher?
4. What potential benefits may adults enjoy due to their participation in the group lessons at the piano/organ store?
5. What, if any, learning styles or learning experiences have emerged as a result of the proposed study?
6. To what extent, if any, do the instructors in the adult group piano/organ classes utilize any of the six assumptions and eight processes of andragogy espoused by Malcolm Knowles?
7. Are there any common themes based upon participant demographics?

Limitations

Maxwell (2013) stated, "In qualitative research, any component of the design may need to be reconsidered or modified during the study in response to new developments or to changes in some other component" (p. 2). The qualitative researcher needs to be flexible and prepared to adjust the elements of his or her study as needed to deal with circumstances that may arise simply because life is not static (Fraenkel, Hyun, & Wallen,

2015; Maxwell, 2013). In the current study, the researcher encountered several conditions or elements that could potentially influence the research data obtained and the results of the study.

The researcher selected three different student populations taking lessons at the piano/organ store: a senior digital organ class, a Level 1 Piano class, and a Level 2 Piano class. The student enrollment in each thus determined the potential number of student participants in the study. The researcher offered all students an opportunity to participate in the study as each student was over the age of 18. Due to the fact there were other Level 1 and Level 2 Piano classes offered on different days and times, student attendance could potentially vary as the piano/organ store was open to students attending another class, if necessary. Thus, a certain amount of variance in attendance was due to students electing to attend another class based upon their own scheduling needs. In addition, the researcher observed classes during the months of June, July, and August, giving some speculation as to whether any attendance inconsistency could be due to vacation schedules of the student participants. Finally, the piano/organ store's schedule itself was somewhat flexible, due to the July Fourth holiday and a customer appreciation week held in August.

The Level 1 and Level 2 Piano classes each met for an eight-week session, with each class period being an hour long. In contrast, the Seniors' Organ class was on a continuous rotation with no specific sessions outlined or defined based upon an eight-week session format. The Seniors' Organ class met weekly throughout the year with breaks based upon special classes offered throughout the calendar year, holidays, and other programming offered by the piano/organ store. All students in the Level 1 and

Level 2 Piano classes and the Seniors' Organ class were free to come into the piano/organ store prior to class and practice in the piano lab area prior to the official designated beginning of class. The use of headphones prevented any disruption of other students. While the classes generally met weekly, the instructors also offered opportunities for one-on-one meetings between individual students and an instructor at least once during each eight-week session. Student participants were free to take advantage of the opportunity, at their own discretion.

The instructors introduced the researcher to the Seniors' Organ class participants and Level 2 Piano class participants at first opportunity during the researcher's first visit, and informed consent forms were signed, as well as initial surveys, interviews, video recording, and observations commenced immediately. However, the Level 1 piano instructors requested the researcher observe these class participants only during the first two class sessions, as these students were new to the piano/organ store and had no prior experience with the group piano classes. The instructors expressed some concern about establishing a safe learning environment and setting a foundation for trusting relationships between themselves and the beginning students prior to requesting their participation in the researcher's study. Thus, the researcher did not give the Level 1 piano students consent forms or their initial LLPI until after their first two class sessions. As a result, the researcher had permission to observe the first two classes in the Level 1 Piano class session but did not have permission to video record the first two class sessions.

The researcher initially planned to conduct a focus group with student participants in all three classes observed. However, due to the nature of the piano class scheduling,

the researcher was unable to conduct a focus group for the Level 1 and Level 2 Piano classes. The Level 1 and Level 2 instructors did not hold a regular class the last evening in the course session. Instead, the piano/organ store manager/instructors scheduled an event wherein members from all classes held by the piano/organ store were invited to participate in a 'carry-in' potluck dinner, followed by performances from several student volunteers. The nature of the evening prevented the possibility of holding focus groups and the opportunity to select a different date was not an option, as the classes did not meet again nor were student groups available to meet at another time.

Fraenkel, Hyun, and Wallen (2015) suggested the researcher might possibly obtain a "positive effect, resulting from increased attention and recognition of subjects" (p. 175) that would inevitably influence the results of his or her research study. This influence, known as the Hawthorne Effect, may have resulted in student participants altering or modifying responses to interview questions or surveys based upon attention received or the participants' attempts to speculate what information the researcher may have sought. In addition, the student participants may have altered their behaviors during class sessions, including, but not limited to, questions, responses, and instructor-student interaction during the class sessions, due to the researcher observing and video recording class sessions. Finally, all the student participants did not enroll in their corresponding classes under the exact same circumstances. The piano/organ store provided lifetime free classes to the immediate adult family members of anyone who purchased a piano or organ from the piano/organ store. The only qualifier was that the student must be an adult over the age of 18. All other students paid a set amount to attend each eight-week session. In the case of the organ class, all the student participants in the organ class were

receiving free lessons, as they had purchased their digital organs through the piano/organ store. Some student participants in the Level 1 and Level 2 Piano classes were receiving free lessons and others paid a fee to attend the sessions. Nevertheless, while the piano/organ store verbalized their standing policy offering free lessons with the purchase of an instrument, no attention was directed during classes as to which student participants were paid class members and which student participants were receiving free lessons.

Definition of Terms

Adult keyboard student: For the purposes of this study, an adult keyboard student refers to an adult over the age of 18 years taking either piano or organ lessons in a group lesson environment.

Andragogy: Literally, andragogy “comes from the Greek ‘anere’ [adult] or ‘andras’ [adult man] and ‘agein’ [leading] or ‘agogos’ [helping others to learn]” (Kessels, 2015, p. 2). For the purpose of this study, andragogy refers to the adult learning theory based upon the work of Malcolm Knowles and John Henschke where andragogy is “known from a practical point of view as the art and science of helping adults learn, or the art and science of helping facilitate the learning of adults. (Henschke, 2014a, p. 144)

Community Music-Making: For the purpose of this study, community music making is synonymous to recreational music-making and refers to musicians (generally amateurs) coming together in a relaxed and emotionally safe environment to perform music together simply for their own enjoyment and pleasure (Higgins, 2012).

Group Piano Classes: For the purpose of this study, group piano classes refer to one instructor and generally six to 15 adult piano students meeting together to learn to play the piano.

Piano Instruction: For the purpose of this study, piano instruction refers to adult students learning to play piano or improving their piano skills in a group setting with an instructor.

Qualitative: According to Fraenkel et al. (2015), qualitative research “investigate[s] the quality of relationships, activities, situations, or materials” (p. 424) and takes a holistic approach in its methodology. Five general characteristics of qualitative research are:

1. The researcher’s investigation takes place in a natural setting, and the researcher is a fundamental part of the study.
2. Data consists of interviews (transcripts), notes, photos, audio and video recordings, diaries, journals, and other research tools that convey the feelings, opinions, and beliefs rather than numerical data such as test scores.
3. The researcher focuses on both the process and the product.
4. The data obtained in a qualitative study is examined inductively, and the researcher constructs questions as opposed to hypotheses.
5. The qualitative researcher attempts to “make sense” out of the lives of the participants based upon the information obtained through the study. (Fraenkel et al., 2015, 425-426)

Recreational Music Making: For the purpose of this study, recreational music making is synonymous with community music making and refers to musicians (generally amateurs) coming together in a relaxed and emotionally safe environment to perform music together simply for their own enjoyment and pleasure (Higgins, 2012).

Teaching: Teaching focuses not on the learner but on the person acting as trainer, facilitator, or a person who influences how others learn. For the purpose of this study, teaching refers to the facilitation of learning by the instructors at the piano/organ store when compared to Knowles' (1973/1990; 1977) six assumptions and eight learning processes in Knowles' Design Elements for Adult Learners.

Teaching/Instructional Strategies: For the purposes of this study, teaching strategies refers to any technique or process employed by the teacher to improve the learner's ability to learn or the learner's ability to be successful in the learning process.

Conclusion

The purpose of this research study was to complete a qualitative case study and analyze the data and information obtained in relation to the andragogical principles espoused by Knowles (1973/1990; 1977) through his conceptual foundations (six assumptions of the adult learner and his eight processes for adult learning). In order to accomplish said goal, the researcher would critically examine the instructional methods, curricula, learning environment, and the instructor(s)/student participant(s) relationships at a piano/organ store in the midwestern United States to determine if said andragogical principles were, in fact, present and, if so, to what extent.

As the adult and senior adult population dramatically increases in the United States and around the world, the significance of activities contributing to healthy aging increases dramatically. Research during the last few decades supported the potential music and music making had in improving the psychological, physiological, and sociological well-being of adults and senior adults. This study may add to the information and literature available to help support programs for adults and senior adults,

whereby music and music making become a pathway to healthier aging. In addition, the information obtained about group piano/organ classes for adults may improve our understanding why adults seek to learn to play an instrument in a group setting and how best to meet those needs.

Chapter Two: The Literature Review

Learning

Since the first humans needed to adapt and learn how to survive the daily challenges in their environment and orally transferred requisite skills from one generation to the next, learning was a part of the human condition (Bierema & Merriam, 2014; Chan, 2010; Ertuğril & Tağluk, 2017). More specifically, Ertuğril and Tağluk (2017) stated a [h]uman, as a biopsychosocial conscious model, tries to learn and understand himself from the beginning of life. Learning is one of the fundamental characteristics gifted with birth by precautionary reflexes and goes through lots of complex events, and turns into knowledge and behavior after a period of life (p. 3921).

Bruner (2004) acknowledged the definition of learning continued to remain elusive despite decades of research. Nevertheless, Bruner (1960/1978) suggested the act of learning was comprised of three elements generally occurring simultaneously: (1) acquisition, (2) transformation, and (3) evaluation. Gardner (2004) believed humans first learned by observing others, asking questions, practicing skills, and reflecting. Over the years, learning seemed to be something humans could recognize, but were unsure how to define.

Philosophers first considered the different aspects of learning long before psychology became a formal science (Gardner, 2004). The Greeks considered learning to be a sensory experience and looked at the learning process from a philosophical perspective (Baumgartner, Caffarella, & Merriam, 2007; Bierema & Merriam, 2014; Chan, 2010; Garner, 2004; Savicevic, 1991). Bećirović & Delić (2016) examined

Socrates' approach to learning whereby the use of methodical and reflective dialogue would result in "discover[ing] the ultimate truth" (p. 511). Baumgartner, Caffarella, and Merriam (2007) acknowledged learning was historically defined as a change in behavior, but also stated this definition leaves a great deal to be desired considering the complex nature of the learning process. Instead, Baumgartner et al. (2007) defined learning as a process that was an extremely personal endeavor and combined "cognitive, emotional, and environmental influences and experiences" (p. 277) that would somehow change or develop behavior, abilities, or understanding. Ertuğrul and Tağluk (2017) stated, "Learning is an important talent for understanding the nature and accordingly controlling behavioral characteristics" (p. 3921) and considered learning to be an innate characteristic of humans.

According to Savicevic (1991), Greek scholars such as Socrates, Plato, and Aristotle, "reflected thoughts and views about the need of learning throughout life . . . and the particularities and manners of acquiring knowledge in different phases of life, about the oral and aesthetic impact" (p. 1). Baumgartner et al. (2007) concurred with Savicevic and believed learning was a subject of interest dating back to Plato and Aristotle and discussed the ancient Greek philosophers Plato and Socrates regarding their philosophical approach to learning. According to Baumgartner et al. (2007), Plato and Aristotle differed somewhat in their beliefs about learning. Plato believed the learner needed to look within and knowledge would come with introspection; whereas, Aristotle believed the learner attained knowledge by using the senses as a conduit (Baumgartner et al., 2007). Thus, Baumgartner et al. (2007) proposed cognitive psychologists would look to Plato's rational approach and early behavioral psychologists would look to

Aristotle. The Greeks were not the only philosophers considering the learning process, as the Romans also considered “the epochs of humanism and the renaissance” (Savicevic, 1991).

Caruth (2014) looked at the development of seventh century schools in Europe designed for the education of children. These early schools, connected with the churches or monasteries, focused on the education of children but were authoritative in nature with the adult educators responsible for learning; thus, the term pedagogy emerged (Bierema & Merriam, 2014; Caruth, 2014; Chan, 2010). While education changed over the years, often as a pendulum swings, the foundation remained pedagogical and schools were structured accordingly (Caruth, 2014; Chan, 2010). Caruth (2014) believed the pedagogical model would encourage the student to remain dependent upon the teacher for the learning process, thus neglecting to teach the learner how to become an independent and autonomous learner and supporting lifelong learning.

As early as the 17th century, Comenius “urged the establishment of special institutions, forms, means, methods and teachers for work with adults, which in fact is at the root of the modern concept of andragogy” (Savicevic, 1991, p. 1). Comenius distinguished unique developmental stages or schools each of which provided different opportunities to learn and grow. According to Hábl (2015), Comenius designated the different developmental stages as “youth, maturity, old age, and dying” (p. 120). Comenius also stated the development and opportunity to grow should be offered to everyone regardless of age or gender (Savicevic, 1991). According to Savicevic (1991), adult learning was always strongly connected with social development, but a strong movement to approach learning from a scientific viewpoint emerged during the late 18th

and early 19th century. Bierema and Merriam (2014) concurred with Savicevic and added the behavioral and social scientists during this era began investigating the learning process using the scientific approach. In the *Psychology of Learning Educational Psychology*, Vol. 2, Thorndike (2013) approached learning by looking through a scientific lens and sought to explore learning as a series of connections and functions. Thorndike (1913) described learning as an ability to make connections and thus concluded humans were far superior learners than animals as humans are capable of making so many more connections than animals. According to Baumgartner et al. (2007), Thorndike and his colleagues published the earliest research about adult learning with *Adult Learning* in 1928. Prior to that date, in 1926 the American Association for Adult Education was founded, and during the same year Lindeman wrote *The Meaning of Adult Education in the United States* (Bierema & Merriam, 2014). Holton, Knowles, and Swanson (2012) believed Thorndike fundamentally envisioned the process of teaching as controlling learning through manipulating the incentive or reward. Thorndike believed the teacher's focus should be on establishing a learning environment conducive to obtaining the desired results rather than focusing on the thoughts, beliefs, or needs of the learner (Holton, Knowles, & Swanson, 2012). Unlike Watson, Thorndike did not believe classical conditioning could explain all human learning tenets, but rather believed satisfaction or dissatisfaction was effective on learning strength, as did Skinner (Ertuğrul & Tağluk, 2017). Instead, Thorndike believed "learning is based on strengthening or weakening of the association between stimuli and response by small steps and trial-error (connectionism)" (Ertuğrul & Tağluk, 2017, p. 3923).

Gagné, an American educational psychologist, was “one of the great bridge builders between laboratory and practice” (Rothkopf, 2002, para. 1). In *The Conditions of Learning*, Gagné (1977) credited Thorndike for beginning the trend to look at learning scientifically and conducting experiments, initially with animals, to try to understand the learning process. In support thereof, Knowles (1973/1990) stated Thorndike was the first to conduct a “systematic investigation” on learning focusing on animals and reported the results in 1898 in *Animal Intelligence* (p. 17). According to Knowles (1973/1990), Thorndike settled on three principles to explain the learning of both animals and humans: “(1) the law of readiness . . .; (2) the law of exercise . . .; and (3) the law of effect” (p. 18). Knowles (1973/1990) suggested the nature of early research in learning followed a specific pathway as it was championed by experimental psychologists.

In *The Sociology of Adult Education*, Lindeman (1945) expressed his disappointment that sociologists had largely overlooked and ignored adult education and attributed the void to the following:

The chief reasons which account for the fact that our American sociologists have remained outside or on the fringes of the adult education movement are, presumably, the following: (a) they know that education, and especially adult education, is involved with purposes and consequently with values and as scientists they feel that these questions lie outside their sphere, (b) they are themselves enmeshed in the academic system, most of whose administrators still hold their noses at the mention of adult education, and finally (c) they have not appreciated the opportunities which adult education offers for sociological research, experimentation, and demonstration (p. 4).

In other words, Lindeman believed sociologists needed to accept that not all research had to be based upon the mandate the researcher was independent of any experimentation but focus instead on searching for the truth (Ertuğrul & Tağluk, 2017). As the field of research evolved, this conflict did not readily resolve and qualitative research faced an uphill battle to be regarded as valid compared to the “scientific” nature of quantitative research.

During the late 19th century, Dewey rose to the forefront of American education as a significant social reformer and educator. Dewey looked at learning from a scientific perspective and defined learning as the individual manifesting a change of behavior in some way involving social interaction (Knowles, 1973/1990). According to Laes (2015), Dewey believed the “meanings of present learning experiences are constructed in a continuum of the past and the future” (p. 57). Risley (2012) stated Dewey “asserted that education, experience, and life should be intertwined—that to study education is to study experience, and to study experience is to study education” (p. 1). According to Giuseffi (2014), Dewey was responsible for “[t]he philosophical foundation for the first identified action research study” (p. 52). Following Dewey, Lewin believed “social action, not physical action, is steered by our perception of events and activities” (Zimbardo, 2016, p. 831). Bartholomew, Erdem, and Glassman (2012) credited Lewin for his contributions to social psychology with his “ideas of field theory and gate keeping” (p. 274). While Hartwig (2014a) credited Lewin with inventing the term action research, Bartholomew et al. (2012) disagreed stating Lewin was instrumental but action research was actually the product of both Lewin and the other members of the Commission on Community

Interrelations (CCI). Lewin also transformed the researcher from the role of “outsider to [that of] an active participant” (Giuseffi, 2014, p. 52).

Bruner (1960/1978) referred to learning episodes with each episode consisting of three elements: (1) acquisition, (2) transformation, and (3) evaluation. Like Aristotle, Pavlov considered humans “a living mechanism in tune with the world by its observations and reactions” (Ertuğrul & Tağluk, 2017). Following Thorndike’s lead, Pavlov conducted his experiments leading to his theories about unconditioned stimuli and unconditioned reflexes, conditioned stimuli and unconditioned reflexes, reinforcement, extinction, and generalization resulting in what became known as classical conditioning (Ertuğrul & Tağluk, 2017; Knowles, 1973/1990). Inevitably, circumstances and availability of participants during the late 19th and 20th centuries resulted in psychologists focusing on learning as exhibited by animals and children as opposed to adults (Knowles, 1973/1990).

Lindeman (1926/1970) believed it was important to alter the view on education from being a means to an end to believing the “assumption that *education is life*—not a mere preparation for an unknown kind of future living” (p. 6). In *Freedom to Learn*, Rogers (1969) stated he believed “*the facilitation of learning* [w]as the *aim* of education” [sic] rather than the transfer of knowledge (p. 105). Aufegger, Perkins, and Williamon (2014) viewed learning to be a social phenomenon and more than merely acquiring a skill or knowledge but, more importantly, a pathway to becoming a member of a community. Lindeman also believed adult learning needed to be focused on the adults’ needs stemming from all areas of life (Bierema & Merriam, 2014).

According to Rothkopf (2002), Gagné contributed in myriad ways including, but not limited to, childhood education, training methods, psychometrics, applied psychology, and educational research. Gagné (1977) defined learning as “a change in human disposition or capability, which persists, and which is not simply ascribable to processes of growth” (p. 3). Gagné (1977) believed learning consisted of four critical elements: (1) the learner, (2) the stimulus situation, (3) the learner retrieving prior knowledge or experience, and (4) the learner’s response. Knowles (1977) discussed Gagné’s belief learning could not be simply defined through learning theory, but consisted of eight different learning categories, each demanding a different teaching strategy (Knowles, 1973/1990) (See Appendix E). Knowles (1973/1990) ascertained most definitions of learning may be divided into essentially one of two categories: (1) “learning as a process by which behavior is changed, shaped, or controlled” and (2) “learning in terms of growth, development of competencies, and fulfillment of potential” (p. 7).

Rogers (Baumgartner et al., 2007) was a preeminent psychologist well known for his humanistic approach and client centered therapy. In *Freedom to Learn*, Rogers (1969) divided learning into two broad categories: (1) rote memorization and (2) learning with connections to information previously learned. Rote memorization consisted of learning with essentially no connection to other information previously learned, such as memorizing acronyms or memorizing knowledge the learner does not perceive as being relevant. Learning that connects to prior knowledge typically includes information the learner believes to be important and of consequence or experiential and which somehow is related to knowledge previously acquired (Rogers, 1969). Baumgartner et al. (2007)

likened Rogers' approach to education as being student-centered much like his approach to therapy as being client-centered.

In *The Adult Learner*, Holton, Knowles, and Swanson (2012) differentiated between the concept of education and the concept of learning regardless of the age of the learner. Holton et al. (2012) described education as an activity commenced by someone whose goal is to effect a change or transformation in the "knowledge, skills, and attitudes of individuals, groups, or communities" (p. 10). Thus, Holton et al. (2012) believed education focused not on the learner but rather on the agent of the change, whether the change would be in behavior, in knowledge, or in skills. Similarly, Gagné (1977) looked at the conditions that "govern the occurrence of learning and remembering" (p. 18). Holton et al. (2012) also defined learning as focusing on the learner and the transformation process of the learning experience. Baumgartner et al. (2007) initially referred to the rudimentary definition and suggested learning is simply a process that results in some type of transformation or modification of or in behavior. Obviously, a basic definition of learning was not sufficient to capture the subtleties of many learning experiences and situations. In response, Baumgartner et al. (2007) stated learning is much more complex and is comprised of many elements such as whether the learning is a deliberate effort or an unconscious experience. Knowles (1973/1990) determined there is a relationship between how people define learning and "how they theorize and go about causing it to occur" (p. 10).

When it comes to adult learning, Baumgartner et al. (2007) believed most educators in the field of adult education supported the position of adult learning as primarily informal in nature, occurring within the context of everyday life, both

personally and professionally. Brookfield (1986) indicated “adult learning to be a phenomenon and process that can take place in any setting” (p. 4). Due to its nature, researchers have found this informal learning difficult to measure or evaluate, as often the learners themselves are unable to identify the learning process at the time of the experience. For example, Bierema and Merriam (2014) suggested adapting to health-related issues or learning how to use rapidly changing technology would be an example of informal learning experiences. Our quickly evolving technology required adults to struggle to keep up with our youth in learning how to use tablets, iPads, remote controls, etc. In response to the inability to evaluate informal learning, Baumgartner et al. (2007) cited both the work of Penland and Tough whose works supported the “findings that more than 90 percent of adults are engaged in independent learning projects” (p. 60). Allen Tough was well known for his research on the success adults experienced with learning and change (Shuch, 2008). Tough (1978, 1979) defined a learning project as a specific learning experience generally of a formal nature. While Tough (1978, 1979) acknowledged the significance of formal learning projects, he also recognized the significance of adults having the ability to select, plan, and conduct their own learning and being able to be self-directed.

Tough (1978) explored and researched both formal and informal adult learning as well as traditional and non-traditional learning, with regard to how learning may be better facilitated. In describing formal learning, Tough (1978) described learning projects as major learning events taking place throughout an adult’s life. Tough’s (1978, 1979) research indicated adults typically conduct an average of five of these learning projects each year in a variety of knowledge and skill areas. Baumgartner et al. (2007) defined

formal learning as learning taking place in an educational environment often resulting in a degree. In contrast, Baumgartner et al. (2007) described informal learning as experiences taking place during day-to-day living or possibly in organizations such as museums and libraries. Knowles (1973/1990) believed too little attention was paid to adult learners and their distinguishing characteristics. Information about adult learners had essentially been extrapolated from research based on the concept of learning in general (Baumgartner et al., 2007). Beginning in the early 1920s, two distinct branches of adult learning began to emerge: the “scientific stream” and the “artistic or intuitive stream” (Knowles, 1973/1990, pp. 28-29). According to Knowles (1973/1990), the scientific approach was led by Thorndike and sought “to discover new knowledge through rigorous (and often experimental) investigation” (p. 28). The second and artistic approach sought “to discover new knowledge through intuition and the analysis of experience, that was concerned with *how* adults learn” (Knowles, 1973/1990, p. 29). Knowles (1973/1990) was strongly influenced by Lindeman who supported the second and artistic approach.

Lindeman (1926/1970) considered education in the United States to need significant revision. As such, Lindeman (1926/1970) believed Americans looked at education merely as a necessary preparation for life resulting in the learning process stagnating during adulthood. This attitude toward learning may have been a result of much of early Americans learning specific skills or trades to earn a living and support families. In *Learning in Adulthood*, Baumgartner et al. (2007) asked the reader to consider and contrast a learner during the colonial period of the United States perhaps learning to become a blacksmith with the 21st century learner of today. Baumgartner

et al. (2007) stated the knowledge base would change little over the course of the blacksmith's lifespan, whereas the 21st century learner would need to anticipate the rapid advancement in technology and information systems and adapt accordingly. Lindeman (1926/1970) held this educational approach led Americans to neglect the "spirit and meaning of education" (p. 5). While American educators established requirements for minimal levels of education, doing so merely supported the view learning was a step to get where one wanted to go rather than a lifelong pursuit (Lindeman, 1926/1970).

Baumgartner et al. (2007) believed learning is a cultural phenomenon occurring within a social context and, in the United States; a Western orientation and paradigm encourages learning to foster independence and self-sufficiency rather than promoting community. In support thereof, Merriam (1964) indicated music could actually be a valuable tool for anthropologists when attempting to reconstruct the cultural history of any group of people. Baumgartner et al. (2007) acknowledged psychologists accepted that learning involved some type of change in behavior but also warned such a simple definition fails to consider the complexity of the subject matter. Bierema and Merriam (2014) further defined adult learning as a multidimensional concept with multiple explanations or theories as to how adult learning occurs. Knowles (1973/1990) added that while agreement on learning theories is evasive, Hilgard believed learning was essentially represented by some type of change in behavior or growth. How or why the growth or change in behavior occurred gives rise to a plethora of opinions and theories. Most importantly, Baumgartner et al. (2007) cautioned that "adult learning does not occur in a vacuum" (p. 25) and to simply state learning is a change in behavior is far too simplistic when considering all the intricacies affecting and affected by the learning

process. In *The Anthropology of Music*, Merriam (1964) described music to be truly a social phenomenon and the connection between learning and culture as being deep-seated. In support thereof, Merriam (1964) (citing Gillin) emphasized four facets of this connection requisite to the learning process: (1) culture is the foundation upon which learning is built, (2) culture inevitably produces the suitable responses, (3) members of the said culture provide behavior reinforcements, and (4) inevitably, as long as a society's culture exists, there are self-perpetuating propensities.

Baumgartner et al. (2007) indicated a learning theory is an explanation of what happens during the learning process and, as such, includes many different explanations. Holton et al. (2012) stated the definition of a learning theory might vary widely depending on the theorist and the lens through which he or she looks. In fact, in *The Adult Learner*, Holton et al. (2012) made a distinction between a learning theory concerned with how people learn versus a theory of teaching that explored how a teacher, instructor, or facilitator may influence the learner and how he or she learns. According to Knowles (1973/1990), Gagné believed the concept of learning was simply too complex to be explained by theories at all. Brookfield (1986) concurred stating “[l]earning activities and styles vary so much with physiology, culture, and personality that generalized statements about the nature of adult learning have very low predictive power” (p. 25). Brookfield was referring to adult learners specifically, but the same may be said of learners in general. Baumgartner et al. (2007) described a learning theory as focusing on what occurs during the learning process rather than the product of the learning. While Baumgartner et al. (2007) focused only on what occurs during the learning process, others believed a learning theory should also include why it happens at all (Association

for the Society of Higher Education [ASHE], 2014). Brookfield (1986) specified learning could be divided into two primary categories: “the adult’s autonomy of direction in the act of learning and the use of personal experience as a learning resource” (p. 25).

Holton et al. (2012) differentiated between the proposers of learning theories and the interpreters but acknowledged some theorists have contributed to the history of learning theory by offering their expertise to both categories (see Appendix F) (Knowles, 1973/1990). In general, whether the theorists were proposing or interpreting learning theories they agreed the learning theories could be divided into two primary classifications: behaviorist/connectionist (stimulus-response) and cognitive/gestalt theories (Baumgartner et al., 2007; Holton et al., 2012; Knowles, 1973/1990). While there may be a vast array of learning theories, for the purposes of this study the researcher is addressing the essential elements of the following learning theories: (1) behaviorist theory, (2) humanist orientation, (3) cognitivist orientation, (4) social cognitive orientation, (5) constructivist orientation, (6) transformational, (7) learning styles, and (8) pedagogy.

Learning Theories

Behaviorist Orientation. The behaviorist learning theory began with the work of Watson, generally accepted as the father of behaviorism, in the early part of the twentieth century with his studies concerning animal behavior (Baumgartner et al., 2007; Ertuğrul & Tağluk, 2017; Knowles, 1973/1990; Wang, 2012). According to Watson, there were four essential tenets for the behaviorist orientation: (1) the environment is the catalyst for all responses, (2) the frequency of the stimulus and response directly correlates to the strength of the connection between the stimuli and response, (3) the probability of a

response being the same as the most recent response is higher than the stimulus eliciting a different response, and (4) contiguity plays a role in the stimulus and response (Ertuğrul & Tağluk, 2017). Both Skinner and Pavlov later expanded upon Watson's behaviorist theory through their own research (Baumgartner et al., 2007; Bierema & Merriam, 2014; Wang, 2012). Skinner approached teaching as a combination of control and shaping or an "arrangement of contingencies of reinforcement" (Knowles, 1973/1990, p. 69).

Baumgartner et al. (2007) credited Skinner for emphasizing the importance of reinforcement and the concept of operant conditioning. Skinner believed an individual will repeat a behavior if the result is positive or pleasant (Ertuğrul & Tağluk, 2017). Conversely, Skinner alleged if the behavior results in a negative experience or consequence the individual is less apt to repeat the behavior (Ertuğrul & Tağluk, 2017). Pavlov's experimentation with animals resulted in an important conclusion about animal learning versus human learning. Pavlov determined animals learn in response to reflexes and behavior modification whereas humans learn upon reflections (Wang, 2012). Holton et al. (2012) stated behaviorists considered it imperative to design the learning program in order to elicit and ultimately sustain the desired behaviors. Baumgartner et al. (2007) pointed to three primary characteristics of behaviorism: (1) a focus on observable behavior in lieu of cognitive thinking; (2) the learner's environment is what determines and influences learning; and (3) contiguity and reinforcement (the length of time between two learning experiences and any method supporting that a behavior or other event will recur). Other theorists typically categorized as behaviorists would include Thorndike, Tolman, Guthrie, and Hull (Baumgartner et al., 2007; Holton et al., 2012; Knowles, 1973/1990). Guthrie believed the behavioral experiments were flawed, however, as they

were held in the laboratory thus did not represent real-life situations or learning experiences (Ertuğrul & Tağluk, 2017).

Humanist Orientation. According to Baumgartner et al. (2007), the perspective or philosophy that humans have potential for growth was the foundation of the humanist learning theory or orientation. Bierema and Merriam (2014) stated the humanistic learning theory is diametrically opposed to the behaviorist perspective. Holton et al. (2012) believed Maslow and Rogers greatly influenced the humanist orientation and were “primarily concerned with the self-actualization of the individual” (p. 140). Baumgartner et al. (2007) attributed the movement or shift towards a more humanistic approach evolved as a result of the psychoanalytic movement in psychiatry led by Freud (Lundry, 2015). Both Maslow and Rogers assumed the position that humans have an innate potential to learn, grow, and develop based upon their ability to make their own choices thus ultimately determining their own behavior (Bierema & Merriam (2014). Bandura (2001) compared the humanistic theory to an “input-output model linked by an internal conduit that makes behavior possible but exerts no influence of its own on behavior” (p. 2).

Clinical psychologist Rogers conceptualized a student-centered learning theory based upon his philosophy of client-centered therapy (Baumgartner et al. 2007). As a proponent of humanistic learning theory, Rogers (1969, 1983) believed experiential learning consisted of five critical elements. Rogers’ (1969, 1983) first element required the personal involvement of the learner both emotionally and cognitively. The second element consisted of the learner himself or herself actually initiating the learning experience (Rogers, 1969, 1983). In addition to the learner initiating the learning

experience, Rogers (1969, 1983) also believed there could be external reinforcement or stimuli, but there also needed to be some sense of internal motivation. The third element of experiential learning was ubiquitous in nature as Rogers (1969, 1983) stated the learning experience affected the learner in a variety of ways rather than the learning experience being an isolated event or action. Rogers (1969, 1983) believed the fourth element required the learner to be able to evaluate his or her own learning experience. The learner was an integral part of the learning experience and needed to be able to assess his or her growth, progress or lack thereof himself or herself. Finally, the fifth element stated the meaning or purpose of the learning experience had to be fundamental to the learner (Rogers, 1969, 1983). In 1983, Rogers wrote *Freedom to Learn for the 80s* and set forth his learning theory focusing on “learning that leads to personal growth and development (Baumgartner et al., 2007, p. 283). Rogers (1983) proposed the educator’s role should transition from the stereotypical role of teacher to that of facilitator. Rogers and Maslow differed, however, in their fundamental approach to learning goals.

As the generally accepted founder of the humanistic psychology movement, Maslow proposed a triangular shaped hierarchy of need consisting of five stages. Maslow divided the five stages into two categories: deficiency needs and being needs (Baumgartner et al., 2007; Lundry, 2015; Maslow, 1970; Maslow, 2007; Maslow, 2013/1943). At the base of the pyramid, Maslow placed physiological needs required by all humans before they advance up the pyramid to the next level (Maslow, 1970; Maslow, 2013/1943). The second stage moving up the pyramid consisted of feelings of safety and security (Baumgartner et al., 2007; Maslow, 1970; Maslow, 2007; Maslow, 2013/1943). The third stage or level in the progression focused on feelings of belonging or love. The

second and top levels dealt with self-esteem and self-actualization respectively (Baumgartner et al., 2007; Maslow, 1970; Maslow, 2013/1943). Maslow proposed the needs of each stage, beginning with physiological needs, must be met in order for the individual to progress to the next level or stage. Maslow believed “self-actualization is the goal of learning” and, while being the ultimate goal, only the beginning of what the learner may achieve (Baumgartner et al., 2007; Maslow, 1970; Maslow, 2007; Maslow, 2013/1943). In *Motivation and Personality* (2007), Maslow acknowledged both the basic and metaneeds (all five stages) should be considered rights to which all humans are entitled. Baumgartner et al. (2007) indicated “Rogers’s principles of significant learning and Maslow’s views have been integrated into much of adult learning” (*sic*) (p. 283). When comparing Rogers and Maslow, Bierema & Merriam (2014) explained Rogers believed the learning goal was to become a “fully functioning person” (p. 29) while Maslow believed the learning goal was “self-actualization” (p. 29). The two philosophies Rogers and Maslow proposed both supported the humanistic orientation and its focus on the individual transitions easily self-directed learning and, ultimately, andragogy (Baumgartner et al. (2007).

Cognitivist Orientation. German *gestalt* psychologist Bode was one of the first to issue a challenge to the humanistic orientation which, he suggested, was too obsessed with the specific and minutia (Baumgartner et al., 2007). Instead, Bode advocated looking for the overall pattern or shape to understand learning, hence the German word *gestalt* (as cited in Baumgartner et al., 2007). Piaget was also one of the early proponents of cognitive theory and focused on the processing of information rather than the environmental approach supported by the behaviorists or the whole-person approach of

the humanists (Bierema & Merriam, 2014). Simply put, Piaget's learning model proposed four development stages: (1) sensory-motor, (2) preoperational, (3) concrete operational, and (4) formal operational (Baumgartner et al., 2007; Bierema & Merriam, 2014; Holton et al., 2012). Jerome Bruner also made important contributions to the cognitivist orientation and strongly believed, "One cannot change education without affecting much else in society as well—if the change takes, and it often fails to do so by virtue of running headlong into a contradictory set of cultural ideals" (1960/1978). Bruner also believed it was important to begin the educational process at the learner's level and introduced the concept of a spiral curriculum (Bruner, 1960/1978; Bruner, 2004). Gagné (1977) categorized five different learning outcomes or capabilities: (1) an intellectual skill, (2) a cognitive strategy, (3) verbal information, (4) a motor skill, and (5) attitude. As stated by Baumgartner et al. (2007), the cognitive orientation was comprised of a variety of sub-theories or "a wide range of topics each with a common focus on internal mental processes that are under a learner's control" (p. 287).

Social Cognitive Orientation. In the 1960s, Bandura expanded upon the cognitive learning theory and introduced his own social learning theory incorporating the awareness people learn from one another, which evolved into the social cognitive theory. (Baumgartner et al., 2007; LaMorte, 2016). Bandura (2001) explained the evolution of the social cognitive learning theory as a combination of the cognitive processes as defined in cognitive theory, but within the context of "socially situated factors in human development, adaptation, and change" (p. 5). Thus, some theorists have included the social cognitive theory to be included under the cognitive learning umbrella as it is closely related (Baumgartner et al., 2007; Bierema & Merriam, 2014; LaMorte, 2016).

Proponents of the social cognitive learning theory believed the social environment in which learning occurs dramatically impacts the learning process (Baumgartner et al., 2007; Bierema & Merriam, 2014; LaMorte, 2016; Merriam, 1964). LaMorte (2016) stated social cognitive theory describes how learners use their own control and some form of reinforcement to self-regulate and thus achieve their desired goals and sustain desired behavior. The advocates of the social cognitive orientation did not necessarily agree on the importance of observation alone versus observation with imitation and reinforcement (Baumgartner et al., 2007). Bandura believed the learner could and would self-regulate and learn solely through observation without the need to imitate the behavior observed (Baumgartner et al., 2007). When examining musical learning, Merriam (1964) stated, “the simplest and most undifferentiated form of music learning occurs through imitation . . . [b]ut music is a specialized branch of learning” (p. 146).

Bandura’s approach to social cognitive learning resulted in a significant advancement in adult learning theory because he emphasized the importance of the learner and the learner’s environment (Baumgartner et al., 2007). Because Bandura considered the learning process to be a reciprocating interaction, he paved the way for a new approach to adult learning. From the social cognitive orientation, theorists found several concepts to consider when examining adult learners. Rotter looked at the issue of control when considering whether the adult learners felt they were essentially in control or somehow the victims of events beyond their own control (Baumgartner et al., 2007).

Constructivist Orientation. The constructivist orientation was considered to encompass a variety of theories and perspectives focusing primarily on the procedure the learner utilizes to make sense or understand his or her learning experience (Baumgartner

et al., 2007). According to Baumgartner et al. (2007), this foundation was the end to agreements amongst constructivists with there being two definitive philosophies: personal versus social constructivism. Asoko, Driver, Leach, Mortimer, and Scott (1994) examined Piaget's theory and concluded while learning is an individual or personal activity information is not conveyed directly from one person to another but travels through a process whereby the learner constructs on prior knowledge and experiences. The theorists supporting personal constructivism believed the learner's understanding is contingent upon the learner himself or herself and prior and current knowledge (Baumgartner et al., 2007). In contrast, the social constructivist view recognized the learner's ability to attach meaning to a learning experience lies with the social interaction (conversation and activities) in which the learner engages (Baumgartner et al., 2007). Considered to align with a cognitive orientation, Dewey was considered the father of the constructivist learning theory, focusing on several key elements: experience, democracy, continuity, and interaction (Knowles, 1973/1990). A fellow cognitivist, Bruner proposed the discovery or inquiry method of learning (Knowles, 1973/1990). Baumgartner et al. (2007) asserted the constructivist theory provided significantly to the future evolution of adult learning theory and acknowledged adult learning models accept "life experience as both a resource and a stimulus for learning" (p. 293). Baumgartner et al. (2007) quoted both Candy and Mezirow specifically as future perspectives on adult learning theory including self-direction, personal reflection, and social dialogue as being integral to adult learning. Cox (2015) stated Mezirow's learning theory focused on the importance of experience in the learning process and "that in transformative learning it is the need that creates a starting point for dialogue involving critical examination of assumptions, or

meaning perspectives, underpinning deep-rooted values judgements and expectations” (p. 27).

Transformational Orientation. Lundry (2015) stated Mezirow’s transformational learning approach was based upon the premise that learning “involves an experienced problem, followed by critical reflection, and then a new interpretation of the experience of the problem is concluded” (p. 63). Merriam (2001) referred to the problem as a crisis wherein the learner’s frame of reference is somehow challenged. Glancy and Isenberg (2013) noted

[t]he crisis tells the individual that his view of the world does not coincide with reality. The individual’s worldview is based on experience and is his frame of reference. The frame of reference is the structure that is formed from experience, feelings, education, associations, and concepts. It provides structure to assumptions and beliefs and an understanding of the experience. Through understanding and experience, the individual develops cognition, affection and conation. (p. 23)

Cox (2015) further explained Mezirow’s definition of transformational learning as using critical self-reflection to evaluate and understand the learning experience. Besas, Galiropoulos, Giannoukos, and Hioctour (2015), educators at the Second Chance School in Greece, considered adult learning to be a transformational process where the “goal of the educator is not only to transfer knowledge but also to urge the learner to search for knowledge himself” (p. 46). The educator should utilize different techniques and strategies to establish a learning environment encouraging learners to be empowered to explore their own learning (Besas, Galiropoulos, Giannoukos, & Hioctour, 2015).

According to Glancy and Isenberg (2013) the educator or instructor must encourage “critical reflection and questioning among the learners” (p. 23) in order to promote transformative learning. Besas et al (2015) referred to Knowles and envisioned a learning environment wherein the learners would be integral contributors to the learning process and help one another through the learning experience. Essentially, both Mezirow (1997) and Besas et al. (2015) stressed the facilitator or educator should move beyond simply transferring knowledge to the establishment of an environment conducive to inspiring the learner to become autonomous. Besas et al. (2015) believed the initial meeting between facilitator and learner would be key to establishing a supportive and creative atmosphere resulting in the most conducive learning environment.

Learning Styles. Baumgartner et al. (2007) posed there is no one conclusive definition of learning style but stated proponents of learning style closely examine the learning situation as well as how the learner “perceive, organize, and process information” (p. 407). Galbraith (2004) concurred with the elusiveness of a single definition of a learning style and admitted educators have been unable to reach any common “theoretical base” (p. 123) upon which to build. In *Teaching Piano in Groups*, Fisher (2010) defined learning styles as the “process by which a student acquires, analyzes, stores, and manages information” (p. 39). Generally, educators have agreed learning styles are personal in nature, but are unsure as to the extent of influences of both nature and nurture (Galbraith, 2004). Baumgartner et al. (2007) cites Cranton who claimed to have identified six types of learning styles: “a) experience, b) social interaction, c) personality, d) multiple intelligences and emotional intelligence, e) perceptions, and f) conditions or needs” (p. 408). Both Baumgartner et al. (2007) and

Galbraith (2004) suggested the use of one of the learning style inventories to assess the learner's learning style. Bierema and Merriam (2014) indicated learning styles involve "the relationship between life experience and learning" (p. 108). Bierema and Merriam (2014) criticized the learning styles theory for a variety of reasons including problems with the reliability of the various learning styles inventories used to determine a learner's learning style. Fisher (2010) specifically referenced the visual learner, the auditory learner, and the kinesthetic or tactile learner when considering the learning styles of students in group piano lesson environments. In a group lesson environment, Fisher (2010) believed the instructor must be cognizant of the fact he or she will be faced with a variety of learning styles simultaneously in addition to his or her own dominant learning style.

Pedagogy. Early research in education and learning focused primarily on the learning of children and essentially pedagogical methodology. Knowles (1995) stated "the pedagogical model has served as the foundation of traditional education . . . it is the only way of thinking about education that most people know, because it is what they experience in school" (p. 1). Bierema and Merriam (2014) confirmed this statement relating the establishment of schools for children during the seventh century began the long tradition of education adhering to the precepts of pedagogy (Chan, 2010). Educators and psychologists have agreed pedagogical learning models have certain characteristics in common. For example, Knowles (1995) stated in the pedagogical model primary responsibility regarding how to present knowledge to the learner who is likely a passive participant in the exchange was the sole responsibility of the teacher. With pedagogy, Knowles (1995) also believed the teacher focused more on the technique used to present

the knowledge rather than utilizing the learner's experiences and his or her own resources. Knowles (1995) was clear in pointing out the pedagogical learning theory requires students to develop according to age-related criteria rather than according to their readiness to learn. Baumgartner et al. (2007) referenced Knowles when defining pedagogy as the "art and science of helping children learn" (p. 84). Another element Knowles (1995) identified as being representative of pedagogy was an orientation to learning wherein curriculum was structured and depended upon pre-determined units with specific knowledge or information. Knowles (1995) also stated external motivation plays a key role in pedagogy as evidenced by factors such as grades, parental and teacher pressure, fear of failure, and on the other hand the assorted prizes or treats used traditionally to motivate student learning. The pedagogical characteristics of which Knowles wrote aligned perfectly with the learning theories proposed by both the cognitivists and behaviorists.

Schmidt (2016) explored the symbiotic relationship between pedagogy and authority as an integral and inevitable part of music performance and music education. Schmidt (2016) considered the symphony orchestra led by the master or maestro (the authority figure) who determines how he or she wishes to interpret a piece of music and communicates this information to the members of the orchestra who comply. Specifically, Schmidt (2016) analyzed a partnership between the New World Symphony in Miami, Florida and group of "highly talented high-school musicians" (p. 9). According to Schmidt (2016), the high school students ultimately felt they were limited in their own learning experiences and development by the authoritative nature of the partnership. Rather than being empowered by their own learning experiences, they were

inundated with details and minutia to create the maestro's vision (Schmidt, 2016). Rather than explore other learning models, Schmidt (2016) focused on approaching pedagogy from a different perspective wherein the learning process would be diverted from an authoritative focus. The goal would be to essentially free the learner by expanding the learning process from a linear model to one of "supplementary blocks" enabling the learner to establish his or her own goals (Schmidt, 2016, p. 12). Schmidt was certainly not the first to look at the connection between pedagogy and authority, nor was a symphony orchestra the first example of same. Knowles (1962) discussed the use of apprenticeships in early colonial America whereby poor youth were required to become apprenticed in the hopes of learning a vocation. The relationship between apprentice and master was predictably authoritarian in nature with the master being held responsible for the well-being of the apprentice often extending to issues of literacy (Knowles, 1962). Brookfield (2006) referenced Freire's reflection that a teacher's evaluation of his or her students has the potential of placing the teacher in an authoritative position especially with the domesticating approach. Coutts (2015) stated piano pedagogy theorizes piano teachers are responsible for developing independent and self-directed piano students. However, the development of these skills is generally lacking due to lack of opportunity and the "implementation and efficacy of strategies that might develop these skills" (Coutts, 2015, para. 2).

Teaching/Instructional Strategies.

Brookfield (2015) attributed several competencies and talents to the skillful teacher including, but not limited to, the ability to help students learn by using a variety of techniques or strategies to reach all students. Both Baumgartner (2007) and Galbraith

(2004) agreed the manner in which a person learns is a personal issue, thus supporting Brookfield's (2015) belief a skilled teacher or facilitator must be able to adapt to meet student needs. As such, a myriad of teaching or instructional strategies may be utilized by a teacher or facilitator based upon the needs of each student (Baumgartner, 2007; Galbraith, 2004). Knowles' (1973/1990; 1977) conceptual foundations consisting of his six assumptions and his eight processes provided a framework from which teachers desiring to be skillful teachers could obtain direction and ultimately employ different teaching or instructional strategies to facilitate learning based upon individual needs. For example, a facilitator utilizing demonstration techniques would support hands on learning and also support Knowles' sixth process: designing the learning experience. Similarly, the use of independent practice facilitates the learner becoming more self-directed and independent (Knowles' first assumption).

Adult Learning

When considering adult learning, Caruth (2014) stated one of the issues to address is what constitutes an adult. As such, Caruth (2014) offered four possible criteria to denote an individual qualifies as an adult: (1) biologically responsible (2) legally responsible, (3) socially responsible, or (4) psychologically responsible. Historically, American society generally depended on a biological definition to denote adulthood. For example, in the United States, society deemed the age 18 adequate to vote in federal, state, and local elections. The Federal government and Social Security seemed to be the definitive standard for retirement age, assuming one wishes to receive full retirement benefits.

Savicevic (1991) believed adult learning was an integral part of the development of society through the years but was not examined independently from the societies in which the learning existed. Educators and researchers had finally looked at adult learning as another facet of learning, but it was not until the 1920s educational researchers actually recognized adult learning as a “professional field of practice (Merriam, 2001, p. 3). In fact, early researchers investigating adult learning questioned if adults were even capable of learning. In 1928, Thorndike, Bregman, Tilton, and Woodyard published *Adult Learning* and reported their findings on adults and learning. Thorndike et al. (1928) looked at adult learning “from a behavioral psychological perspective” (Merriam, 2001, p. 3), typically using a variety of timed tests with both young and adult participants taking the same tests. The comparison of the two groups’ scores resulted in the appearance younger people were better at learning than older learners simply because they were faster taking the tests (Merriam, 2001). According to Merriam (2001), educational psychologists in America through the middle of the twentieth century tended to look at adult learning through the same lens they used to examine the learning of children.

In 1920, Lindeman visited Denmark which was largely untouched by post-World War I nationalism but looking scientifically at ways to enrich the public’s knowledge base (Lindeman, 1926/1970). Lindeman also traveled to Germany and visited the German Academy of Labor in Frankfurt, Germany. At that time, Lindeman became acquainted with what would eventually be known as the andragogical movement in Germany. His return to the United States marked the introduction of this movement to a new audience (Henschke, 2009; Risley, 2012). Lindeman (1926/1970) supported adult

education and believed wherever adult education flourished social and cultural changes would naturally occur as a result. In *The Meaning of Adult Education* (1926/1970), Lindeman (1926/1970) “affirm[ed] that *education is life*—not a mere preparation for an unknown kind of future living” (p. 6) and adult education’s “purpose is to put meaning in the whole of life” (p.7). Essentially, Lindeman (1945) believed three factors contributed to American sociologists in the early 1900s being unable to approach adult learning from a scientific point of view. According to Lindeman (1945) these three factors were: (1) the sociologists believed adults’ goals and values contributed to their learning process and were not in their purview; (2) the sociologists were, in fact, a part of the very system they were studying which resulted in their inability to be objective; and (3) the lack of objectivity contributed to a lack of appreciation for the opportunities adult learning “offered for sociological research, experimentation, and demonstration” (p. 4). Nevertheless, Lindeman (1946) acknowledged there were sociologists looking at adult education and recognizing the wealth of research opportunities outside the laboratory.

Bowles (2010) looked at adult learning outside the traditional laboratory environment regarding adult music education. Bowles (2010) concluded while researchers had begun to take a closer look at the characteristics of adult music learners, researchers had conducted little investigation from the perspective of the teachers themselves. Conway, Hansen, Edgar, and Palmer (2015) conducted a study exploring the possibility of music teachers “doing their own research in relation to adult learning” (p. 137). The theory for adult learning used in the study conducted by Conway et al. (2015) was based upon the work done by Baumgartner et al. (2007) and included the

Initial Coding Scheme used by Baumgartner et al. (2007). The Initial Coding Scheme included the following five codes: (1) with maturation, the adult learner “moves from dependent to self-directed” (p. 152); (2) adult learners “accumulates a ‘rich reservoir of experience’ throughout their lives” (p. 152); (3) adult learners concentrate on “immediacy of application [rather] than future application” (p. 152); (4) adult learners are strongly influenced by intrinsic motivation; and (5) adult learners “need to see relevance in order to learn something” (p. 152). At the end of the study, the participants agreed conducting research in the classroom, with support from the researchers based upon the concepts outlined by Baumgartner et al., was a positive experience and improved their teaching abilities (Conway, Hansen, Edgar, & Palmer, 2015).

The Third Age

Based upon the 2012 National Projections, Hogan, Ortman, and Velkoff (2014) reported the age structure in the United States would be changing drastically over the next several decades primarily because the baby boomers have begun entering retirement age. Interestingly, projections have also indicated the senior population will become more ethnically diverse. Hogan et al. (2014) warned the U.S. would face additional challenges to Medicare, Social Security, and other programs during this transition to a population dominated by the over sixty-five population (Bugos, 2014a, 2014b).

In the latter part of the twentieth century, multiple “third age” universities were founded to support older adult learners. In 1973, an adult learning initiative was begun in France followed by the University of the Third Age in the United Kingdom (U3A). The mission posted by the U3A states: “Our Vision is to make lifelong learning, through the experience of U3A, a reality for all third agers” (The Third Age Trust, n.d.). Generally,

the age span for a third age learner is considered to be retirement age, no specific requirements are noted, but based more on a stage of life than a number. According to Barnes (2011), many consider the third age to be what was once referred to as the “golden years” in adulthood. Barnes (2011) indicated these golden years are generally the “span of time between retirement and the beginning of age-imposed physical, emotional, and cognitive limitations” that would vary based on the individual. Contemporary developments with the U3A have stretched across the world to more than sixty countries and the International Association of Universities of the Third Age (IAUTA) “organizes a biennial international congress and encourages collaborative projects” (Formosa, 2014, pp. 46-47). While there are different conceptions of the U3A across national borders, Formosa (2014) stated they continue to focus on supporting lifelong learning for older adults.

Andragogy

“Andragogy comes from the Greek ‘anere’ [adult] or ‘andras’ [adult man] and ‘agein’ [leading] or ‘agogos’ [helping others to learn]” (Kessels, 2015, p. 2; Knowles, 1980). It is believed that the term andragogy was first used in 1833 by Alexander Kapp, a German high school teacher in his book *Platon's Erziehungslehre*, (Henschke, 2009; Henschke, 2013b; Isenberg, 2007; Reischmann, 2004; Savicevic, 1991). Kapp not only expressed the need for lifelong learning, but also “argued education, self-reflection, and educating the character are the first values in human life” (Reischmann, 2004, p. 2). Despite the fact Kapp used the word *andragogik* (andragogy) early on, it failed to enter mainstream adult learning theory and remained in the shadows for decades (Henschke, 2009). Risley (2012) stated while Kapp’s writings may have been the earliest recorded

use of the term *andragogik* he neglected to indicate whether it was a term of his own invention or if he had borrowed it from someone else. According to Risley (2012), Kapp “justified the practice of andragogy as a practical necessity in adult education” (p. 23) but did not actually create his own learning theory. Kapp’s approach to adult education was in direct opposition to Herbart’s belief education and structured learning applied only to the young and not adults (Savicevic, 1991). Herbart was “a renowned [German] philosopher and educationist” during the early nineteenth century who was firmly rooted in pedagogy (Savicevic, 1991, para. 7). Savicevic (1991) claimed Kapp’s andragogical ideas were not generally accepted, yet the adult education movement still searched for a name to call itself. German educator Diesterweg referred to all education occurring outside of school as *Socialpadagogik* (social pedagogy) regardless of the age of the learner (Savicevic, 1991). Savicevic (1991) stated the concept of social pedagogy “found deeper roots in German literature,” (para. 7) and other European countries accepted the terminology, as did Japan and India.

Reischmann (2004) and Henschke (2011c) both believed Kapp’s failure to clarify the origin of the term or support it accordingly may have contributed to it taking nearly a century before the andragogy nomenclature appeared again. It was not until post World War I that the term resurfaced in the writings of Rosenstock-Huessy who believed andragogy could assist the German people with the revitalization of their culture (Henschke, 2009; Risley, 2012). According to Anderson and Lindeman (1927), Germany emerged from World War I with a need to move past the division of classes based upon education or the lack thereof and reform the educational system to better support the working class. This reformation resulted in a change in perspective wherein the needs of

the working class were finally given the requisite attention enabling the general population to move into the twentieth century ready for the coming social development (Anderson & Lindeman, 1927). The years between World War I and World War II in Germany were important in the evolution of adult education for the German people as “the social and economic reconstruction was in need of a humanistic approach to democratic development” (Kessels, 2015, p. 3). Savicevic (1991) placed considerable importance in the development of adult education in Germany due to the workers’ movement and economic and political factors. Anderson and Lindeman (1927) concurred with Savicevic and stated education in Germany at the beginning of the twentieth century had failed the worker and reform was important for social development in Germany. A parallel movement was occurring in Britain as the need for continuing education of workers resulted in the “emergence of Mechanics’ Institutes, workers’ colleges, university extensions, board schools providing instruction for adults” (Savicevic, 1991, p. 2). Unlike other German educators, Rosenstock-Huessy did not look to establish andragogy as a science, but firmly believed there was a complete break between pedagogy (the teaching of children) and andragogy (the teaching of adults) (Savicevic, 1991).

Germany and Britain were not the only countries experiencing growth pains when it came to adult education. Olesnick, a Russian professor at Kiev University, encountered the concept of andragogy via German literature and supported the view development and learning continues throughout one’s lifetime. As such, Olesnick was presumed to be the first Russian to use andragogy in reference to adult learning (as cited in Savicevic, 1991). Olesnick had a unique view of aging for the late nineteenth century in that “every period

in life has its particularities and educational means need to be applied accordingly” (as cited in Savicevic, 1991, para. 10). While Britain was experiencing an increase in need for adult education, Savicevic (1991) stated it took the formation of the World Association for Adult Education to propel Britain into a systematic approach to adult learning and initiated research. The literature exploring the evolution of adult learning has seemed to place significant emphasis on the use of the term andragogy, but Savicevic (1991) stated the development of a scientific discipline occurs over a time and cannot be hurried nor can any individual dictate its definition. Brookfield (1986) held educators have interpreted the term andragogy in multiple ways, and the facilitators’ roles vary based on the learning or training the learner needs.

Lindeman (1926/1970) stated, “Adult education is an attempt to discover a new method and create a new incentive for learning; its implications are qualitative not quantitative” (p. 28). In *The Meaning of Adult Education* (1926/1970), Lindeman considered the differences between adult education focused at vocation and livelihood in comparison to adult education designed to develop further the individual’s uniqueness. Lindeman also discussed the methodology to support adult education and argued against the traditional subject-approach typically used with kindergarten through university students (Lindeman, 1926/1970). While in *The Meaning of Adult Education* (1926/1970) Lindeman proposes adult students approach learning as a means to “meet situations” (p. 180), he does not actually use the term andragogy. Lindeman (1926/1970) looked to the individual to reflect upon his or her life and move beyond mundane conformity and explore the possibilities attainable through self-expression. While Lindeman was not the first to use the term andragogy globally, he played an important role in its evolution by

opening the door for the exploration of the concept of andragogy in the United States. In *Friendly Rebel: A Personal and Social History of Eduard C. Lindeman*, Lindeman's daughter Elizabeth, stated the term andragogy was first used in the United States in *Education Through Experience* (1927) coauthored by Eduard Lindeman and his editor and translator, Martha Anderson (Leonard, 1991). According to Knowles (1973/1990), Savicevic introduced him to the andragogy "concept and the label in 1967" (p. 51). Knowles became the catalyst for the andragogical movement when he "provided the most articulate expression and most complete understanding of andragogy from the American perspective" (Henschke, 2009, p. 840). Risley (2012) concurred, stating Knowles was clearly essential to promoting the term andragogy. Kruse (2008), in fact, credited Lindeman and Knowles as being the "first North Americans to coin the term *andragogy* in describing the learning tendencies common among adults" (p. 15). Anderson and Lindeman (1927) stated clearly, "Pedagogy is the method by which children are taught. Demagogy is the path by which adults are intellectually betrayed. *Andragogy* is the true method of adult learning" (p. 2). Further, "Adult education must reckon with periods of time and growth instead of lessons and examination. It must approach life which is ever filled with the unexpected. Adult education is a bit of life" (Anderson and Lindeman, 1927, p. 3).

In 1968, Knowles published *Andragogy, not Pedagogy* illustrating his belief helping adults learn should be a combination of art and science (Isenberg, 2007; Knowles, 1980; Merriam, 2001; Reischmann, 2004). Knowles followed along the path initiated by his mentor Cyril Houle who focused on the "teaching-learning situation" (Merriam, 2001, p. 6). Houle believed learners should be involved whenever possible in

the learning process (Merriam, 2001). In 1977, Knowles pointed to ancient teachers such as Socrates and Plato who taught adults and thus based their teaching methods on their experiences with adult learning. These experiences with adult learning were quite different from the pedagogical methodology that evolved during the Middle Ages. With the introduction of secular schools, the purpose and goal of education transformed, and pedagogy supplanted the methods of the ancient facilitators of learning (Knowles, 1977). Thus, the evolution and eventual dominance of pedagogy ultimately replaced the philosophical and Socratic methods of early educators and today's pedagogical education system took root (Bećirović & Delić, 2016).

Knowles (1977) discussed the development of adult learning as a movement in the United States in his book *A History of the Adult Education Movement in the United States*. Based upon his research, Knowles (1977) divided adult learning into five main eras: the Colonial period (1600 - 1779), the years of a growing nation (1780 - 1865), the years of a maturing nation (1866 - 1920), development of institutions (1921 - 1961), and a final addition he added (1961 - 1971). Each category or era had specific social and historical concerns and developments.

During the years Knowles (1977) designated as the colonial era, education was an important focus in society despite the very real sense of survival that permeated the period. Education took a rather informal approach in many cases and focused often on vocational training such as apprenticeships. For colonists who sought training as a minister or wished to receive additional formal education, they turned to one of the several universities founded such as Harvard, William and Mary, Yale, and Princeton. Colonials looked to public and social libraries to read for both leisure and learning.

Churches, town meetings, and a variety of different societies appeared throughout the colonies and offered opportunities for discussion and intellectual pursuits (Knowles, 1977).

Knowles (1977) stated the time period between the American Revolution and the Civil War the United States began evolving into “an independent, self-governing nation” (p. 12) developing its own identity setting it apart from Europe. Historically, the country was expanding both in size and in industry with the onset of the industrial revolution (Knowles, 1977). According to Knowles (1977), one of the first undertakings during this era was to transition from 13 colonies of British subjects to citizens of a new nation. During this era, education began to evolve from a luxury of the wealthy to the general populace reading as newspapers, pamphlets, books, and textbooks all became increasingly available including the tremendous growth in the number of libraries springing up in the new nation (Knowles, 1977). Knowles (1977) believed this time period was significant in the development of adult education due to the fact numerous informal avenues or conduits supporting adult education were established.

As the new nation matured, during the post-Civil War through the 1920s, Knowles (1977) believed the “dominant theme of this period of development in the American adult education movement was ‘multiplication’” (p. 74), meaning a large number and variety of institutions were formed and provided opportunities for adults to continue their education. As the world began changing, an increasing need began to appear as the American worker could no longer remain static using skills learned initially to obtain employment but needed to add to the workers’ knowledge base. Unfortunately,

the movement to improve adult education did not adequately reach out to the freed slaves and they were not a part of the movement for continuing education (Knowles, 1977).

Knowles (1977) designated the period from 1920 through 1960 as the emergence of institutions resulting in “[a] kaleidoscopic presentation . . . show[ing] changing patterns in rising tempo in population, technology, economic conditions, international relations, social arrangements, communications, philosophical and religious ideas, and government” (p. 76). During this period, adult education surely found its home and became a subject of research and discussion ultimately giving birth to what would be called andragogy. While Knowles (1977) only designated four eras in *A History of the Adult Education Movement in the United States*, ending with the 1960s, educators have been challenged to keep up with the vast changes in the ensuing years as the age of information and technology propelled adult education into the 21st century.

Initially, Knowles took a pedagogy versus andragogy position insinuating pedagogy was for children and andragogy applied to adults. In 1970, Knowles published his first edition of *The Modern Practice of Adult Education: Andragogy Versus Pedagogy* supporting the point of view there were two distinct learning models: one for children and one for adults (Knowles, 1973/1990). However, during the decades following its publication, Knowles (1973/1990) experienced a wide variety of communications from teachers of children who advised him they had been adapting elements of his andragogical model for their classes with great success. Merriam (2001) suggested Knowles’ mentor, Cyril Houle, recommended “focusing on the “teaching-learning situation” (p. 6). Knowles (1973/1990) admitted he had discovered instances in which an andragogical approach did not work with adult learning but did with younger learners.

As a result, Knowles (1973/1990) changed his paradigm and his revised *The Modern Practice of Adult Education: From Pedagogy to Andragogy* portrayed pedagogy and andragogy as diametrically opposed positions on a learning spectrum with pedagogy at one end of the spectrum and andragogy at the other end. Thus, Knowles moved from placing learners on “an andragogy versus pedagogy position to representing them on a continuum ranging from teacher-directed to student-directed learning” (Merriam, 2001, p. 6). Knowles (1973/1990) entered the decade of the 1990s with the opinion “the pedagogical model has taken on many of the characteristics of an ideology, ideology being defined as a systematic body of beliefs that requires loyalty and conformity by its adherents” (p. 63). As both a student and a teacher himself, Knowles (1973/1990) stated he had experienced the effects of pedagogy as evidenced with competition for the elusive “A” and the use of other extrinsic motivators. Knowles (1973/1990) clearly stated his view of the different perspectives existing between pedagogy and andragogy as they pertain to their assumptions and designs (See Appendix G)

Andragogy, Knowles (1973/1990) believed, should not be perceived as an ideology but as “a system of alternative sets of assumptions” (p. 64). Essentially, Knowles (1973/1990) stated succinctly, “The pedagogical model is an ideological model which excludes the andragogical assumptions. The andragogical model is a system of assumptions which includes the pedagogical assumptions” (p. 64). This was an important statement by Knowles frequently overlooked by educators when considering the evolution of Knowles’ beliefs about andragogy. Cox (2015) believed Knowles’ andragogy was essentially a constructivist approach as it involved adults drawing upon previous experiences to generate new learning. Eventually, Knowles presented a

framework for learning that consisted of two basic approaches: (1) the assumptions about adult learners and (2) the process elements, or his conceptual foundations.

Knowles' Conceptual Foundations.

Knowles believed the foundations upon which pedagogy and andragogy are based consist of two sets of diametrically opposed assumptions (Caruth, 2014; Knowles, 1973/1990; Knowles, 1977; Knowles, 1995). In a pedagogical model, the teacher was solely responsible for all decisions regarding the learning process and the curricula to be learned. In contrast, Knowles strongly believed the learner in the andragogical model assumes a role of responsibility and self-directedness. Similarly, Knowles believed the learner's life experiences in a pedagogical model had little impact or significance on learning while the learner in an andragogical model builds upon prior learning and experiences, and the learners become their own best resources (Knowles, 1973/1990; Knowles, 1977; Knowles, 1995). Henschke (2013a) later studied under Knowles' leadership and confirmed Knowles believed andragogy was based on these two conceptual foundations. Henschke (2008) also stated Knowles believed andragogy emphasized the importance of the learning process and supported the learner's transition to self-directed learning. Knowles also believed the adult learner had an instinctive propensity to grow and develop (Henschke, 2008).

Knowles' (1973/1990) learning theory consisted of six assumptions about adult learners based upon the premise adults have an innate need to explore their own humaneness and to express their ability to be proficient as human beings (Caruth, 2014; Chan, 2010; Henschke, 2013a; Knowles, 1975; Merriam, 2001). Bates, Park, and Robinson (2016) stated Knowles' (1973/1990; 1977) six assumptions and eight design

processes were significant because they supported a movement that transitioned adult education from being teacher centered to being learner centered. Each of the six elements or assumptions formed the foundation upon which Knowles built his andragogical curriculum model (Caruth, 2014; Knowles, get cites). In essence, Bates et al. (2016) believed Knowles' six assumptions or principles shifted the focus of the learning experience from being teacher-centered to being learner-centered.

Knowles' Six Assumptions.

Knowles' (1973/1990) first assumption proposed adults are intrinsically motivated to be self-directed and assume responsibility for their own learning (Bierema & Merriam, 2014; Caruth, 2014; Chan, 2010; Knowles, 1980; Knowles, 1995). This first element played a critical role in Knowles' vision of andragogy as discussed in *Self-Directed Learning: A Guide for Learners and Teachers* (Knowles, 1975). Knowles (1975) considered adult learning to be "an adventure in self-directed learning" (p. 9) where individuals take responsibility for their own learning by "diagnosing their learning needs, formulating learning goals, identifying human and material resources for learning, choosing and implementing appropriate learning strategies, and evaluating learning outcomes" (Knowles, 1975, p. 18). In addition to being self-directed and independent learners, Knowles' second assumption stated adults enter every learning situation with a massive wealth of experiences and prior knowledge that provide a foundation upon which to build new learning. An adult's prior knowledge and experiences contributed to a vast source from which the learner and fellow learners could derive much benefit in the learning process (Caruth, 2014; Chan, 2010; Henschke, 2013; Knowles, 1975). Henschke (2014) referred to this as "The Role of Experience" (p. 144) whereby adult

learners amass a vast array of life experiences that ultimately enrich their learning experiences in ways younger learners cannot comprehend (Henschke, 2014; Lubin, 2013).

Knowles' third assumption stated not only do adults need to understand why they need to know something, but they also need to be at a stage in life wherein they are ready or open to learn (Bierema & Merriam, 2014; Caruth, 2014; Chan, 2010; Knowles, 1980; Knowles, 1995). In other words, Henschke (2014) explained adult learners' readiness to learn depends largely upon their needs and desires with regard to life events, tasks, and problems, and this readiness to learn revolves around changes and demands in the learner's life (Caruth, 2014; Chan, 2010; Henschke, 2013; Knowles, 1975; Lubin, 2013). Henschke also likened an adult's readiness to learn as a situation wherein the adult recognizes that some type of information will enable him or her to improve his or her performance or efficiency or understanding regarding some aspect of his or her life (Henschke, 2013; Lubin, 2013). Over time, the adult learner would have experienced a variety of stages in life and progressively moved from one learning situation to another expanding knowledge based upon need (Knowles, 1975). Complementing the third assumption, Knowles' fourth assumption asserted adults tend to focus their learning experiences around real-life scenarios in order to facilitate task completion, problem solving, and resolving issues (Caruth, 2014; Chan, 2010; Henschke, 2013a; Henschke, 2014; Lubin, 2013). Henschke (2014) described Knowles' fourth assumption as an "orientation to learning for the adult [that] is for immediate application" (p. 144). Caruth (2014) concurred adult learners are problem-centered and ultimately become independent in the learning process.

Knowles believed these same problem-centered adult learners that seek solutions to real-life scenarios, are also far more likely to be encouraged or inspired by intrinsic motivations than extrinsic motivations (Caruth, 2014; Chan, 2010; Henschke, 2013; Knowles, 1975). Henschke (2014) indicated this intrinsic motivation is ultimately stronger and more fundamental than less extrinsic motivations such as job promotions or career advancement. Baumgartner et al. (2007) connected Knowles' second and fifth assumptions stating, "There is little doubt that there is a strong link between the motivation to participate in a learning activity and an adult's life experiences and developmental issues" (p. 426). Bates et al. (2016) concurred and believed, "The learning that has the most meaning for adults is that which has personal value" (p. 181). Knowles' sixth and final assumption stated adult learners have an intrinsic need to know and understand the reasoning behind learning about a specific subject matter (Bierema & Merriam, 2014; Caruth, 2014; Chan, 2010; Knowles, 1980; Knowles, 1995). Thus, Knowles believed the reason for learning was not in itself the issue or sufficient reasoning for the learning experience, rather what was essential was the value and significance an adult learner placed upon the learning experience itself (Henschke, 2014).

Knowles' Eight Process Elements.

The second aspect of Knowles' learning theory included his eight process elements (Caruth, 2014; Henschke, 2013a; Knowles, 1975; Lubin, 2013). Through his eight design processes, Knowles described an approach to adult learning wherein it is the facilitator's goal and even obligation to establish a learning environment for the learner that best supports and facilitates andragogical learning regardless of subject matter and in a manner which that meets the expectations of the learners (Caruth, 2014; Henschke

2014a; Knowles, 1975). Henschke differentiated between Knowles' design theory and other learning theories as Knowles based his design theory upon a strong process rather than establishing a content-based curriculum containing limitations (Henschke, 2014). As such, Knowles' created a process that was not content dependent, "but helps the learner acquire whatever content is needed" (Henschke, 2013, p. 840).

The first process Knowles listed addressed the preparation of the learners to enable them to be prepared for the learning process. In order to prepare the adult learners, Knowles included both a safe and comfortable physical climate and psychological climate as the facilitator's goal. The physical climate could be as simple as placing chairs in a circle rather than traditional lecture arrangement (Knowles, 1975). Henschke (2014) stated he believed the psychological learning environment is equally important to the physical learning environment. In order to create a climate to encourage and foster the learning process, the psychological climate may be broken down into seven categories: (1) mutual respect, (2) collaboration, (3) mutual trust, (4) support, (5) openness and authenticity, (6) pleasure/fun, and (7) humanness.

In *Andragogical Curriculum for Equipping Successful Facilitators*, Henschke (2014) stated establishing a climate of mutual respect results in the adult learners entering the learning experience with a sense of value and openness amongst learners and facilitators. Similarly, Henschke (2014) indicated a climate of collaboration enables the adult learner to take advantage of the knowledge and resources offered by other learners without the pressure of competition. The third category Henschke (2014) presented focused on a climate of mutual trust between facilitator and learner and amongst learners as an essential element for learning to take place. In *The Speed of Trust*, Covey (2006)

looked at trust as the “one thing that changes everything” (p. 1) and explored what he called the four cores: integrity, intent, capabilities, and results. The four cores form the “foundational elements that make you believable, both to yourself and others” (p. 54). Henschke later addressed the importance of trust throughout his career as a facilitator of adult learning, his writings, and both his MIPI and his LLPI. The fourth climate Henschke (2014) reported was a climate of support wherein the facilitator supports the adult learners by providing an atmosphere of acceptance and understanding.

Knowles’ fifth climate as Henschke (2014) described it included providing an atmosphere of openness and authenticity enabling the adult learners to be comfortable sharing ideas or problems and possibly taking risks in the learning experience. The researcher previously observed adult learners often find it difficult to attempt something outside of their comfort zone and risk what they may consider as failure whether it is new information to process or a new learning situation or environment. Reflecting upon the sixth climate, Henschke stated, “Learning should be one of the most pleasant and gratifying experiences in life,” (2014, p. 146). This climate of pleasure and fun was the sixth climate Henschke considered as an opportunity to open up the learning experience as being enjoyable and rewarding in itself. Finally, Henschke (2014) described the climate as being one with a nod toward “humanness” supporting the understanding that adult learners are, first and foremost, humans deserving of respect, caring, and acceptance in a “helping social atmosphere” (p. 146). Galbraith (2004) concurred with the belief that the teacher of adults should be able to establish positive human relations ultimately creating a positive learning environment. Brookfield (1986) acknowledged there is significant variance in adult learners but defined a facilitator’s ability to recognize the

learner's "uniqueness, self-worth, and separateness" as crucial elements for good facilitation (p. 13).

The second process Knowles discussed was the importance of involving the adult learners in the planning process resulting in the learners having a stake in the activities and ultimately committed to their own endeavors (Bierema & Merriam, 2014; Caruth, 2014; Chan, 2010; Knowles, 1980; Knowles, 1995). Henschke (2014) pointed out human nature supports involving the learner in the planning and decision process to achieve positive results. Knowles believed it was imperative the learner have a vested interest in the learning process (Bierema & Merriam, 2014; Caruth, 2014; Chan, 2010; Knowles, 1980; Knowles, 1995). Knowles' third process recommends the adult learner should be encouraged to help diagnose his or her own needs in the learning experience. Knowles (1980, 1995) acknowledged the adult learner might need assistance and support to develop awareness regarding his or her own learning needs, but mastering this skill is an important part in the learner's transformation into becoming a self-directed learner. In order to translate the adult learners' learning needs into objectives, Henschke (2014) believed the fifth process should focus on the learners translating their needs into their own "learning objectives - positive statements of directions of growth" (p. 147). After articulating his or her learning needs, Henschke (2014) recommended the learner and facilitator work together and collaborate to design a plan or strategy to help the learner achieve his or her objectives, process six. Both Knowles and Henschke introduced the concept of learning contracts in the spirit of collaboration and empowering the learner to take control of his or her learning experience.

Knowles' seventh and eighth processes involved the facilitator supporting the adult learner in carrying out his or her learning plans and the adult learner self-evaluating the learning experience (Knowles, 1973/1990; Knowles, 1995). Based upon the researcher's own experience, Henschke supported Knowles' processes and likewise championed Knowles use of learning contracts to support the adult learner's ability to scaffold his or her own learning experience and eventually evaluate in establishing how he or she would structure the learning process, set goals, and ultimately evaluate the learning experience. Knowles' learning contract consisted of eight fundamental elements or steps each of which prompted the learner to assume responsibility for the learning process (Knowles, 1973/1990). Knowles specified the learner must first consider the gap existing between what the learner already knew and what the learner desired or needed to know. This first step required the learner to diagnose his or her learning needs often with the assistance of a competency model. The second step in Knowles' (1973/1990) learning contract model required the learner to complete the "Learning Objectives" (p. 214) column in the learning contract. Knowles (1973/1990) emphasized the learner was to "describe what you will *learn*, not what you will *do*" (p. 214). Once the learner completed the "Learning Objectives" column in Knowles' learning contract, the learner was to complete the third step (column two) consisting of specifying how each learning objective was to be achieved (Knowles, 1973/1990). Knowles' (1973/1990) fourth step consisted of the learner identifying what evidence or proof he or she would provide indicating each objective had been met. Once the learner completed step four, he or she needed to complete column four of the learning contract (step five) and clearly state what criteria would be used to validate the evidence each objective had been met (Knowles,

1973/1990). While Knowles' learning contract primarily placed responsibility on the learner, step six required the learner to meet with the facilitator or consultants and make any necessary revisions (Knowles, 1973/1990). Once any revisions have been made to the drafted learning contract Knowles (1973/1990) indicated the learner "simply do what the contract calls for" (p. 217 with understanding the learning contract may be fluid in nature and adjustments made along the learning path. Finally, Knowles' (1973/1990) eighth step was a crucial element to the learning process and consisted of the learner evaluating whether the contract had been fulfilled and the requisite learning accomplished. The researcher attended Henschke's Learning Contract class and attached a copy of the learning contract format used accordingly (Appendix H).

The researcher observed that essentially elements four through eight each focused on the learners' involvement in the learning process by including the learners in "mutual planning . . . diagnosing their learning needs . . . forming their learning objectives . . . designing learning plans . . . carry out their learning plans . . . [and] evaluating their learning outcomes" (Henschke, 2013, p. 804). By focusing on the process rather than content, Knowles established a standard by which others could gauge any learning activity regardless of subject matter or content.

While many followed in the footsteps of Knowles, the researcher ultimately concluded no one contributed more to the development and future of Knowles' perception of andragogy than Henschke. Henschke began studying with Knowles in 1967 in the doctoral program at Boston University (Henschke, 2008). During his time at Boston University, Henschke (2008) observed that Knowles' "talk and walk were congruent" (p. 45). Thus, according to Henschke (2008), Knowles' "andragogy and self-

direction were infused throughout his whole being - body, mind as well as spirit” (p. 45), and Knowles “exemplified the idea that learning is an internal process” (p. 45).

Knowles’ congruency significantly influenced Henschke who successfully adapted the same standard in his own role as facilitator working with adult learners (Risley, 2012).

Henschke’s congruency was, in fact, the subject of Risley’s (2012) dissertation entitled *Exploring congruency between John A. Henschke’s practice and scholarship*.

As a proponent of Knowles’ philosophy on andragogy, Henschke expanded his own work in the field through his research, writings, and modeling. Henschke (1989) was a firm supporter of Knowles philosophy stating, “Andragogy is more than mere method; it is an attitude of mind and heart, and it becomes a transforming power and positive influence in modeling the preparation of adult educators” (p. 12). Risley (2012) based her doctoral dissertation on Henschke’s congruency interviewing family members, colleagues, and students with respect to his “professional life experiences regarding adult education” (p. 3). One of Henschke’s contributions to the field included his Building Blocks in Adult Learning consisting of five questions as part of the learning activity (Henschke, 2011; Risley, 2012). Henschke (2011) determined there were five requirements to “help novice or experienced adult educators to be aware of and use in facilitating the learning of adults” (p. 1). Participants in the learning activity were each asked to focus on one of the following: “1. Beliefs and Notions About Adult Learners; 2. Perceptions Concerning the Qualities of Effective Teachers; 3. Phases and Sequences of the Learning Process; 4. Teaching Tips and Learning Techniques; and, 5. Implementing the Prepared Plan” (Henschke, 2011, p. 3). According to Henschke (2011), by “asking the groups of participants to address each of five questions first, before I offer ideas,

implies that I believe they have something to offer from their experience which is worthwhile to consider” (p. 2).

Risley (2012) stated Henschke set the ground work with his Building Blocks in Adult Learning course whereby he answered the question regarding what characteristics a facilitator needs to be successful in the field of adult education. Through his 1989 study, Henschke developed his Instructional Perspectives Inventory (IPI) “which identifies andragogical and pedagogical characteristics . . . of adult educators” (Risley, 2012, p. 57). Later modified, Henschke’s MIPI was used in several completed dissertations and numerous classes and learning situations. The researcher attached a copy of the entry and exit MIPI and LLPI used in the current study as Appendices A, B, C and D.

American vs. European Andragogy

In her dissertation *Exploring Congruency Between John A. Henschke’s Practice and Scholarship*, Risley (2012) discussed the two prominent concepts of andragogy, American Andragogy as espoused by Knowles and European Andragogy as defined by a variety of European theorists such as Van Enkevort, Reischmann, and Young. The European countries approached adult learning through different perspectives based upon culture and various outside influences. While Savicevic (1991) believed Germany had tremendous influence on the European perspective towards andragogy, he acknowledged there was no uniformity amongst German educators regarding their perceptions of how to define andragogy. Many German educators continued to refer to the phenomenon as *erwachsenenpadagogik*, or adult pedagogy and considered merely a sub discipline that fell under the education umbrella (Savicevic, 1991). Hanselmann proposed a Swiss version of andragogy which focused on “a non-medical treatment, relating to the

counselling of adults with a view to re-educating them” (as cited in Savicevic, 1991, para. 20). Savicevic (1991) stated the French have different approaches to adult education most of which seem to have either a psychological or sociologic connection and favor an adult pedagogy nomenclature. Kessels (2015) reported in the 1970s the Netherlands and Flanders followed a “different path, strongly influenced by the work of Ten Have” (p. 3). The Dutch interpretation of andragogy was broad in nature and described by Ten Have as “the scientific study of social change and cultural work, guiding adults and their professional development in the context of the civic society and the labor market, soon narrowed down to adult education” (Kessels, 2015, p. 4). According to Knowles (1973/1990), Ten Have started using the term andragogy in his lectures in 1954 and in 1959 “published the outlines for a science of andragogy” (p. 52). Savicevic (1991) explained the Dutch perspectives of andragogy eventually coalesced into a broad definition similar to other European countries. Early records in Britain alluding to andragogy were surprisingly limited until J. A. Simpson wrote about teaching adults in the early 1960s (Savicevic, 1991). Simpson compared teaching techniques and strategies used with children and adults and attempted to standardize the methods for adult education (Savicevic, 1991). As andragogy developed in Britain, American such as Knowles greatly influenced its evolution though there was significant disagreement initially amongst the scholars (Savicevic, 1991). As of the end of the twentieth century, Savicevic (1991) reported the British perception of andragogy was taking root and quite similar to that of the American viewpoint. In retrospect, Savicevic (1991) stated the European views about andragogy are similar and have common roots due to the shared European culture extending back even to ancient Greece. While the terminology may

differ at times, the Europeans have looked at adult education in similar ways, and adult education “has become increasingly professionalized” (Savicevic, 1991, para. 53).

Nevertheless, Savicevic (1991) acknowledged there is still some incongruity and differing opinions that persist although a movement towards a holistic approach to adult education exists.

Andragogy and Music

For the purpose of his dissertation, Kruse (2008) defined andragogy as any “self-directed, self-initiated learning behavior that, when displayed by adult participants in music-making activities, may indicate that independent musicianship has evolved” (pp. 13-14). Fisher (2010) defined andragogy by looking to the roots of the word itself, *andr* (man) and *gogy* (teacher of) translating andragogy as the teacher of man. Bugos (2014) stated andragogy “provides a conceptual framework from which to discuss characteristics of adult learners” (para. 4). Kruse (2008) further described andragogy as “a *style* of learning” (p. 15) and defined adult education as “the *process* or the *institution* of learning that takes place among adult learners” (p. 15) rather than relying completely on the derivation of the word. For Kruse (2008), this definition also described musicians capable of identifying their own needs and taking ownership of their learning whether it involved seeking assistance when necessary or monitoring their own learning.

Ultimately, Kruse (2008) determined the definition of andragogy was inconsequential when compared to the characteristics of adult music learners themselves. In addition, Kruse (2008) figuratively compared andragogical behaviors to a spectrum limited more by the learning situation rather than the age of the learner. As such, Kruse (2008) affiliated himself closer to Knowles’ transition to the concept of a spectrum based not

entirely upon age but on readiness and development. Kruse also reflected upon Knowles' views regarding andragogy as being somewhat controversial amongst students of adult learning and admitted his own confusion regarding applying andragogy to music education. Fisher (2010) referred to both Knowles' and Reischmann's perspectives on andragogy and the "intentional and passive learning carried out by adults" (p. 191.)

In *Teaching Piano in Groups*, Fisher (2010) explored the history of group lessons in general, the logistics of teaching group piano lessons, and adult learners. Similarly, Bugos (2014b) investigated group lessons but with a percussion ensemble. Bugos (2014b) believed Knowles' assumptions about adult learners could play a significant role in establishing a successful adult percussion program. Based upon his experience, Bugos (2014b) also believed group music lessons created an environment most conducive to adult learning and preferred by the adult music learners themselves. Fisher (2010) also expressed the positive influence the Music Teachers National Association (MTNA) had on supporting group piano teachers by offering workshops and resource materials as early as 1955. According to Fisher (2010), group piano classes and teaching "emerged as a fully recognized and significant entity of the field of piano *pedagogy*" (p. 7, emphasis added). Key to his comment was Fisher's (2010) use of the word *pedagogy* without mention of adult learning. The researcher's own experience with group piano classes taken as a required course sequence at a Midwestern university was clearly pedagogical in nature. Thus, using a group piano lesson structure does not necessitate a departure from pedagogical methodology.

Fisher (2010) credits Logier (Dublin, Ireland) as being the first to use group piano classes in 1815 wherein piano instruction was presented exclusively in a group class

format. Logier believed a group lesson environment “was ideal for the introduction of musical theoretical concepts and their subsequent application at the keyboard” (Fisher, 2010, p. 3). A group lesson or master class was typically used by famous pianists such as Frédéric Chopin, Franz Liszt, and Clara Schumann as far back as the nineteenth century. Eventually the group piano lesson concept and the “European tradition influenced music education in early America” (Fisher, 2010, p. 3). By the early 20th century, the United States had become a “world leader in the production of pianos” (p. 3) and a proponent of class piano programs in public elementary schools (Fisher, 2010). The price of group piano lessons would have been far more attractive and affordable for the general public than the cost of private lessons. Fisher (2010) reported early supporters of group piano lessons included music educators such as Thaddeus Giddings and Hazel Kinscella, who also contributed to the publication of early piano method books. While the initial forays into group piano lessons focused on music education for children, the “advent of the electronic piano laboratory had a profound impact on the future and direction of group piano teaching” (Fisher, 2010, p. 5). According to Fisher (2010), the group piano lesson environment had the potential to provide a variety of advantages to the piano student and the learning environment could be far superior to one on one lessons in a variety of cases assuming the “requisite conditions are in place” (p. 8).

Fisher (2010) believed the group piano lesson environment offered the opportunity for students to learn from one another in unique ways. For example, one student may be well-versed with note reading and another student may play by ear. These two students could potentially share with one another and both benefit from the experience. According to Fisher (2010), group piano lessons could easily be structured to

promote informal performances amongst the students which would provide opportunities for growth. Fisher (2010) also believed the group piano lesson experience supported student problem solving through their communication and sharing about their own struggles and successes. As Fisher (2010) described group piano lessons, the facilitator would need to establish an environment conducive to supporting adult learning and setting the climate as per Knowles.

As a music teacher having taught for twenty years, certified for students from kindergarten through 12th grade, the researcher experienced the overwhelming influence of pedagogical methodology used throughout music education. The researcher also observed adult music education in both formal academic settings in undergraduate and post-graduate environments as well as workshops and conferences that may have been experiential in nature, but all too often essentially based upon a pedagogical approach to learning despite the prior knowledge and capability of the adult learners. Despite the experience of music educators, advanced music education coursework is also based primarily upon pedagogical models. For example, excepting small ensembles such as quartets, performance ensembles are typically pedagogical in nature with the conductor or band director making decisions regarding music selection and interpretation. Kruse (2008) confirmed “teacher education programs have historically failed to acknowledge the need for music learning past 12th grade” (p. 18). And, Kruse (2008) added that while music educators may be taught an understanding of music students through the 12th grade, he believed music educators lacked the training to recognize the different learning tendencies of adult music learners and the specifics of their music development. Another consideration is the fact the curriculum for most students in music studies beyond the

twelfth grade is focused primarily on a classical Western style music resulting in “teachers who are improperly suited to meet the multiple demands of adult musicians” (p. 18).

In *Andragogy and Music*, Kruse (2008) explored the relationship between andragogy and music within the context of a case study focusing on two community music programs: “the Cosmopolitan Music Society (CMS) in Edmonton, Alberta, Canada, and the Michigan State University Community Music School’s New Horizon Band (NHB) in East Lansing Michigan” (p. 69). The participants in Kruse’s study were all adults over the age of 18 residing in either Alberta, Canada or East Lansing, Michigan. The results of Kruse’s (2008) study, strongly indicated “group dynamics” (p. 165) played a key role in participants continuing their participation in a community music environment. Kruse (2008) also indicated a participant’s satisfaction of the musical experience was influenced by four essential factors: “the level of musical difficulty, the teaching styles of instructors, the ownership and sense of belonging to the larger community, and a strong awareness of reciprocity within that community” (p.165). While the two bands Kruse (2008) studied did, indeed, foster many aspects of adult learning as defined by Knowles, Kruse admitted the organizational structure of the two bands was founded on “the adoption and implementation of methodological practices (band method books) [pedagogical in nature], a reliance on hierarchical frameworks for showcasing groups, and an affinity for teacher-centered instruction” (p. 178).

Bugos (2014b) conducted a study that involved “two program offerings: group piano instruction and group percussion ensemble to promote successful aging through enhancement of bimanual coordination, lifelong learning, individual creativity, self-

efficacy, and social skills” (p. 3). While Bugos (2014b) did not specifically refer to Knowles, Bugos (2014b) found the pacing of instruction to be a critical element to beginning adult musicians. In addition, the results of Bugos’ (2014b) study indicated the programming needed to include methods to “reinforce bimanual coordination, finger dexterity, and piano technique” (p. 8). Creech and Hallam (2015) believed the facilitation of learning for older adults is critical to “empowering individuals, supporting independence, developing skills and competency, and contributing to sustained personal fulfilment and wellbeing” (p. 43). Despite lack of research amongst senior adults to this effect, Creech and Hallam (2015) believed there is significant evidence a correlation exists between music-making and active aging. Referencing the Music for Life Project, Creech and Hallam (2015) stated, “The interpersonal qualities, teaching strategies, skills and knowledge of the facilitator were perceived as more important, in some cases, than the content or activities” (p. 44).

Creech and Hallam (2015) chose a theoretical framework they referred to as geragogy or educational gerontology, meaning the teaching or learning that takes place later in an adult’s life. Within the context of this older adult learning or geragogy, Creech and Hallam (2015) found evidence that the scope of benefits the learners enjoyed included “social, emotional, physical, and cognitive wellbeing, especially when the learning process included autonomy, setting goals, and meeting new challenge” (p. 47).

Coutts (2015) examined the problems piano teachers experience with their private adult piano students and referred to “piano pedagogy” as the basis upon which instruction was founded. Difficulties encountered by the piano teachers when working with adult students included “unrealistically high expectations of their abilities and unrealistically

low expectations of the effort required to learn piano” (para. 1). Elliott, Messenger, Silverman, and Veblen (2013) looked at adult music learners and advocated the importance of adult learners being an integral part of their learning process. As such, Elliott et al. (2013) stated this approach would be in direct opposition to the pedagogical approach to music education historically followed. Coutts’ (2015) study was designed to implement teaching strategies based upon a theoretical framework encouraging adult piano students to develop self-direction and student engagement. To accomplish her goals, Coutts incorporated collaborating with students regarding repertoire, personal goal setting, developing strong personal relationships, guided discover during lessons, and student journaling (2015). At the end of the nine-month study, Coutts (2015) came to the following conclusions regarding the implications for adult piano lessons: (1) the music teacher needs to encourage reflection and critical thinking to assist the students to have realistic expectations and (2) the music teacher also needs to further develop his or her own critical thinking skills.

Dabback (2009) considered the rapid growth rate in the over fifty age group in conjunction with the need to increase the educational opportunities made available for this demographic population. When exploring the assumptions often made about adult learning, Dabback (2009) concluded older adults are quite capable of musical learning but facilitators should be aware of some challenges unique to the age group. Dabback (2009) cautioned physical difficulties such as vision and impaired hearing may simply be addressed by modifications to the learning environment. The fact music education in the United States focuses primarily on primary and secondary education summarily resulted in overlooking older adult music education (Dabback, 2009). Dabback (2009) also stated

the curricula materials and resources need to be “aligned with principles of adult learning” to create a viable educational experience for older adults (para. 22). Finally, the teachers or facilitators of adult music education need to be trained and prepared to utilize best practices of adult learning within their own teaching (Dabback, 2009).

Approaches to Adult Development

Between 1900 and 2010, the population of persons over the age of 65 increased from only 4% to exceeding 13% (Coffman, 2002). As the numbers continue to increase dramatically, Coffman (2002) concluded it was logical more attention would be given to the concept of adult development due to the recognition all growth and development does not end after adolescence. Baumgartner et al. (2007) defined adult development as evidence of change or, more specifically, an individual or a group experiencing a methodical change due to some type of interaction between internal and external influences. According to Baumgartner et al. (2007), there are four essential elements to examine regarding adult development: (1) the biological or physiological perspective, (2) the psychological perspective, (3) the sociocultural perspective, and (4) the integrative perspective. The biological perspective examined the physical and biological changes naturally occurring as humans age (Baumgartner et al., 2007; Creech et al., 2014a; Dabback, 2008, 2009). While average life expectancies may have increased over the last century, the aging process continued to result in various unavoidable changes in areas such as hearing, vision, muscle tone, bone density, connective tissues, cardiovascular problems, and respiration (Baumgartner et al., 2007; Creech et al., 2014a; Dabback, 2008, 2009). Baumgartner et al. (2007) admitted researchers have spent little time

investigating how these significance physical changes may influence an adult's ability or capacity for learning.

Baumgartner et al. (2007) also stated adult learners will inevitably need to make some adjustments or modifications to adapt to the changes occurring biologically and physiologically. For example, older adults may experience a decline in cognitive processing, "episodic memory, spatial visualization, processing speed, and abstract reasoning" (Barnes, 2011). The World Health Organization (WHO) stated by the year 2050 an estimated 13.2 million older Americans will suffer from Alzheimer's disease (Bugos, 2014a). However, Barnes' (2011) research also indicated many older adults may experience a variety of positive experiences during their older years or the Third Age. Significant research indicated older adults continue to experience good health, are socially active, are often more financially stable than their younger counterparts, and have a wealth of knowledge and experience (Barnes, 2011; Parkinson, 2014). In fact, Barnes' (2011) research supported that many older adults experience "continued performance in the areas of sustained attention, short-term memory, and crystallized intelligence" with little change in "long-term memory, semantic, procedural, implicit, autobiographical, and prospective memory" (para. 2). Hartley (2006) admitted seniors may experience a reduction in the speed of learning, however, the plasticity of the brain enables the senior to continue learning even if at a slower rate. One of the main issues Third Agers may have to deal with chronic diseases that may be both debilitating and expensive (Barnes, 2011). While many of these diseases are beyond the control of the individual, medical advances and lifestyle changes may assist the Third Ager in managing or minimizing the implications of the diseases (Barnes, 2011).

The psychological development of adults typically focused on “the individual’s *internal* process of development” (Baumgartner et al., 2007). Baumgartner et al. (2007) acknowledged there have been a considerable number of models explored regarding the adult psychological development. However, Baumgartner et al. (2007) elected to focus on “Erikson’s psychosocial development and Levinson’s model of personal development” (p. 305). Erikson’s eight psychosocial stages of life begins with infancy and culminates with what Erikson denotes as old age (Erikson, Erikson, & Kivnick, 1986). Each developmental stage was represented by what Erikson, Erickson, and Kivnick (1986) referred to as a “dynamic balance of opposites” (p. 32) of which old age consisted of wisdom or integrity versus despair. According to Baumgartner et al. (2007), Levinson’s research provided “people evolve through an orderly sequence of stable and transitional periods that correlate with chronological age” (p. 307). Unlike Erikson, Levinson based his model upon events occurring chronologically in adult life (Baumgartner et al., 2007). Barnes (2011) stated aging may actually enhance the individual’s “identity, self-esteem, subjective well-being, personality, emotional experiences, and regulation. The Third Ager’s “sense of self-worth, life satisfaction and happiness, and emotional well-being may be as good or better in the Third Age than in any previous period of adulthood” (Barnes, 2011, para. 4).

Baumgartner et al. (2007) reported the sociocultural perspective was comprised of two threads: (1) the changing social roles assumed by adults throughout adulthood and (2) the timetable in which these social roles occur or transition. The researcher observed throughout the latter half of the twentieth century a constant shifting in roles due to changes in society and acceptance based upon “race, ethnicity, gender, and sexual

orientation” (Baumgartner et al., 2007). For example, in recent years, empty nesters have found themselves faced with having adult children return home after college or due to financial hardships.

Baumgartner et al. (2007) reported several researchers have elected to combine adult learning models to create a more holistic or integrative model. According to Baumgartner et al. (2007), early on Baltes combined both biological and environmental influences to form a foundation of an integrative perspective comprised of “three major sets of factors: (1) factors aligned with specific ages, (2) events typically experienced by most people at specific ages, and (3) events occurring to specific individuals. Citing Baltes, Baumgartner et al. (2007) explained the three factors did not necessarily work in tandem with equal influence but adjusted as appropriate. Aufegger et al. (2014) recommended facilitators of older adults should approach their students in a holistic manner and address the needs of each individual.

Active Aging

Coffman (2002) stated the dramatic increase in the number of members of the older population resulted in a shift in the perception of what the lives of older adults resemble or should resemble. The stereotypical older adult that is no longer interested in learning, a passive member of society, and focused simply on extending his or her lifespan was replaced by the active and vigorous senior or Third Ager who is interested in learning new things, accepting new challenges, and enhancing his or her quality of life (Coffman, 2002). A variety of terms including, but not limited to, active aging, successful aging, or healthy aging were attributed to the process of getting older and remaining healthy and active (Bugos, 2014a; Creech et al., 2014a; Hallam & Taylor,

2008). Regardless of the terminology used, researchers characterized active aging as more than simply “the absence of disease or disability,” but the capability of functioning with relatively little limitation cognitively, physically, and/or socially (Bugos, 2014a). Bugos (2014b) stated successful and healthy aging hinges on the ability to maintain “physical, social, and mental health” (para. 2) and is extremely important to a growing aging population. Fisher (2010) concurred, stating “the study of piano serves to develop the student holistically, with positive implications in the physical, intellectual, social, emotional, and spiritual realms” (p. 11). Enhancing the quality of life in senior adults acquired a variety of terms “including life satisfaction, meaning of life, meaning in life, sense of purpose, successful aging, well-being (mental, emotional, social, spiritual), and wellness” (Coffman, 2002, pp. 76-77) (See Appendix I). Bugos, Kochar, and Maxfield (2015) stressed the important role self-efficacy plays with regard to healthy aging, “as it positively impacts cognitive performance resulting in fewer memory complaints” (p. 612). Bugos et al. (2015) also stated that high self-efficacy amongst individuals is an indicator of the likelihood of individuals setting goals, persistently working on tasks, and working to achieve personal goals. Creech and Hallam (2015) stated, “Lifelong learning has been advocated as a means for empowering individuals, supporting independence, developing skills and competency, and contributing to sustained personal fulfilment and wellbeing” (p. 43).

In the case of music education, Aufegger et al. (2014) agreed, “music is increasingly recognized as important in facilitating healthy ageing” (p. 80). Thus, generally research supported directing more attention to providing musical opportunities to this growing population and the potential benefits music offers, especially to seniors

(Bugos, 2014a; Bugos, 2014b; Bugos, 2014). *Rhythm for Life* was a study conducted by Aufegger et al. (2014) seeking to use creative music making to enrich the lives of senior adults whose music experiences beyond listening to music were minimal to none (Aufegger, Perkins, R., & Williamon, 2014). At the end of the study, Aufegger et al. (2014) came to several conclusions about older adult learners. Facilitators in the study observed older adults were quite capable in learning and brought a wealth of experiences into the learning environment (Aufegger et al., 2014). Participants in the study also noted while the older adults may have had some physical challenges, the older adult learners were more determined and committed than younger adults to overcoming any obstacles as they studied music, generally for the first time (Aufegger et al., 2014). The facilitators in the study learned the older adults were more interested in being able to enjoy music making than attaining technical perfection (Aufegger et al., 2014). Similarly, Bailey et al. (2002) found senior adults felt music was an important contribution to their maintaining a high quality of life and well-being. The study conducted by Bailey et al. (2002) listed six basic elements that contribute to a state of well-being: “self-acceptance, purpose in life, environmental mastery, positive relationships, autonomy and personal growth” (p. 97). Hallam and Taylor (2008) stated achieving goals and meeting challenges often helps to minimize symptoms caused by the aging process. Merriam (1964) stressed the dual role music plays with regard to an individual finding emotional release in social situations as well as emotional release via the “creative process itself” (p. 222).

Gaser, Kernbach, Rogenmoser, and Schlaug (2018) conducted a study to determine “whether music making has a potential age-protecting effect on the brain”

(p. 297). Using magnetic resonance images (MRIs) of the participants' brains, Gaser et al. (2018) sought to compare chronological ages with what they referred to as brain age. The data and results of the study

confirm[ed] that making music can modulate the effect of aging on the brain. The continuous and long-term engagement in cognitively demanding sensorimotor and frequently multimodal (i.e., sight, sound, and somatosensory information) activities modulates and enhances neural and synaptic as well as regional cerebral blood flow and metabolism (p. 301).

Thus, the data indicated amateur and professional musicians overall had “younger brains than those of a matched group of non-musicians” (pp. 302-303). Interestingly, the amateur musicians fared better than the professional musicians which was attributed to possible stressors related to the music profession itself (Gaser, Kernbach, Rogenmoser, & Schlaug, 2018). In other words, Gaser et al. (2018) concluded “making music has an age-decelerating effect when it is not performed as a main profession, but as a leisure or extracurricular activity, possibly enriching a person's life with multisensory, motor, and socio-affective experiences” (p. 302). Thus, Gaser et al. (2018) supported the findings of Bugos et al. (2014) regarding the potential cognitive, psychological, and social benefits of music making.

Community Music Making

Fulton (2011) stated humans are natural born music makers as “music is in our footsteps, in the rhythm of our languages and heartbeats, in our breath” (p. 14). Music is a part of cultures throughout the world and often music crosses across culture lines (Fulton, 2011). Historically, musicians have gathered within their communities to create

and perform music typically forming ensembles based upon common interests and proximity (Kruse, 2008). Whether represented by informal gatherings or formal concerts, music played an important role in community and culture (Kruse, 2008). Before the dawn of technology, families often created their own entertainment frequently holding dances and informal recitals or concerts using music as the focal point providing individuals an opportunity to strengthen family and community ties. While times have changed, and entertainment evolved into a multi-million-dollar industry, over the years the researcher experienced musicians coming together as a community to increase their musical abilities, perform and share a musical experience as evidenced by community choirs and jam sessions. In his book *Community Music Making*, Higgins (2012) stated the term community music gained in popularity in recent years but due to considerable confusion and uncertainty, both scholars and musicians have interpreted the label in different ways. As editor of the *International Journal of Community Musicians*, Higgins (2012) defined community music as musicians coming together to create and play music. However, Higgins did not specify whether these musicians were amateurs or professionals, nor did he indicate to what degree learning occurred. Cohen (2014) stated community music relies upon the assumption making music is a primary element of our cultures and societies.

Kruse (2008) believed the difficulty in defining community music is due to the nomenclature encompassing such a diverse scope of participants including everything from sacred and secular choirs to orchestras to bands to bell ringers and even recorder consorts and beyond. In addition, the definition or interpretation of community music making varies with subtle differences and shadings from country to country.

Representatives from diverse cultures tend to look at community music through different lenses based upon their own needs and traditions (Kruse, 2008). Veblen (2013) indicated to understand community music it would be best “examined through global contexts, interconnections, marginalized musics (sic) and communities, and performing ensembles” (p. 2). Kruse (2008) added researchers and proponents of community music making are even in disagreement whether to capitalize the term or not. Thus, we see community music making as often as Community Music Making. Higgins (2012) believed the lack of agreement stems from the fact even the participants and supporters are confused about what community music is or should be. In support, Higgins (2012) stated, “The claim has long been that activities named community music are just too diverse, complex, multifaceted, and contextual to be captured in one universal statement of meaning” (p. 3). Deane (2013) indicated the most important facet of community music making is the purpose for which it was created. According to Deane (2013), the projects investigated had three common threads: “to address community, social or personal development” (p. 292).

Veblen (2013) proposed many cultures throughout the world incorporate community music into their culture, but its interpretation varies as does its success and sustainability. In 1916, an American music educator (Peter Dykema) claimed community music making was not a new invention just simply a change in one’s perception of something that already existed (Veblen, 2013). Supporters of community music in the United States have included a variety of individuals and music organizations such as the National Association for Music Education (NAfME). Merriam (1964) specified, “Music can function as a mechanism of emotional release for a large group of people acting

together” (p. 222). Hartley (2006) looked at several community music making organizations and discussed the fact the instructors leading the ensembles have been generally trained to teach children (grades kindergarten through high school) where the pedagogical model is the standard. Hartley (2006) suggested the importance in music teachers receiving appropriate instruction in adult learning to address the needs of a population who, as adult learners, have different needs physiologically, psychologically, and emotionally. Similar to other research, Hartley (2006) found one of the biggest challenges for seniors is hearing loss and deterioration of vision that comes with aging. However, Hartley (2006) considered the ultimate goal for music teachers is learning how to instill a desire for lifelong learning in their students.

Many adults, and more specifically seniors, have enjoyed performing in community performing ensembles sponsored by a variety of organizations (Ackerman & Stringham, 2012). However, Ackerman and Stringham (2012) qualified that statement by adding adult participants have not constituted a substantial percentage of the adult population for a variety of reasons. Aufegger et al. (2014) identified several reasons why older adults chose to learn to play an instrument or participate in community music making. In some cases, the older adults wanted to learn an instrument they had not had time to play earlier in life or the motivation could be as simple as desiring to play a favorite song.

In his dissertation, *Andragogy and Music*, Kruse (2008) wrote the demographics of community music making participants are as varied as their reasons for participating in a community ensemble. For example, the researcher participated in a variety of choral ensembles throughout the years easily falling under the classification of community

music. Participants included teachers of all age levels (music teachers in particular), friends and family members, professional musicians of various levels of expertise, and amateur singers who simply loved to sing. Participants learned singing techniques, a wide repertoire of choral music, and experienced public performances.

Dabback (2008) researched The New Horizons Band program that offers senior adults the opportunity to participate in a community music-making ensemble that actually welcomes beginning instrumentalists and provides curricula instruction where necessary. Dabback (2008) explored Erikson's identity theory suggesting older adults enter an identity crisis as they enter a new stage of life upon attaining the Third Age and retirement. One of the goals of The New Horizons Band program is assisting its members to create, revise, or reclaim their own musical identity through performance and in-group and out of group social support and social networking (Dabback, 2008). Several band members responded to Dabback's (2008) queries about relationships formed by band members by relating instances of encouragement and support when personal crises occurred. Critical to the relationships between instructors and participants was the ability to establish mutual trust and the instructors' ability to "influence older adults' understanding of themselves as musicians" (Dabback, 2008, p. 280).

Participants in community music cited a plethora of reasons for joining an ensemble often depending upon the purpose of the group. After researching a number of community music ensembles, Veblen (2013) noted a wide range of motivators, both musical/non-musical and personal/professional that encourage members to join a group and continue to participate over time. Some personal incentives included social and emotional connections as experienced by the researcher. Members of ensembles found

an opportunity to synergize and create a musical performance both formally and informally (Kruse, 2008).

Bugos (2014a) looked at the potential community music making organizations have for promoting a variety of benefits for older adults. The process of learning to play an instrument, practicing an instrument, decoding music, and performance preparation all contribute towards psychological, social, and cognitive benefits for the older adults (Bugos, 2014a; Bugos, Kochar, & Maxfield, 2015). Based on research, Bugos (2014a) stated the challenge would be creating and structuring a program that would be able to both facilitate adult music learning and give the older adult participants opportunities to benefit in non-musical ways. Nevertheless, Bugos (2014a) believed such a model would be entirely feasible and help the older adult through cognitive training. Bugos (2014b) described “cognitive training programs [as] include[ing] learning opportunities featuring task novelty, progressive difficulty, practice requirements, and social components” (p. 1). In addition, the program needed to be “learner-centered and structured to accommodate student’s abilities, and music preferences (Bugos, 2014b, p. 1). Fulton (2011) concurred with previous research indicating there is no generic program that meets the needs of all programs. Instead, Fulton (2011) recommended an initial assessment to determine the needs of any specific community music-making group (See Appendix J).

Bugos (2012) investigated group music making regarding any health benefits experienced by the participants, especially the effects of social support. Social support is the umbrella under which both functional support and structural support reside (Bugos, 2012). In the study, functional support was supplied through relationships that provided “emotional, instrumental, informational, or companionship” to the participants (Bugos,

2012, p. 238). Bugos (2012) explained structural support as the participant's "social network and the level of integration with these ties" (p. 238). The significance of the structural support was based upon the number and the reliability of relationships upon which the participant could depend (Bugos, 2012).

Creech et al. (2014a) confirmed community music making offers significant social benefits to senior adults, and members of the Music for Life Project (MLP) agreed participating in community music making "helped them to remain involved with their communities" (p. 17). The MLP members shared and enjoyed the social relationships forged within the group as well as the psychological benefits experienced by connecting positive feelings with music making (Creech et al., 2014a). The MLP findings also supported the assumption that community music making strongly correlated with "social and emotional wellbeing" (Creech et al., 2014a, p. 29). According to the results of the MLP study, numerous participants reported they believed their ability to focus and concentrate had improved with their musical engagement (Creech et al., 2014a). Another interesting benefit several participants reported was the triggering of memories brought about by music either played or heard (Creech et al., 2014a).

Coffman (2002) reported on numerous studies where older adults felt they benefited from a variety of music making experiences as well as the use of music therapy. Coffman (2002) also researched the use of music therapy and found strong indicators therapists have successfully used music to positively influence quality of life, mood, and behavior. DeCastro et al. (2014) concurred, stating, "There is substantive literature reporting on the importance and benefits of music for older adults" (p. 105). More specifically, DeCastro et al. (2014) alleged both music listening, considered to be a

passive activity, and active participation in musical events can positively influence an older adult's "quality of life and life satisfaction" (p. 105). Music therapy programs for older adults have included a wide variety of experiences including but not limited to, listening, dance or movement, singing, and playing instruments. According to DeCastro et al. (2014), interventions based upon music therapy had positive effects with "physical-motor, cognitive and social-emotional areas" (p. 106) as well as positively supporting changes in negative behaviors.

Conclusion

This literature review initially examined the broad definition of learning as well as a look at the historical implications of learning beginning with the dawn of humanity. The literature summary included a look at a variety of learning theories or orientations: behaviorist, humanist, cognitivist, social cognitive, constructivist, transformational, and learning styles. The researcher specifically examined adult learning with respect to varied approaches ranging from pedagogy to andragogy, and introduced andragogy as it developed in both America and Europe, especially as espoused by Knowles and supported by Henschke. While there had been some research regarding andragogy and music, there was no research on point regarding the researcher's questions as presented in Chapter One. The researcher was unable to locate any prior research that explored group keyboard classes regarding Knowles' six (1973/1990; 1977) assumptions and eight processes.

Chapter Three: Methodology

Introduction

The intent of this study was to complete a qualitative case study of adult keyboard (piano/organ) students in a group lesson environment in a piano/organ store in the Midwest United States. More specifically, the researcher's goal was to explore the teaching strategies implemented by the keyboard instructors and the curricula structure supported by the piano/organ store relative to the use of andragogical teaching methods specifically correlated to Knowles' (1973/1990) six assumptions of the adult learner and Knowles' (1977) eight processes for adult learning. The researcher was particularly interested in the element of trust and its impact or influence on the relationships between instructors and participants and the learning process and environment. To the researcher's knowledge, prior to this study no research study had been conducted on the use of Knowles' (1973/1990; 1977) six assumptions and eight processes as they related to adult learning in a similar group keyboard lesson environment. While Kruse (2008) considered andragogy in relation to the dynamics and musical experience in his study of two community bands, Kruse did not specifically relate his research to Knowles' (1973/1990; 1977) six assumptions and eight processes. In *Teaching Piano in Groups*, Fisher (2010) discussed adult learning in terms of andragogy as espoused by both Knowles and Reischmann (2004), especially in a group-learning environment. Fisher (2010) explored the characteristics of adult learners, as well as potential physiological and psychological benefits for adult music students. However, Fisher (2010) did not specifically consider or research Knowles' six assumptions or eight processes regarding adult piano students participating in group keyboard classes.

In determining the research method appropriate for this study, the researcher consulted various sources, including, but not limited to, *Research Methodologies in Music Education* (Hartwig, 2014a, 2014b); *How to Design and Evaluate Research in Education* (Fraenkel, et al., 2015), and *Qualitative Research Design* (Maxwell, 2013). The texts provided by Fraenkel, et al. (2015) and Maxwell (2013) were both recommended to the researcher by professors at Lindenwood University in previous classes taken. *Research Methodologies in Music Education* was a result of the establishment of the Australian and New Zealand Association for Research in Music Education (ANZARME) in 2007. The purpose of the text was “to primarily assist researchers to understand the many available research methods and provide clarity in choosing the most appropriate method for their particular research” (Hartwig, 2014a, p. 1). As stated by Hartwig (2014a), the objectives of the ANZAERME consist of the following:

1. [to] promote communication between music education researchers and music educators;
2. [to] contribute to the further development of music education research and music education;
3. [to] encourage community support for music education research and music education;
4. [to] bring to public attention issues vital to music education research and music education;
5. [to] organize an annual conference; [and]

6. [to] issue an annual publication of articles drawn principally from papers presented at the annual ANZARME conference. (pp. 1-2)

According to Fraenkel et al. (2015), qualitative research would enable the researcher to approach the study based upon the precept “the world is made up of *multiple realities*, socially constructed by different individual views of the same situation” (p. 10). Maxwell (2013) supported qualitative research methodology when the researcher sought answers to questions as they particularly applied to the research site and participants. According to Fraenkel et al. (2015), a case study could potentially involve a single person or individual, several participants, or even a specific event or events. Hartwig (2014a) acknowledged some researchers questioned the integrity of a case study due to problematic generalization. However, Hartwig (2014a) concurred with Moore’s (2014) assessment that qualitative research via the case study supported “the flexibility of the method, potential advantages of its typically rich data gathering, to answer how and why questions, and its cross-paradigm potential (p. 6). Moore (2014) wrote the case study is a form of qualitative research utilizing a variety of data sources or methodology and “appears to fulfill diverse functions” (p. 118). Fraenkel et al. (2015) believed a great deal might be learned from conducting a case study. While the case study should not be considered more important or valuable than other methodologies, the case study most definitely had its place and worth (Moore, 2014). Both Piaget and Vygotsky believed the case study has “contributed much to our understanding of cognitive and moral development” (as cited in Fraenkel et al., 2015, p. 432). In *Research Methodologies in Music Education*, Moore (2014) stated, “the most influential aspects [of

the case study researcher] are sensitivity inherent in all research interactions and reporting and personal qualities with regard to fairness and thoroughness” (p. 120).

Typically used by researchers in the fields of “medicine, law, business, and the social sciences” (p. 432), Fraenkel et al. (2015) indicated a case study could be one of three types: an intrinsic case study, an instrumental case study, or a multiple or collective case study. Fraenkel et al. (2015) defined an intrinsic case study as one in which the researcher would primarily focus on “a specific individual or situation” (p. 433). Thus, the researcher conducting an intrinsic case study would seek to understand why a particular piano student experienced difficulty in learning to play the piano. Fraenkel et al. (2015) further defined an instrumental case study in terms of a researcher studying a particular case as it could potentially assist the researcher in achieving a larger or more widely applicable goal. For example, in an instrumental case study the researcher may seek to understand why an adult piano instructor may facilitate an adult learning to play the piano hoping to understand better how to facilitate adult piano student instruction. The third case study Fraenkel et al. (2015) described was the multiple or collective case study wherein the researcher would study multiple cases simultaneously as part of a more global study. While Fraenkel et al. (2015) acknowledged each of the case study methodologies had strengths and weaknesses, the researcher determined the multiple or collective case study approach best fit the present study and would best serve to address the study’s stated research questions. Fraenkel et al. (2015) also referenced “replication logic” (p. 433) wherein the researcher of a multiple or collective case study could potentially and logically infer replication assuming the same or similar results were obtained from each case in the study. The researcher determined, as such, qualitative

research would be most appropriate for the study and conducting a case study, more specifically a multiple or collective case study, would enable the researcher to obtain data best suited to the research questions.

As this study consisted of three different adult keyboard classes, the researcher resolved to conduct a multiple or collective case study under the umbrella of qualitative research. In addition, for clarity the researcher determined portions of the study's methodology would be best presented in a combined format. Thus, the researcher has presented the research site, internal and external validity, limitations, and conclusion in a combined format and has presented the data collection and analysis procedures and participant information for each class individually. The study was conducted in keeping with the seven research questions initially conceived as follows:

1. What adult teaching strategies, if any, do the instructors at the store use in their adult group piano/organ classes?
2. In what ways, if any, do the adult piano students believe they have benefited from their group piano/organ classes?
3. Is there congruency when comparing the instructors' self-perceptions regarding their instructional strategies with observations made by the students and the researcher?
4. What potential benefits may adults enjoy due to their participation in the group lessons at the piano/organ store?
5. What, if any, learning styles or learning experiences have emerged as a result of the proposed study?

6. To what extent, if any, does the instructor in the adult group piano/organ classes utilize any of the six assumptions and eight processes of andragogy espoused by Malcolm Knowles?
7. Are there any common themes based upon participant demographics?

The Research Site

The research site selected for the study consisted of a piano/organ store located in a metropolitan area in the Midwestern portion of the United States. It is important to note the piano/organ company owns and runs two such store facilities within the same metropolitan area, however; participants from all classes included in the study attended at the same venue. The piano/organ store was located on a state divided highway with traffic lights managing the flow of traffic resulting in easy access to the piano/organ store and its parking lot. Students and customers had plenty of options for parking in the well-lit lot adjacent to the building. The store itself had many large windows that provided a well-lit and welcoming environment. A large portion of the store consisted of the showroom floor containing a variety of pianos (spinet, upright, baby grand, grand, and digitals) and digital organs. Towards the back of the showroom floor, a digital piano lab was set up containing Kawai digital pianos equipped with dual headphone jacks and headphones. Dual headphones enabled the students to hear themselves play without disturbing others, as well as providing the instructors an opportunity to listen privately and individually to each student. All class instruction took place within a large room (the classroom) located in a room on one side of the showroom, which included a small raised area for a stage and a much larger area with rows of chairs for students to sit during group lessons. Student participants in the various group piano classes utilized most of the

chairs facing the stage area during group piano class instruction. Located on the stage was a Kawai acoustic grand piano and often a Kawai digital grand piano considered to be the top of the line. At times, the digital grand piano would not be on the stage based upon company needs or events. The instructors utilized a video-recorder to project a live feed of the acoustic grand piano's keyboard onto a flat screen television, thereby enabling the piano students to view the keyboard used during instruction. This live feed permitted students to clearly see the instructors' demonstrations and assisted students with hand placement and proper fingerings they would not have been able to see from their seats in the classroom. At the opposite end of the classroom opposite the small stage were four large Lowrey digital organs used with the organ classes. During lessons, the senior organ students sat in the chairs facing the Lowrey digital organs. Prior to the beginning of class instruction, each senior organ student could practice at one of the Lowrey digital organs using headphones for privacy.

A small portion of the showroom right outside the classroom area held a microwave, coffeemaker, cookies, and a refrigerator customers and students were welcome to access. Students often used these amenities between classes, and store management offered many opportunities for community events as well. Located nearby were restroom facilities. At the front of the store was also a series of racks containing music for sale, predominantly 'Easy Play' for piano and organ students. While not used for the purposes of the classes the researcher observed, separate from the main part of the store but accessed through the main front doors were small rooms set up for private lessons available through the store's music school.

The Store Manager

The researcher had met the store manager previously and established an initial relationship when purchasing a digital piano at the piano/organ store and attending some of the group keyboard classes offered by the piano/organ store. In the winter of 2017, the researcher met with the store manager at the research site and discussed the possibility of conducting a study at the research site. The researcher identified herself as a doctoral student at a local university, as well as an elementary music teacher in a local public-school district. While the researcher did not reveal the purpose of the study to the store manager nor did the researcher disclose the research questions, the researcher did advise the store manager that the overall purpose of the study was as partial fulfillment of her doctoral program at a local university. The researcher explained to the store manager the study would involve the observation of adult keyboard classes at the research site and data collection would include observing classes, video recording classes, completion of entry/pre-session surveys and exit/post-session surveys, individual interviews of participants, focus groups, and detailed notes taken by the researcher. More specifically, the researcher needed the approval and cooperation of any instructors teaching a class involved in the study in order to conduct the various means of data collection. The researcher also assured confidentiality was of utmost importance during the study and all identities including the name of the piano/organ store, the instructors, and student participants would remain confidential. The researcher also indicated the study would only include participants over the age of 18 and only include those participants willing to participate in the study. All participants would be required to sign informed consent forms prior to participating in the study. The researcher presented the store manager with

a copy of the written informed consent form formulated specifically for the store manager and reviewed same (see Appendix K). While the researcher was prepared to answer any questions, the store manager voiced no concerns, nor did he have any questions. At this time, the store manager agreed to the researcher conducting the study and signed the appropriate informed consent form in his capacity as store manager. The researcher presented a signed copy of the informed consent to the store manager and discussed convenient times in which to conduct the study. After checking the store calendar and class schedules, the store manager suggested a Level 2 Piano class and a Level 1 Piano class, each of which had an eight-week class session beginning the first week of June 2017 and both meeting on Tuesday evenings. In addition, the store manager indicated a Seniors' Organ class met Tuesday mornings and could be included in the study, as well. The researcher agreed to include the three recommended classes in the study, as the diversity of the potential participants would certainly add depth and validity to the study. At this point, the researcher conducted an interview with the store manager, based upon the questions in Appendix N, attached, and recorded his responses accordingly. The meeting with the store manager concluded with the researcher agreeing to return to meet with the instructors and then begin the study on Tuesday, June 5, 2017. It is important to note the store manager played a dual role in the study in that he was also the primary instructor for the Seniors' Organ class and would possibly play a role in both the Piano Level 2 class and the Piano Level 1 class depending on availability of the two piano instructors. For the purposes of this study, the researcher referred to the store manager simply as 'store manager' when referring to him in that capacity and assigned a separate designation when referencing his role as one of the instructors (I-1).

The Piano/Organ Store Instructors.

Instructors' data collection and analysis procedures. The researcher met with the three keyboard instructors individually and identified herself as a doctoral student at a local university, as well as an elementary music teacher in a local public-school district. The researcher advised the instructors how the researcher would like to conduct the study utilizing a video-recorder to video-record the group lessons of the Seniors' Organ class, Level 2 Piano class, and Level 1 Piano class as per the permission granted by the store manager. The researcher advised the instructors the study was in partial fulfillment of the researcher's doctoral program at a local university, but did not share the purpose of the study or the research questions. The researcher also stated each instructor would be asked to participate in a variety of data collecting activities. These activities consisted of a one-on-one interview, the completion of an entry/pre-session MIPI (see Appendix A), and an exit/post-session MIPI (see Appendix B). The researcher was prepared to answer any questions the instructors presented and assured the participants' confidentiality would be given the highest priority and maintained throughout the study for both instructors and student participants. The instructors voiced no concerns, nor did they have any additional questions. For the purposes of this study, the keyboard instructors were identified as I-1 (who was also the store manager), I-2, and I-3. The researcher advised the instructors if, at any time, they felt uncomfortable participating in any form of data collection, they were free to withdraw from the study or skip any specific part of the study. However, the researcher indicated the ability to attend and video-record classes and obtain data from the student participants was critical to the success of the study. Not at any time did the researcher indicate instruction methodology, teaching strategies, or curricula materials

would be examined or critiqued. In addition, the researcher assured the instructors should anyone under the age of 18 attend a class as a guest or visitor, he or she would not be invited to participate in the study or become a part of data collecting for the study or be on camera. If any of the student participants elected not to participate in the study, he or she would not be on camera when the researcher video-recorded the classes nor would they be asked to participate in any data collecting activities. The researcher also advised the video recording would take place from the back of the classroom area resulting in student participants being unidentifiable, as they would be facing away from the camera during instruction and the question-answer portion of the classes. The instructors were receptive to participating in the study and agreed to do so. The instructors agreed to support the study by permitting the researcher to conduct this study during the Seniors' Organ class, the Level 2 Piano class, and the Level 1 Piano class, all of which were taking place on Tuesdays.

The researcher distributed a copy of the informed consent form to each of the instructors, individually, and reviewed same (see Appendix M). Each of the instructors signed an informed consent form and returned said form to the researcher. In turn, the researcher gave each instructor a signed copy of his informed consent form for his own records. Near the end of the initial meeting, the researcher interviewed each instructor using the interview questions as stated in Appendix N and recorded each instructor's responses accordingly. After the initial meeting with the instructors, and all three instructors signed the informed consent forms, the researcher gave each instructor the entry/pre-session MIPI to complete (see Appendix A). The researcher reviewed the directions on the MIPI with each instructor and asked if there were any questions. None

of the instructors had any general questions regarding the MIPI. If there was any question regarding the meaning or purpose of a specific question or statement on the MIPI, the researcher asked each instructor simply to respond to the best of his knowledge or ability. At the end of each eight-week session, the researcher gave each instructor, individually, an exit/post-session MIPI to complete (see Appendix B). As time and schedules permitted during the class sessions, the researcher interviewed each instructor in a one-on-one interview.

The researcher compiled the data obtained from each instructor obtained from the entry/pre-session MIPIs and the exit/post-session MIPIs. Each MIPI consisted of 45 questions or statements based upon a five-point (Likert) scale that provided the following options: almost never, not often, sometimes, usually, and almost always. The researcher ascribed points accordingly with 'almost never' receiving one point, 'not often' receiving two points, 'sometimes' receiving three points, 'usually' receiving four points, and 'almost always' receiving five points. Once each question or statement was given a point value, the numbers were then transferred to the Instructor's Perspective Inventory Factors (see Appendix R). The researcher then tabulated the points based upon the seven trust categories and factors upon which the MIPI focused.

In addition, the researcher video-recorded classes facilitated by the instructors as permitted, transcribed the video-recordings of said classes, and took notes during the classes. The video-recordings permitted the researcher to review class sessions and obtain transcriptions from which the researcher was able to analyze and code data relating to the researcher's seven research questions and any trends in responses based

upon the MIPI results, video-recordings, interviews, and notes looking for trends, connections, and congruity.

Fraenkel et al. (2015) defined coding as the method or technique in which qualitative researchers are able to review and analyze data. In the current study, the researcher attempted to ‘capture succinctly the major idea[s]’ within the participants’ responses and the researcher’s observations. Maxwell (2013) defined coding as a matter of categorizing data and identifying both similarities and differences for comparisons. Determining categories for coding was based upon the seven research questions, as well as Maxwell’s (2013) recommendation to use the data itself to develop categories.

Instructor participants. The piano/organ store had three instructors on site to support instruction in the piano and organ classes. The first instructor (I-1) was also the store manager. While I-1 taught other classes and helped facilitate piano classes, for the purpose of this study the researcher examined I-1 as the sole facilitator of the Seniors’ Organ class. Instructor I-1 fell demographically in the 55-to-64 age range and had played piano and organ beginning in childhood. Instructor I-1 had been employed by the piano/organ store since 2005. Originally from England, the second instructor (I-2) played piano since childhood and had been employed by the piano/organ store since 2010. While I-2 helped facilitate a variety of piano classes, for the purposes of this study I-2 was the primary instructor for the Level 1 Piano class. The third instructor (I-3) had been employed by the piano/organ store since 2016 and had been playing piano since the age of four. Both instructors I-2 and I-3 fell into the age brackets of 25 to 35 at the time of the study.

The Seniors' Organ Class

Seniors' Organ data collection and analysis procedures. The researcher initially met with the members of the Seniors' Organ class on June 5, 2017 in order to request their participation in a study involving adult keyboard students. The Seniors' Organ class did not follow an eight-week session schedule, but was an ongoing class throughout the year with short breaks when 'special interest' classes were offered to all keyboard students. At the end of the class on June 5, 2017, the instructor introduced the researcher to all the members of the Seniors' Organ class. The researcher identified herself as a doctoral student at a local university, as well as an elementary music teacher in a local public-school district. The researcher advised the Seniors' Organ class members the researcher was seeking permission to video-record the group lessons and each participant would be asked to participate in a variety of data collecting activities. The researcher then answered any questions the Seniors' Organ students presented and assured the participants confidentiality would be given the highest priority and maintained throughout the study. If, at any time, a participant felt uncomfortable participating in any form of data collection they were free to withdraw from the study or skip any specific part of the study. In addition, the researcher assured the Seniors' Organ class students should anyone under the age of 18 attend a class as a guest or visitor, they would not be invited to participate in the study nor would they be permitted to participate in any data collecting for the study nor would they be video recorded. Again, while the researcher was prepared to answer any questions, the prospective participants from this class voiced no concerns nor did they have any questions. The researcher also requested each participant in the Seniors' Organ class participate in a one-on-one interview (see

Appendix O) during the eight weeks selected for the study and a focus group consisting of members of the Seniors' Organ class at the end of the eight-week period (see Appendix P). All seven members of the Seniors' Organ class were receptive to participating in the study. At no time did the researcher mention the purpose of the study or the research questions. Any Seniors' Organ class participants electing not to participate in the study would not be on camera when the researcher video-recorded the classes. The researcher also advised the video-recording would take place from the back of the classroom area resulting in all student participants being unidentifiable as they would be facing away from the camera during instruction and the question-answer portion of the classes. The participants of the Seniors' Organ class had no questions for the researcher regarding the study or methodology and all agreed to participate in the study. The researcher distributed copies of the informed consent forms to the members of the Seniors' Organ class and reviewed same with the potential participants (see Appendix Q). Each of the seven members of the Seniors' Organ class signed their informed consent forms accordingly and returned same to the researcher. In turn, the researcher provided each participant from the Seniors' Organ class with a signed copy of his or her informed consent. A spouse of one of the organ students attended classes but was not included in the study, as he attended only as an observer and was a member of a different organ class.

At the end of the initial class session the researcher attended, the Lifelong Learner Perspective Inventory (LLPI) was given to each of the participants from the Seniors' Organ class (see Appendix C). Each of the seven participants completed the initial LLPI and returned same to the researcher. The researcher continued attending the Seniors'

Organ class sessions for the following seven weeks. The researcher took detailed notes during class regarding instruction and teaching strategies, conversations between instructors and student participants, conversations amongst the student participants, and the researcher's personal observations. These notes were typed and later printed, analyzed, and coded based upon the research questions and any trends or commonalities. In addition, the researcher conducted interviews of participants at the end of the class sessions. During the final class session of the study, the researcher requested each participant to complete the exit or post-session LLPI (see Appendix E) and participate in a focus group. Each participant completed the exit/post-session LLPI and participated in the focus group.

The researcher compiled the data obtained through the entry/pre-session LLPIs and exit/post-session LLPIs, based upon a five-point Likert scale that provided the following options: almost never, not often, sometimes, usually, and almost always. The researcher ascribed points accordingly with 'almost never' receiving one point, 'not often' receiving two points, 'sometimes' receiving three points, 'usually' receiving four points, and 'almost always' receiving five points. If a participant left a question unanswered, the response received zero points. Using Excel and the ability to formulate pivot tables, the researcher was able to look at participants' responses in multiple ways: comparing entry and exit responses to individual questions amongst classes, comparing entry and exit responses for each question by participant, averaging the total entry responses per class by question, and averaging the total exit responses per class by question. The 13th question was an open-ended short answer question the researcher analyzed and coded based upon the seven research questions and any trends in responses. In addition, the

researcher video recorded each class and later transcribed the video-recordings of said classes. The video-recordings permitted the researcher to review class sessions and obtain transcriptions from which the researcher was able to analyze and code data relating to the researcher's seven research questions and any trends in responses.

Ultimately, the researcher compared the LLPI results, video-recordings, interviews, and notes looking for trends, connections, and congruity.

Senior Organ class participants. The Seniors' Organ class was comprised of seven seniors who were members of an ongoing organ class specifically geared towards seniors over the age of 65 and retired. All seven of the members of the Seniors' Organ class signed informed consent forms and agreed to participate in the study. The members of the Seniors' Organ class were meeting as a class prior to the beginning of the study and had varying levels of ability and experience. These students each practiced at home on their own instrument, each of which had been purchased through the piano/organ store. Having purchased their instruments through the piano/organ store, each student was entitled to free lessons for life. Several of the students traded in various models purchasing larger and more advanced digital organs over the years. Generally, there was no prerequisite to be a member of this class other than class members were senior citizens and had the ability to practice their songs at home. The participants in the organ class had significantly diverse music education experience prior to their initial organ class. For the purpose of this study, the researcher designated the seven participants in the Seniors' Organ class with the abbreviation SO, meaning Seniors' Organ, followed by a dash and a number assigned to each participant for clarification only, as follows: SO-1, SO-2, SO-3,

SO-4, SO-5, SO-6, and SO-7. The Seniors' Organ class membership consisted of six women and one man, all of whom were retired.

The Level 1 Piano Class

Level 1 Piano class data collection and analysis procedures. While the Level 1 Piano class followed an eight-week class session schedule, these students were new both to the instructors of the group piano classes and the group piano class methodology and curriculum. As such, the store manager and piano instructors requested that the researcher observe the first two classes and not be introduced to the students of the Level 1 Piano class until they had an opportunity to establish a rapport with the students and establish a comfortable environment in which the Level 1 Piano students could learn. The store manager and piano instructors were concerned if the researcher presented the research study to the Level 1 students prior to their feeling comfortable in the group class environment it may discourage them from continuing their learning and participation in the class. The researcher concurred and proceeded to observe the first two classes taking extensive notes, but not video recording the classes until the third class. At beginning of the third class, the piano instructors introduced the researcher to all the members of the Level 1 Piano class. At that time, the researcher identified herself as a doctoral student at a local university, as well as an elementary music teacher in a local public-school district. The researcher advised the Level 1 Piano class members the researcher was seeking permission to video-record the group lessons and each participant would be asked to participate in a variety of data collecting activities. The researcher then answered any questions the Level 1 Piano students presented and assured the participants' confidentiality would be given the highest priority and maintained throughout the study.

If, at any time, a participant felt uncomfortable participating in any form of data collection they were free to withdraw from the study or skip any specific part of the study. In addition, the researcher assured the Level 1 Piano students should anyone under the age of 18 attend a class as a guest or visitor, they would not be invited to participate in the study nor would they be permitted to participate in any data collecting for the study nor would they be video recorded. Again, while the researcher was prepared to answer any questions, the prospective participants from this class voiced no concerns nor did they have any questions. The researcher also requested each participant in the Level 1 Piano class participate in a one on one interview (see Appendix O) during the eight-week session and a focus group consisting of members of the Level 1 Piano class at the end of the eight-week session (see Appendix P). Of the 18 members of the Level 1 Piano class listed on the original class list, 11 members were receptive to participating in the study. At no time did the researcher mention the purpose of the study or the research questions. Any Level 1 Piano class participants electing not to participate in the study would not be on camera when the researcher video-recorded the classes. The researcher also advised the video recording would take place from the back of the classroom area resulting in all student participants being unidentifiable, as they would be facing away from the camera during instruction and the question-answer portion of the classes. The participants from the Level 1 Piano class had no questions for the researcher regarding the study or methodology. The researcher distributed copies of the informed consent forms to the 11 members of the Level 1 Piano Class willing to participate in the study and reviewed same with the potential participants (see Appendix Q). Each of the 11 members of the Level 2 Piano class willing to participate in the study signed their informed consent forms

accordingly and returned same to the researcher. In turn, the researcher provided each participant from the Level 1 Piano class with a signed copy of his or her informed consent.

The researcher similarly compiled the information provided in the pre-session/entry LLPI (see Appendix C) and the post-session/exit LLPI (see Appendix D) for all participants and compared the participants' responses accordingly. Twelve of the 13 LLPI questions provided the participants a five-point Likert scale from which to choose. The options provided were almost never, not often, sometimes, usually, and almost always. The researcher ascribed points accordingly with 'almost never' receiving one point, 'not often' receiving two points, 'sometimes' receiving three points, 'usually' receiving four points, and 'almost always' receiving five points. If a participant left a question unanswered, the response received zero points. Using Excel and the ability to formulate pivot tables, the researcher was able to look at participants' responses in multiple ways: comparing entry and exit responses to individual questions amongst classes, comparing entry and exit responses for each question by participant, averaging the total entry responses per class by question, and averaging the total exit responses per class by question. The 13th question was an open-ended short answer question the researcher analyzed and coded based upon the seven research questions and any emerging themes evident in the participants' responses.

The researcher also took detailed notes during class regarding instruction and teaching strategies, conversations between instructors and student participants, conversations amongst the student participants, and the researcher's personal observations. These notes were typed and later printed, analyzed, and coded based upon

the research questions and any trends or commonalities. In addition, the researcher video-recorded each class and later transcribed the video-recordings of said classes. The video-recordings permitted the researcher to review class sessions and obtain transcriptions from which the researcher was able to analyze and code data relating to the researcher's seven research questions and any trends in responses.

Level 1 Piano class participants. The Level 1 Piano Class was comprised of 18 piano students, all over the age of 18. The members of the Level 1 Piano class had not previously attended classes at the research site and previous experience with the piano and other musical instruments, music education, and musical experiences was significantly varied in nature. The members of the Level 1 Piano class had enrolled in the Level 1 Piano class based upon a variety of personal reasons rather than a requirement of any type of formal music education or continuing education requirement. Despite the range of prior musical experiences and the Level 1 Piano class members having varying levels of musical ability, each piano student was essentially seeking to either learn how to play the piano or to improve any beginning playing skills on the piano. In addition to the weekly lessons, each student was expected to practice on his or her own instrument at home, which varied from a small keyboard to a digital piano to an acoustical piano. Again, some students were paying a flat fee for the eight-week class session and others were entitled to receive unlimited free enrollment in any group classes as a result of having purchased an organ or piano through the piano/organ store. It is important to note there was no distinction made during the Level 1 Piano class sessions as to which participants received free lessons and which participants paid a flat fee for the eight-week session. Of the 18 students enrolled in the Level 1 Piano class, 11 agreed to

participate in the study. For the purpose of this study, the researcher designated the 11 participants in the Level 1 Piano class with the abbreviation P1, meaning Level 1 Piano, followed by a dash and a number assigned to each participant. Thus, the Level 1 Piano participants were designated as: P1-1, P1-2, P1-3, P1-4, P1-5, P1-6, P1-7, P1-8, P1-9, P1-10, and P1-11. While all students from the Level 1 Piano class were above 18 years of age, their ages fell within the following age groups: 18 to 24, 25 to 34, 35 to 44, 45 to 54, and 55 to 64. Finally, the participants from the Level 1 Piano class consisted of six women and five men.

The Level 2 Piano Class

Level 2 Piano class data collection and analysis procedures. As the Level 2 Piano class followed an eight-week class session schedule, the researcher was able to attend the first class in the session on June 5, 2017. At the end of the first class, the instructors introduced the researcher to all the members of the Level 2 Piano class. The researcher identified herself as a doctoral student at a local university, as well as an elementary music teacher in a local public-school district. The researcher advised the Level 2 Piano class members the researcher was seeking permission to video-record the group lessons and each participant would be asked to participate in a variety of data collecting activities. The researcher then answered any questions the Level 2 Piano students presented and assured the participants' confidentiality would be given the highest priority and maintained throughout the study. If, at any time, a participant felt uncomfortable participating in any form of data collection they were free to withdraw from the study or skip any specific part of the study. In addition, the researcher assured the Level 2 Piano students should anyone under the age of 18 attend a class as a guest or

visitor, they would not be invited to participate in the study nor would they be permitted to participate in any data collecting for the study nor would they be video recorded.

Again, while the researcher was prepared to answer any questions, the prospective participants from this class voiced no concerns nor did they have any questions. The researcher also requested each participant in the Level 2 Piano class participate in a one-on-one interview (see Appendix O) during the eight-week session and a focus group consisting of members of the Level 2 Piano class at the end of the eight-week session (see Appendix P). All 14 members of the Level 2 Piano class were receptive to participating in the study. At no time did the researcher mention the purpose of the study or the research questions. Any Level 2 Piano class participants electing not to participate in the study would not be on camera when the researcher video-recorded the classes. The researcher also advised the video recording would take place from the back of the classroom area resulting in all student participants being unidentifiable, as they would be facing away from the camera during instruction and the question-answer portion of the classes. The participants from the Level 2 Piano class had no questions for the researcher regarding the study or methodology. The researcher distributed copies of the informed consent forms to the members of the Level 2 Piano class and reviewed same with the potential participants (see Appendix Q). Each of the 14 members of the Level 2 Piano class signed their informed consent forms accordingly and returned same to the researcher. In turn, the researcher provided each participant from the Level 2 Piano class with a signed copy of his or her informed consent.

At the end of the initial class session after informed consent forms had been distributed, explained, signed, and returned to the researcher, the LLPI (see Appendix C)

was given to each of the participants from the Level 2 Piano class. The researcher explained the first 12 questions on the LLPI were questions or statements for which a five-point (Likert) scale was provided for each statement. The researcher then recited the five options in the scale, as well as the definitions as stated on the LLPI. The researcher further clarified the more strongly the participant agreed with a statement, the further to the right of the scale the participant would mark. Conversely, the researcher explained, the less a participant agreed with a statement, the further to the left the participant would mark. The researcher then advised the participants the final and 13th question was an open question for which they could record their thoughts and answer to the best of their knowledge. Several participants raised their hands and indicated they were unsure what a particular question really meant. The researcher asked the participants simply to answer each question to the best of his or her knowledge and ability. Each of the 14 participants completed the initial LLPI and returned same to the researcher. The researcher continued attending the Level 2 Piano class sessions for the following seven weeks. The researcher took detailed notes during classes regarding instruction and teaching strategies, conversations between instructors and student participants, and the researcher's personal observations. These notes were typed and later printed, analyzed, and coded based upon the research questions and any trends or commonalities. In addition, the researcher conducted interviews of willing participants at the end of classes during the eight-week session. During the final class of the eight-week session, the researcher requested each participant to complete the exit or post-session LLPI (see Appendix D) and repeated the instructions given with the initial LLPI at the end of the first class. The 14 participants of the Level 2 Piano class completed the exit/post-session LLPI and returned same to the

researcher. The researcher requested the participants participate in a focus group including only the members of the Level 2 Piano class. While the Level 2 Piano class participants completed the exit/post-session LLPI, they declined participating in a focus group as their final class culminated in an event at the research site promoted by the store management incorporating students from all group classes.

The researcher compiled the information provided in the entry/pre-session LLPIs and the exit/post-session LLPIs, based upon a five-point Likert scale that provided the following options: almost never, not often, sometimes, usually, and almost always. The researcher ascribed points accordingly with ‘almost never’ receiving one point, ‘not often’ receiving two points, ‘sometimes’ receiving three points, ‘usually’ receiving four points, and ‘almost always’ receiving five points. If a participant left a question unanswered, the response received zero points. Using Excel and the ability to formulate pivot tables, the researcher was able to look at participants’ responses in multiple ways: comparing entry and exit responses to individual questions amongst classes, comparing entry and exit responses for each question by participant, averaging the total entry responses per class by question, and averaging the total exit responses per class by question. The 13th question was an open-ended short answer question the researcher analyzed and coded based upon the seven research questions and any trends in responses. In addition, the researcher video recorded each class and later transcribed the video recordings of said classes. The video recordings permitted the researcher to review class sessions and obtain transcriptions from which the researcher was able to analyze and code data relating to the researcher’s seven research questions and any trends in responses.

Level 2 Piano class participants. The Level 2 Piano class met on Tuesday evenings from 7:30 p.m. to 8:30 p.m. at the research site. The Level 2 Piano class was comprised of 14 piano students, all over the age of 18. The members of the Level 2 Piano class had previously completed the Level 1 Piano class at the research site and had enrolled in this course as being the next in the series. As more than one session of the Level 1 Piano class were offered at different times and days of the week, some of the participants had been in classes together previously and were familiar with one another and some were not. The Level 2 Piano class participants had enrolled in the Level 2 Piano class based upon personal reasons rather than a requirement of any type of formal music education. Each participant had varying levels of ability and experience and was seeking to improve playing skills on the piano. Some students had taken some piano lessons earlier in life or had experience playing another musical instrument. Some students had never played a musical instrument prior to attending the Level 1 Piano class but had participated in a choir at some point in their lives. Some students had no prior music experience at all but enjoyed music on a personal level. In addition to the weekly lessons, each student was expected to practice on his or her own instrument at home, which varied from a small keyboard to a digital piano to an acoustical piano. Some students were paying a flat fee for the class session while others were entitled to receive unlimited free enrollment in any group classes as a result of having purchased an organ or piano through the piano/organ store. There was no distinction made during the Level 2 Piano class sessions as to which participants had received free lessons and which participants were paying a flat fee for the eight-week session. For the purpose of this study, the researcher designated the 14 participants in the Level 2 Piano class with the

abbreviation L2P, meaning Level 2 Piano, followed by a dash and a number assigned to each participant: P2-1, P2-2, P2-3, P2-4, P2-5, P2-6, P2-7, P2-8, P2-9, P2-10, P2P-11, P2-12, P2-13, and P2-14. While all students from the Level 2 Piano class were above 18 years of age, their ages fell within the following age groups: 18 to 24, 25 to 34, 35 to 44, 45 to 54, and 55 to 64. Finally, the participants from the Level 2 Piano class consisted of seven women and seven men.

Internal and External Validity

In *Qualitative Research Design*, Maxwell (2013) described validity as being the “final component” (p. 121) of a research study and “depends on the relationship of your conclusions to reality, and no methods can completely assure that you have captured this” (p. 121). Fraenkel et al. (2015) maintained for a study to have internal validity, the findings or “any relationship observed between two or more variables should be unambiguous” (p. 167) rather than as a result of another factor. More specifically, “internal validity means that observed differences on the dependent variable are directly related to the independent variable, and not due to some other unintended variable” (Fraenkel et al., 2015, p. 167). Maxwell (2013) believed eight strategies strengthened the likelihood of validity in a study: rich data, respondent validation, intervention, searching for discrepant evidence and negative cases, triangulation, numbers, and comparison.

The fact the researcher was a member of both Level 1 and Level 2 Piano classes several years ago threatened the internal validity of the study as the researcher may have some bias regarding the instructional methods used in the classes. In addition, the researcher, as a student of andragogy, may have had some bias regarding the interpretation of instructional methods as being andragogical in nature. While the

researcher did not advise any study participants as to the purpose of the study, the participants' responses may have been influenced by their perception of the researcher's intent. Fraenkel et al. (2015) cautioned against bias due to the participants' opinions or views regarding the study, otherwise known as the Hawthorne Effect.

Fraenkel et al. (2015) also described a potential problem with external validity should the researcher generalize the results of the study. For example, in this study, the participants were all over the age of 18 but brought many different life experiences into the study. Fraenkel et al. (2015) discussed several possible facets of the research which would result in difficulties with external validity: population generalizability, replication feasibility, and ecological generalizability.

Limitations

The researcher confronted a number of factors that could potentially limit the parameters of this study. As mentioned previously, the study took place during June, July, and August months susceptible to high absenteeism due to summer vacations and changes in lifestyles during summer months. In addition, due to the fact there were other sessions of the Level 1 and Level 2 Piano classes, membership and attendance were also fluid as class members were welcome to join other classes as their schedules permitted or as needed. Thus, a Level 1 student may attend a Saturday class rather than the Monday night class during any given week. Another set of factors to consider are the demographics of all the students regardless of their enrollment. Class membership varied based on ages and gender but also a number of other demographics that were not part of the study such as: education level, income level, marital status, occupation, religion, family size, or health. Another limitation concerned the video recording equipment used

and the fact personal microphones were not a possibility during classes. While the instructors were easily heard on the video recordings, oftentimes some of the student participants were a little difficult to hear and transcribe.

Conclusion

This qualitative case study examined the andragogical teaching methods and teaching strategies implemented by the keyboard instructors at the piano/organ store and the curricula structure supported by the piano/organ store relative to the use of andragogical teaching methods specifically correlated with Knowles' (1973/1990; 1977) six assumptions of the adult learner and Knowles' eight processes for adult learning. The researcher observed and documented one eight-week session each of a Level 1 Piano class, a Level 2 Piano class, and a Seniors' Organ class, having 11, 14, and seven student participants respectively. This study also explored the participants' perceptions of trust in relationships amongst participants themselves and between participants and instructor(s). The researcher conducted this study at a piano/organ store in the Midwest United States after having obtained informed consent forms from all instructors and participants. The researcher utilized a qualitative case study format including surveys, interviews, observations, and video-recording of group classes. While the researcher approached all three class groups and requested to meet as a focus group, only the Seniors' Organ class was able to do so due to scheduling. In addition, journaling books were provided to each instructor and student participant with only one student participant (P1-2) making any entries in his journal. All data from the instructors' entry and exit MIPIs were analyzed according to the Instructor's Perspective Inventory Factors associated therein. The data from the student participants' entry and exit LLPIs were

analyzed and allocated to the seven trust factors associated with the Instructor's Perspective Inventory Factors. The researcher compared the trust factor percentages for both instructors and student participants to determine if there was congruency in the responses and found significant correlations. Detailed findings based upon data obtained during the study will be set forth in Chapter Four.

Chapter Four: Results

General Qualitative Feedback

This qualitative research case study explored the teaching methods, broadly conceived, used with adult keyboard (piano/organ) students in a group lesson environment at a piano/organ store in the Midwest United States. The primary focus of the study was to critically examine the teaching approach and strategies utilized by the instructors/facilitators in terms of the principles of adult learning theory, especially with regard to andragogy, as defined by and based upon Knowles' (1973/1990; 1977) conceptual foundations consisting of his six assumptions and eight processes. The study also explored what learning styles and learning experiences were supported by instruction during the piano/organ classes. In addition, the data were reviewed and examined regarding potential benefits to both student and instructor participants, as well as to any benefits the student participants acknowledged they had experienced. The research questions that initially formed the basis of this study were:

1. What adult teaching strategies, if any, do the instructors at the store use in their adult group piano/organ classes?
2. In what ways, if any, do the adult piano/organ students believe they have benefited from their group piano/organ classes?
3. Is there congruency when comparing the instructors' self-perceptions regarding their instructional strategies with observations made by the students and the researcher?
4. What potential benefits may adults enjoy due to their participation in the group lessons at the piano/organ store?

5. What, if any, learning styles or learning experiences have emerged as a result of the proposed study?
6. To what extent, if any, does the instructor in the adult group piano class utilize any of the six assumptions and eight processes of andragogy espoused by Malcolm Knowles?
7. Are there any common themes based upon participant demographics?

The participants in the research study consisted of one manager/instructor and two instructors in a piano/organ store in the Midwestern United States and the student participants in one Level 1 Piano class, in one Level 2 Piano class, and in one Seniors' Organ class. The study took place in the late spring and summer of 2017 and consisted of an eight-week time period. The three instructors completed both an entry and exit MIPI survey, and the student participants completed both entry and exit LLPI surveys. In addition, the researcher obtained data from notes taken during every class attended, transcriptions from the video recordings of every class, interviews of instructors and student participants, and the Seniors' Organ class focus group. While the instructor provided journals to all student participants, only one student chose to write in a journal and turn same in to the researcher. In order to analyze the data obtained from observation notes, transcriptions, interviews, and the journal, the researcher employed descriptive coding in the process. All data accumulated from the study were compiled, analyzed, and coded, based on a number of emerging themes, as well as any correlation to the original seven research questions.

Emerging Themes

The themes that emerged from the data obtained during the study fell under one of the following categories: (a) within the scope of individual research questions, (b) under an umbrella including two or more of the research questions, (c) within the scope of the LLPI and MIPI questions, or (d) an entirely new area of interest and focus beyond the research questions as initially stated. For example, there were several emerging themes that aligned with question six (Knowles six assumptions and eight processes), but also were indicative of themes aligning with other research questions.

Research Question One: Teaching Strategies.

What adult teaching strategies, if any, do the facilitators at the piano/organ store use in their adult group piano/organ classes? Each week, the researcher observed the three instructors at the piano/organ store utilizing a wide variety of teaching strategies during the different level classes (Seniors' Organ class and both the Level 1 and Level 2 Piano classes). While the instructors' personal styles and personalities were definitely apparent throughout their lessons and shaped the overall arc of each of the lessons, the teaching approach was also strongly influenced by the programming and curricula established by the piano/organ store management and owners. Thus, the materials themselves provided by the piano/organ store initially suggested a foundation or structure within which the instructors could personalize their own teaching strategies to be used during class sessions. The materials sold to the Level 1 Piano class students consisted of a Level 1 book containing the weekly songs and a DVD with video-recorded lessons for review. The Level 2 Piano students also purchased a book containing the songs used in their weekly lessons. Both Level 1 and Level 2 lesson books were developed by the

management/ownership of the piano/organ store, as were lesson books for other class levels or specialty classes. Lesson books were evaluated, and adaptations made in materials and song selection periodically to best serve the needs of the students. In addition, videos of instructors playing the lesson songs for both Level 1 and Level 2 songs were uploaded to *YouTube* for student review and fingering suggestions. The members of the Seniors' Organ class used an anthology of songs from a variety of genres and eras in what was described as an easy-play format. The materials used with all three classes encouraged instruction supporting the visual learner, the auditory learner, and the kinesthetic, or tactile learner, as suggested by Fisher (2010).

Guided practice was described as a technique which enabled the teacher/instructor to scaffold the learning process and "allow learners to attempt things they would not be capable of without assistance" ("Teaching Strategies and Definitions," n.d., p. 3). Student participants in both Level 1 and Level 2 Piano classes were given opportunities for guided practice at the beginning of each class in the piano lab area. The piano instructors encouraged the student participants to play the weekly selection and then plugged in to listen to them play by using one of the dual headphone jacks provided on each keyboard instrument. During this guided practice time, piano students were also given the option of playing a fun song they had been practicing at home, so the instructor could listen and help them individually. While the members of the Seniors' Organ class had ample opportunity to practice prior to the beginning of their class, they did not have guided practice the same way the Level 1 and Level 2 Piano classes did. The structure of the Seniors' Organ class did not include a similar pre-class opportunity for guided practice wherein all students played individually, but at the same time. From time to

time, however, several class members came early to practice privately before class.

Nevertheless, when each of the students in the Seniors' Organ class played alone at the beginning of each organ class, an attempt was made to provide an opportunity for guided practice within the scope of the lesson itself. At that time the instructor listened and offered support and suggestions. One possible reason for the lack of pre-class guided practice similar to that used with the piano classes was the fact there were a limited number of Lowrey organs, and they were not equipped with dual headphone jacks, which discouraged simultaneous play. In addition to implementing guided practice, each instructor encouraged all students to implement independent practice during the week between classes.

Independent practice was defined as practice that occurred without the assistance or presence of the instructor to offer suggestions or interventions ("Teaching Strategies and Definitions," n.d.). The members of the Level 1 and Level 2 Piano classes and the members of the Seniors' Organ class were each assigned one song per week to practice at home, based upon class curricula, as created by management. In addition, all student participants were encouraged to select at least one fun song, based upon their personal preferences and taste in music. In connection with the assigned songs and any fun songs, all three instructors recommended and promoted independent practice as an important element for improving playing ability and developing independence and musicianship. To prepare and support the student participants for independent practice, the instructors provided a variety of formulas, music theory rules, instrument instructions, or practice techniques. For example, in Level 2 Piano, instructor I-2 discussed an easy formula for figuring major and minor chords (four plus three and three plus four) and advised

students, “I would recommend along with practicing this song you try playing that scale as it’s a great warm up.” Thus, the students were then able to figure out how to play any major or minor chords they may run across in independent practice or with one of their fun songs. While independent practice was encouraged for the assigned songs, the instructors were very clear they did not expect the students to spend the entire week trying to master the assigned song. The students were encouraged to spend some time on the assigned song in order to grasp or master the technique or theme of the week’s lesson, but then advised to direct the remainder of their practice time to songs they had picked themselves for their own enjoyment. Early in the eight-week session of the Level 1 Piano class, the instructor helped prepare the students for independent practice by telling them, “Learn the song in small chunks. Practice the first four measures with just the right hand and then play just the chords, then put them together slowly.” He went on to add, “Once you feel like you’re getting the hang of it – it doesn’t have to be perfect – go ahead and do the next four measures. Don’t start at the top again, just the next four measures and so on.” All three instructors emphasized the importance of learning the technique focused upon each week in order to develop independent musicianship. Similarly during a Level 1 Piano class, instructor I-3 advised the students, “When you start a new song, before you start playing it - something I recommend is looking over the whole thing: just the notes, the melody, and find the highest and lowest notes [in the melody].” By doing so, the student participants would begin to develop their own process for learning new songs.

Another teaching strategy used diligently by all three instructors was providing immediate and positive feedback to the student participants, especially during the time allocated for student playing before or during class time. The piano instructors used the

dual headphones to “plug into” each student participant and offered immediate positive feedback at that time. Comments were brief but positive in nature, such as, “You’ve got it!” At one point, the Level 1 Piano class students played together without headphones. The piano instructors told them it would help their timing to play together. After the group played “Aura Lee” together, they received enthusiastic responses from both piano instructors who told them, “You sounded great,” and “You guys did a good job. For the first time you all sounded like one band.” The instructor of the Seniors’ Organ class offered positive feedback and comments as each student played during class by making remarks such as, “Your timing is getting better,” and “You are playing with less stress and much more comfortably.” Several questions from the student participants’ entry and exit LLPI surveys provided evidence of the type of support the instructors provided to the student participants. Question one in the student LLPI asked how often the students believed the instructors communicated they believed the students were uniquely important. Based upon a five-point Likert scale, the average scores for all three classes rose indicating an increase in the student participants’ belief their instructors did communicate the students’ uniqueness and importance. The instructors’ ability to communicate confidence in their students played an important role in providing positive feedback to the students. Table 1 sets forth the percentages of growth or increase for question one, based upon the averages of the responses in the student entry and exit LLPI surveys. It was interesting the average responses for the Level 1 and Level 2 Piano classes had similar increases in the students’ perception of their instructors’ communication. The data suggested the members of the Seniors’ Organ class had a significantly higher average score on question 4, possibly because the relationships

between the instructor and students in the Seniors' class were much longer in duration and had been established long before the eight-week session had begun.

Table 1

Student Participant Totals for Question 1

Participant Group	Exit Q1	Entry Q1	Percent
Seniors' Organ Participants:	4.14	3.14	32%
Level 1 Piano Participants:	3.91	3.27	20%
Level 2 Piano Participants:	3.57	3.00	19%

The members of the Seniors' Organ class also received a great deal of support from one another, as well, making comments such as "great job" upon each student's completion of playing. At times, comments were very specific, as when senior SO-4 complimented another student stating, "Using the wood block at the end sounded really cool." Numerous times, the senior organ students complimented one another regarding the organ settings or technique used on a particular song. Nothing negative was ever said to any senior opting out of playing during the Seniors' Organ class. Again, those seniors who did play during class were greeted with applause and positive comments by the instructor and fellow students. A true sense of community was fostered by the instructor of the Seniors' Organ class, as well as the student participants. The one-on-ones offered to all students in every class provided the instructors an opportunity to spend a longer period with each student individually to listen, offer suggestions, and provide immediate positive feedback.

Active listening was used by all three instructors before, during, and after classes. Student participants' questions, concerns, and comments were listened to respectfully and addressed or answered appropriately. One week, in the Level 1 Piano class, student participant P1-3 indicated she was confused about note values. The instructor reassured

her, “It’s okay, you missed last week so it’s all new stuff you haven’t done yet. We’ll go over it during your one on one this week. You’ll be fine.” This reassured the student and smoothed over what could have been an embarrassing moment for her. Instructors also offered to take phone calls from student participants should they need to ask questions or seek help during the week between classes. In order to support the student participants’ listening skills, the instructors used several strategies. The use of technology (the video camera and flat screen television that gave a bird’s eye view of the keyboard) helped the student participants to listen and have a good visual of demonstrations during class. Thus, instructors used visual and oral instruction simultaneously supporting both visual and aural learning styles. Each of the three instructors attempted to get to know the student participants personally in an attempt to form a bond that would ultimately support good listening skills. Finally, the instructors modeled attentive listening when the student participants asked questions or made comments, whether the comments pertained to the class lessons or to the student participants themselves.

The Level 1 and Level 2 piano instructors used proximity at the beginning of every class during the piano lab portion of their classes. Instructors moved throughout the aisles and rows of digital pianos to “plug in” to hear individual students via the dual headphones. It appeared all student participants would get somewhat nervous when anyone stopped to listen, but they were assured that was a normal response. The piano/organ store even has t-shirts that say, “I play better at home.” There was less use of proximity during the lecture portion of the piano classes as the students were sitting in rows of chairs that did not permit easy access between the rows. Proximity was not handled the same way during the Seniors’ Organ class, as the entire class was rather

small and sat quite near to one another and the instructor. Nevertheless, the instructor did move around the room, especially when demonstrating something on an organ or addressing an individual student. Because of the size of the class, the instructor of the Seniors' Organ class was always relatively close to all students.

All three instructors injected humor before, during, and after classes to help build community and a positive learning environment. Humor added to the class dynamics and enabled the student participants to see the instructors as approachable and capable of making mistakes themselves. The humor provided by the instructors, especially when directed at themselves, gave the student participants an excellent opportunity to recognize everyone makes mistakes and to be less fearful of making mistakes themselves. One of the piano instructors joked about his own playing and stated, "I know the first four measures of hundreds of songs. I only know three songs all the way through." The instructors' use of humor provided an environment comfortable enough the student participants ventured to ask authentic questions during class sessions prompted by their own curiosity and interests ("Teaching Strategies and Definitions," n.d.). The instructor for the Seniors' Organ class humorously encouraged the students to be "fearless . . . yeah there's nothing to be feared of" when it came to their playing for one another during class. Laughter and joking were as much a part of each class session at all levels as the musical training. The instructors and students exchanged jokes and comments similar to those family members would share. Jokes were often corny in nature and puns were bartered, as when the instructor referred to the musical term "trill . . . as being a trilling experience." While the organ instructor had been facilitating classes with the members of the Seniors' Organ class over a much longer period of time than the piano instructors, it

was obvious both piano instructors deliberately inserted humor into the piano classes to keep them light in nature and to help build a sense of community. One example of one piano instructor's use of humor during class occurred when describing an event occurring on the final day of customer appreciation week. On this final day, customers were allowed to purchase any two of the fun books in the store with the same discount as their age. The instructor joked, "Yeah, it pays to be old. So, if you're 30 years old you get 30% off. If, like our oldest customer, you're 100 years old, you get two free books!" The age joke resulted in substantial shared laughter. A student participant even joked about finding some old person on the street, so they could get a better discount.

The researcher witnessed a relaxed atmosphere throughout the Level 1 and Level 2 Piano classes and the Seniors' Organ class. All three instructors encouraged questions at any time during class, whether it was linked directly to class content or was reaching beyond the actual class content. For example, one of the student participants in the Level 1 Piano class had some difficulty following along with the lecture portion of the class and would, at times ask questions or make comments considerably off topic. Either piano instructor would be very patient with this particular student, answer questions as best as possible, and help guide him back on track in order to continue with class instruction.

Demonstrations were a part of every class and provided an important conduit between instructor and student participants. Frequently, the demonstrations the instructors provided to both the Level 1 and Level 2 Piano classes enabled the student participants to transfer the many abstract concepts in music theory directly to the keyboard. For example, the Piano Level 1 class was given the formula to create both major and minor chords. The instructor told them, "We're going to show you how to

work out any chord that you see. So, you can take any of those fun books and play any song, and you don't need to leave any chords out." The instructor was then able to demonstrate how to count the formula on the keyboard, and the student participants could then view it clearly on the flat screen tv. While the piano instructors were more inclined to demonstrate fingering recommendations and elements of music theory, the demonstrations during the Seniors' Organ class focused on the many features the Lowrey organs had available based on different models. The organ instructor was able to clearly demonstrate how to program different instrument settings and rhythms, because the computer screens on the organ were duplicated on a flat screen television, so all could see and follow the process. For example, the organ instructor described the virtuoso setting as, "Virtuoso is interesting because the pattern goes like this [demonstrated ascending and descending scales]. The skip patterns – listen to this one – ascends and descends but breaks up the pattern – breaking up the middles." Thus, the organ instructor was able to address the students both visually and aurally. Combining both visual and aural means was a consistent tool used by all three instructors in a variety of ways.

Another teaching strategy especially used by the Level 1 and Level 2 Piano instructors involved the hands-on approach prior to the lecture portion of the class wherein each student participant was sitting at a digital piano and given the opportunity to experience a variety of techniques and lessons at the keyboard. The Seniors' Organ instructor used the hands-on teaching strategy when all the organ students were seated together taking turns playing the week's song. In contrast, the Level 1 and Level 2 Piano instructors used a lecture format for a significant portion of the class, because of basic music theory that needed to be shared with the piano students as they progressed through

songs. The members of the Seniors' Organ class already had mastered most of the music theory the Level 1 and Level 2 Piano classes were learning. The songs chosen for the students' class books spiraled so each week's song built on the prior weeks' songs, both musically and technically. The lecture format proved to be successful to provide basic music theory, but both piano instructors wove other teaching strategies throughout the lecture portion of the class. In conjunction with the lecture portion of the class, the student participants were encouraged to memorize certain formulas (i.e., major and minor chords and the whole and half step patterns for scales) that needed to be memorized as foundations upon which other music theory would be built.

Research Question Two: Benefits.

In what ways, if any, do the adult piano/organ students believe they have benefited from their group piano/organ classes? Data from the study indicated the student participants from all three classes felt they benefitted from their group piano/organ classes in a variety of ways. The most obvious benefit student participants acknowledged was increasing their musical knowledge, especially music theory, and the ability to transfer that musical knowledge to play songs on their respective keyboard instruments. Many statements made in interviews and during classes indicated the desire to play an instrument was a significant motivator. It was obvious from the information shared during lessons the instructors were providing the support needed to help the student participants become more independent musicians. This was exemplified by instruction focused on teaching the students processes, enabling them to transfer knowledge to other songs rather than simply teaching an individual song. For example, during a Level 1 Piano class, instructor I-3 taught how to determine placement of the

right hand by “find[ing] the lowest and highest notes [in the melody] lets you know the range your right hand will be playing” and helps you “decide where you want to play your chords.” Ultimately, most student participants stated one of their primary goals was to be able to play or improve their playing ability. When asked, students in all three classes made comments such as SO-1 who stated, “I want to continue to learn more about the organ and improve [my] playing.” Level 1 Piano class member P1-10 indicated she was “excited about playing my first songs and want to continue taking the classes so I’m ready for Level 2.” The members of the Seniors’ Organ class had been attending classes longer than either the Level 1 or Level 2 students, so more time was spent during class each week helping the organ students become more versatile with the use of their instruments. In fact, much of the music theory imparted to the organ students was given through demonstrations and in connection with the specific features found with various digital organs and different techniques taught in class. For example, when playing “Down by the Old Mill Stream,” the instructor pointed out the use of the golden harp and advised, “The golden harp is controlled by the tempo speed.” After one senior organ student used the golden harp, the instructor said, “While you don’t have to use a chord, it sounds better. First of all, when you hear the golden harp button you get all these different patterns.” In contrast, the Level 1 and Level 2 Piano classes presented a great deal more information about the foundations of music theory, as it pertained or could be associated with the weekly songs. During an early Level 1 class, the instructor reviewed the previous week’s lesson asking, “Does anyone remember what we call those vertical lines?” The students were comfortable in responding all together and gave the correct answer – bar lines.

While in interview, the senior participants were more vocal about the social benefits they received as being members of the Seniors' Organ class. The majority of the student participants in all categories specifically mentioned and described the value of the social aspects of the group classes and the sense of community felt. Student SO-4 stated, "This is the high point of my week" and added meeting up with his fellow students was just like getting together with friends. Student participants from all three classes expressed the preference for the group lesson environment based upon a variety of reasons. Student P1-2 stated, "I think I do better in a classroom environment. You're with other people. It's not so nerve-racking because you're experiencing it with other people." Another Level 1 Piano student (P1-8) had a similar comment: "I like the group lessons as they don't seem to have as much pressure as individual lessons would." One senior specifically told the story of another senior who had recently passed away but had found friendship and an answer to her loneliness by participating in the group lessons offered by the piano/organ store. The researcher witnessed senior participants asking about other members of the class and their welfare. Another senior emphasized the emotional support the seniors gave one another during what could be a difficult stage of their lives. A Seniors' Organ student (SO-4) mentioned "class was the high point of his week." A member of the Level 2 Piano class (P2-9) recalled another senior from her church who found "new life and purpose by joining one of the classes years ago." Student (P2-9) later found as a widow, "she needed to pull herself out of the house." This same student stated the classes gave her "an opportunity to learn something – something that makes you feel good about yourself and embrace life – and have fun and enjoy life." Members of the Seniors' Organ class played their weekly pieces in front of

one another, and the researcher observed, no matter how well a student played or struggled, each mini-performance was met with applause, support, and encouragement.

In addition to the emotional and social support the student participants received, several class members also mentioned physical benefits received by participating in the group piano/organ classes. The senior student participants were more vocal and more strongly stressed the potential physical benefits they enjoyed. In interview, one senior (SO-6) referenced a spouse who participated in a class other than one in the study. Her husband, she stated, “has rheumatoid arthritis and playing the organ has helped keep him going.” In addition, SO-6 firmly believed the small motor skills and movements necessary to play the organ had “significantly lessened his arthritic pain” which ultimately had a “positive impact on his mood and emotional well-being.” Another physical benefit discussed by senior participants involved the ability to focus and concentrate, especially among seniors who found new challenges cognitively, as they navigated their senior years. Senior student SO-6 definitely believed her ability to focus and concentrate had improved since joining the Seniors’ Organ class and mentioned her problems with sleep apnea. She felt the combination of solving her sleep apnea problem and focusing on her keyboard lessons resulted in improved focus and concentration.

Student participants in all three classes expressed their enjoyment of the classes in a variety of ways. Several student participants indicated they specifically enjoyed the atmosphere of the group classes, where they felt less intimidated than being in private lessons. One of the Level 2 piano students (P2-1) stated, “Taking these lessons isn’t intimidating at all! Everyone makes you feel perfectly at ease.” Group classes seemed to provide a comfortable and welcoming environment in which to learn without feeling

overwhelmed or the object of too much unwanted attention. Another Level 2 student (P2-3) believed she did “better with more people around – it takes the pressure off, and you can learn from others in class.” Student P2-8 concurred, stating she “does better with more people around” as it “takes the pressure” off and she can “learn from others in the class.” Most students who commented they preferred the group environment also referred to the sense of community. In addition, most students who mentioned they liked the group lessons also appreciated the fact the lessons were either free for them or reasonably priced. Another strong theme that ran strongly throughout interviews was the strong desire to learn or improve musical and keyboard skills. Many expressed a long-standing desire to learn to play the piano or organ that they were finally fulfilling. A student in the Seniors’ Organ class stated she believed “many of them [members of the Seniors’ Organ Class] continue largely because of [instructor I-1] and the relationship they all have with him.” She continued acknowledging the organ classes were fun and the organ students had all become friends. Similarly, student P2-8 stated she was having fun and liked to “learns new things and meets new people.”

Research Question Three: Congruency.

Is there congruency when comparing the instructors’ self-perceptions regarding their instructional strategies with observations made by the students and the researcher? All three instructors were administered an entry MIPI at the beginning of the eight-week period and an exit MIPI at the end of the eight-week period. The corresponding points for both entry and exit MIPIs were disseminated into the seven different categories or trust factors, as per the Instructor’s Perspective Inventory Factors associated with the MIPI (see Appendices A and B). Analysis of the points by factor presented several

emerging themes. According to the data, it was conclusive instructor I-1 scored higher overall on both the entry MIPI and the exit MIPI than either instructor I-2 or I-3. Despite these differences, when comparing the total points of the entry MIPIs to the total points of the exit MIPIs, all three instructors' points increased proportionately with instructors I-1 and I-2 increasing 21% and instructor I-2 increasing 23%.

The trust factor that specifically received the lowest self-assessment scores on both the entry and exit MIPIs was factor six, regarding the use of experienced based learning techniques with the keyboard students. As such, factor six focused on using a learner-centered learning process and the use of instructional strategies, such as group discussions, buzz groups, real life simulations, listening teams, and role-playing. Entry level scores for the three instructors totaled 19 points, but exit scores jumped to a total of 39 points (see Table 2).

Table 2

<i>Instructor Trust Factor 6</i>		
Instructor	Factor 6 – Entry Points	Factor 6 – Exit Points
I-1	7	15
I-2	6	11
I-3	6	13

While the instructors themselves did not perceive extensive use of learner-centered learning strategies, the researcher observed numerous opportunities given to students during classes, even if a wide variety of techniques were not offered. For example, open discussion and sharing was a part of every piano and organ class, even if listening teams were not implemented. The researcher observed real-life simulations in every class, as student participants played for instructors and were taught how to approach learning new songs on their own without assistance.

While all three instructors gave themselves higher scores in the questions for factor 6 in the exit MIPI surveys than in the entry MIPIs, upon discussion each instructor acknowledged those particular strategies were not often feasible in a group piano lesson environment. It is unclear, based upon data obtained, whether the three instructors became more cognizant of their use of experienced-based learning techniques or if the instructor felt he had actually increased the use of strategies found under factor six during the eight-week session. From the researcher's perspective, it did not appear there was an increase in the strategies that supported trust factor six, but rather the instructors became more cognizant of their teaching strategies.

The LLPI consisted essentially of 12 questions based upon the same five-point Likert scale as the MIPI and one short answer question, which unfortunately, the student participants rarely answered. The researcher initially evaluated and analyzed the 12 questions on the LLPI to determine under which of the seven trust factors each question fell.

Table 3

LLPI Question Point Allocation

MIPI Trust Factors	LLPI Questions	Possible points
1	3, 8, 9, 10, 11	25
2	2, 4, 5, 9, 10, 11, 12	35
3	8	5
4	1, 8, 9, 10, 11	25
5	3, 4, 5, 9, 10, 11, 12	35
6	4, 5, 6, 7, 8, 12	30
7	3	5

Ultimately, the researcher concluded there were some questions on the LLPI that fell under more than one of the seven trust factors. As a result, the points from several

LLPI questions were attributed to more than one trust factor. The LLPI questions were assigned to the trust factors as set forth in Table 3.

Due to the fact several LLPI questions fell under more than one trust factor, the researcher opted to increase the possible maximum points in order to represent a more accurate portrayal of an overall trust factor.

For example, question three on the LLPI was categorized under trust factors one, five, and seven. Rather than each factor having a maximum of five points, each factor's maximum points equaled five (points) times the number of LLPI questions that fell under that factor. Thus, factor one had five LLPI questions; so, based upon a 5-point Likert scale, the possible points for factor one would actually be 25 points, as shown on Table 3, rather than only five points. Following this guideline, the possible total trust factor points for the LLPI responses would be 160 points. With that in mind, the researcher totaled the points in the entry and exit LLPIs and determined the percentage of points given represented the overall trust factor student participants gave to his or her instructor(s). These percentages were then averaged by class to obtain an average trust factor for both entry and exit scoring.

Instructor I-1 was the only instructor for the Seniors' Organ class. Instructor I-1's scores for both entry and exit MIPIs were totaled and an overall entry and exit trust factor was determined as being 66% and 87%, respectively. In order to calculate congruency of the instructor's self-perception of the trust factor and the students' perception of the trust factor, the researcher calculated an overall average entry and exit trust factor, based upon the data supplied by the seven student participants in the Seniors' Organ class. The average entry trust factor for the Seniors' Organ class was computed to be 78% and the

exit trust factor 88%. Caution must be advised when comparing the entry-level trust factors, as in both instances the entry MIPI and entry LLPI responses were based upon what the instructor and student participants expected or anticipated as the rate of trust in the instructor/student relationship. As the members of the Seniors' Organ class were familiar with the organ instructor and had been taking classes with this instructor (I-1) previously, the entry LLPIs were not completed without prior experience. The exit MIPI and exit LLPI responses were garnered at the end of the eight-week session and were meant to reflect what was actually experienced by both the instructor and student participants when looking back and analyzing the eight-week session. Again, while the student participants in the Seniors' Organ class were all over the age of 65 and scored an overall average exit trust factor of 88% (9% higher than either piano class), they had also previously established relationships with instructor I-1 of a much longer duration than any other student participants. The senior students were also more vocally appreciative of the social elements and community activities offered by the piano/organ store, as based upon data obtained from interviews and class transcriptions. Student participant SO-1 said she "believes many of them continue because of [instructor I-1] and the relationship they all have with him. Classes are fun - they have all become friends, and he is a great teacher!"

Determining the overall trust factors for the Level 1 and Level 2 Piano classes was more complicated than the Seniors' Organ class. The researcher used the same methodology as was used with the Seniors' Organ class; however, the analysis was obscured by the fact there was a blurring of instructors. While instructor I-2 was the primary instructor for the Piano Level 1 class and instructor I-3 was the primary

instructor for the Level 2 Piano class, both instructors I-2 and I-3 participated in an ancillary manner with both piano classes. Thus, it was indeterminable if any LLPI responses were skewed because both piano instructors were considered as a single unit. In response to this issue, the researcher first analyzed the comparison of each instructor's entry and exit MIPI scores with that of the entry and exit LLPI responses submitted by the primary class he taught. Thus, instructor I-2's scores were compared with those of the Level 1 Piano class, and instructor I-3's scores were compared with those of the Level 2 Piano class. Instructor I-2's MIPI responses resulted in an overall entry trust factor of 58% and an overall exit trust factor of 81%. The student participants in the Level 1 Piano class had an overall average entry trust factor of 74% and an overall average exit trust factor of 79%. Instructor I-3's MIPI responses resulted in an overall entry trust factor of 61% and an overall exit trust factor of 82%. The student participants in the Level 2 Piano class had an overall average entry trust factor of 67% and an overall average exit trust factor of 79%. In addition to analyzing the two piano classes based upon the primary instructor, the researcher averaged the entry and exit LLPI scores for students from both piano classes and obtained an overall average entry trust factor of 71% and an overall average exit trust factor of 79%. Again, it should be noted the entry level trust factors for both the entry MIPI and entry LLPI responses were based upon what the instructor and student participants expected or anticipated in the instructor/student relationship. On the other hand, the exit MIPI and exit LLPI responses were garnered at the end of the eight-week session and were meant to reflect what was actually experienced by both the instructor and student participants. The researcher noted both the Level 1 and Level 2 Piano classes averaged a 79% trust factor individually and if combined. The exit trust

factors of both instructors and Level 1 and Level 2 student participants were within one and two percentage points of one another. Data obtained from interviews of the Level 1 and Level 2 Piano classes supported positive and trust-based relationships between the student participants and instructors I-2 and I-3. When asked if there was anything she wished to share with the researcher, student P2-1 stated, “I think it’s a great company and a great way to learn to play piano.” In addition, student P2-1 confirmed the lessons were not in any way intimidating and the instructors made you feel “perfectly at ease.”

While it was not a part of the MIPI or LLPI surveys, the researcher noted throughout the three different classes there was a level of trust amongst the student participants, as well as between instructor(s) and student participants. Prior to classes, students often gathered and shared information about their experiences on different songs. Seniors’ Organ class student SO-4 suggested that another student in class may want to “reset the organ before playing even though he used his stick with the same settings at home.” The exchange of information would hardly have been offered or accepted as graciously as it was had there not been a level of trust between the students and a level of comfort with the instructors. Frequently during the Level 1 and Level 2 Piano classes, one of the instructors would share music theory information with the students, letting them know it was information they would need in the future, and the students accepted them at their word and prepared in advance for what they would need during the following weeks. Several students in all three classes commented on their being comfortable asking questions without fear of feeling embarrassed.

Research Question Four: Potential Benefits.

What potential benefits may adults enjoy due to their participation in the group lessons at the piano/organ store? In addition to the benefits acknowledged or introduced by the student participants themselves, the researcher noticed a number of opportunities for both student participants and instructors to benefit from the group piano/organ classes. The student participants exhibited a strong sense of accomplishment during the class sessions, as evidenced by their positive attitudes about the learning experience and the pride they showed as they mastered different songs. The positivity of their learning experiences encouraged and supported the students and reinforced their desire to move on to the next consecutive class and/or enroll in one or more of the special classes offered throughout the year. Either in interview or in class, each of the student participants in the Seniors' Organ class specifically stated he or she continued to take lessons largely because of how fun instructor I-1 made the organ classes. Similarly, several student participants in both Level 1 and Level 2 Piano classes stated their continued attendance was largely influenced by their instructors. Unlike private studios who lament adult students dropping out of lessons early and frequently (Pinet, 2016), the students in the group lessons at the piano/organ store tended to continue taking classes. While it was not as obvious as the sense of accomplishment felt by the student participants, the instructors also benefitted from the teaching experience as they honed their teaching strategies and ability to build relationships with their students. As such, the instructors had the opportunity to grow professionally and further developed their self-confidence in their role as facilitators of adult learning. The researcher heard discussions, particularly amongst the senior student participants, referencing how the keyboard classes helped

provide structure and purpose to their days during their retirement years. The seniors found a ready-made community to join at the piano/organ store where management encouraged participation in a variety of extra-curricular events, including trips, potlucks, and concerts. Another benefit was less obvious and only existed due to the openness, flexibility, and professionalism of the instructors, and the communication between instructors and management. The continuous evolution and improvement of the programming at the piano/organ store was obvious upon reflection and consideration of the changes made to the song books used and the addition of a DVD and *YouTube* videos for the benefit of the student participants. While potential improvement to cognitive abilities and lessening of arthritic pain was mentioned by more than one senior student participant, improvement of fine motor skills, coordination, and dexterity could also be a result of daily and weekly practice.

Research Question Five: Learning Styles.

What, if any, learning styles or learning experiences have emerged as a result of the proposed study? As a result of the study, the researcher found significant evidence of the instructors combining elements of the three learning styles emphasized by Fisher (2010): the visual learner, the auditory learner, and the kinesthetic or tactile learner. This three-prong approach was supported by all three instructors, as they introduced music repertoire, elements of music theory, and music performance in a variety of ways. For example, in both piano classes, the instructors played both major and minor chords or triads alternating between major and minor to enable the student participants to hear the differences between major and minor chords and keys. Discussion was had in a cooperative setting, wherein the audible differences between major and minor were

discussed. Several students agreed the major chords were “happy” in nature and the minor chords were “suspenseful” sounding. In addition, the instructors wrote examples of both major and minor chords on the white board and shared a formula with the student participants to create their own major or minor chords with any note on the scale as the root of the chord. This formula and the major and minor chords were then demonstrated and played on the keyboard which, was projected onto the flat screen television for all to see. Students were then encouraged to independently create several major and minor chords at home, both in block form and by rolling chords, using said formula.

In the Seniors’ Organ class, the instructor used a similar approach by discussing each week’s piece of music with the student participants, as well as any new musical concepts and/or significant or tricky aspects of the song. The instructor would play the song for the student participants, followed by a discussion about potential settings for their Lowrey organs, when practicing at home. The instructor frequently used a flat screen television to project the settings used during class on the Lowrey organ to enable the students to get a visual of how the settings on the instrument were achieved. During classes, the instructor would reference elements of music theory, as well as features the various Lowrey organs supported. Student participants received an opportunity to play the various Lowrey organs before and during class, which gave them an opportunity to transfer knowledge obtained audibly from the instructor or from the class music book to a tactile or kinesthetic approach. There was substantial evidence to support the teaching approach promoted by the piano/organ store was strongly rooted in adult learning, rather than the pedagogical approach. A Level 2 piano student (P2-3) stated, “The way these

people teach. I went to college, and they didn't teach like this. These guys are always upbeat. They've always got a laugh. They always have a tip."

Research Question Six: Knowles' Andragogy Assumptions and Processes.

To what extent, if any, do the instructors in the adult group piano/organ class utilize any of the six assumptions and eight processes of andragogy espoused by Malcolm Knowles? Data obtained from the study indicated the curricula for the Level 1 and Level 2 Piano classes, as well as the Seniors' Organ class, showed significant parallels with elements of Knowles' (1973/1990; 1977) six assumptions and eight processes. The researcher first compared the three classes in the study with Knowles' (1977) six assumptions that essentially focused on qualities Knowles attributed to the adult learner.

In his first assumption of adult learning, Knowles stated the adult learner is or becomes a more self-directed and independent learner. In each class, the student participants were encouraged to assume responsibility for much of the learning process and become independent and self-directed learners. For example, instructor I-2 in the Level 2 Piano class stated, "Well, I have a formula for a major scale. If you use this formula, you can learn any major scale. The formula is w-w-h-w-w-w-h." The student participants were given the formula for whole and half steps that would support their being able to independently figure out any major scale. In addition, during classes, instructors provided learning strategies and techniques, so the student participants could select and begin learning songs on their own. Student participants were also encouraged to work independently at home on their assigned songs. Even more important was the fact student participants were urged to find fun songs, based upon their personal preferences regarding musical style and favorite songs or artists and practice those

independently. By selecting their own fun songs, the students were setting their own goals, based upon what was required in order to successfully play a song. In some cases, the student participants were focused on achieving competency with assigned songs in order to progress to the next level of classes.

Knowles' second assumption provided adult learners themselves were a tremendous resource, based upon prior knowledge and experiences and, as such, were also resources for one another in learning activities. Student participants in the Seniors' Organ class not only gave one another emotional support, but also provided suggestions and options for organ settings, ideas and learning strategies, and success stories. Members of the Seniors' Organ class typically made comments like, "That was really good" or "I really liked that setting" when another student played a song. During the Level 1 and Level 2 piano classes, student participants exchanged information with one another about their successes and challenges and what practice techniques helped them learn to play different songs. At the beginning of a Level 1 Piano class, two students (P1-8 and P1-9) began exchanging information about the prior week's song, "Red River Valley." Student P1-8 shared she thought this song was a little trickier than previous songs. Student P1-9 stated, "This song was a little tricky, but it helped that I knew it from the *Tombstone* movie." Both students agreed it was easier to learn to play a song they already knew. Together, they concluded it would be beneficial to look for songs on *YouTube* any time they were unfamiliar with a song they wanted to learn how to play.

In his third assumption, Knowles addressed the learner's desire and need to learn as being indicative of the learner's readiness to learn. Student participants in all three classes discussed why they had decided to begin piano/organ classes at this particular

stage in their lives. Initially, the researcher looked at the ages of student participants in the three classes included in the study as being an emerging theme. The Seniors' Organ class consisted of retired seniors all over the age of 75 who were quite vocal; their participation in the group keyboard lessons was strongly influenced by the fact they were retired and had adequate time to devote to classes and practice. The Level 1 Piano class only had two seniors that fell in the 65 to 74 range on the LLPI, and the Level 2 Piano class had no student participants over the age of 65. Upon closer inspection, rather than age being a primary factor, it appeared the emerging theme was the fact the student participants had the desire to learn and arranged their schedules to accommodate their attending classes and practicing at home. Whether retired, semi-retired, or working full or part-time, student participants explained why they chose to begin taking classes at this particular time in their lives. As mentioned earlier, all the students in the Seniors' Organ class were retired and listed the fact they had available time in their lives as being the primary reason they felt ready to take classes and sought instruction. Student participants in the Level 1 and Level 2 Piano classes had more varied responses regarding why they chose to take lessons at this point in their lives, but either having time available or making time in their lives played a pivotal role. Student P1-2 stated, "I turned 40 last year, and so I made like a list of things I wanted to start doing as I got older. Learning to play the piano was one of the five things on my list." Level 2 piano student P2-2 had purchased an instrument from the piano/organ store, so initially began lessons because she received free lessons for life. Student P2-2 added, "I took the Christmas class first and really enjoyed it. I was especially motivated because this is a quick way to [learn how] to play." Organ students SO-1, SO-2, and SO-3 also specifically mentioned they

wanted to learn how to play a keyboard instrument, in this case the organ. While the reasons varied from student to student, it was evident from the data obtained these students had a strong desire to learn when they enrolled in the classes and, more importantly, continued to attend. Thus, one of the most dramatic themes that emerged centered around this desire being supported by the fact the student participants finally had time in their lives to devote to classes and outside practice, or had elected to make learning to play a keyboard instrument a priority at this time in their lives.

Knowles' fourth assumption presumed that adults seek immediate application of knowledge gained and tend to focus on learning as a conduit to solve real life problems. To varying degrees based upon need, student participants in all three classes were instructed in music theory, playing techniques, or organ features that were transferable to other songs as part of the scaffolding established in the curricula for all three classes. For example, in a Level 2 Piano class, Instructor I-2 explained and demonstrated a fingering technique that enabled the students to cross over fingers either moving up or down the keyboard. Instructor I-2 asked, "What's something we could do to come down those notes and not run out of fingers or make it an awkward or uncomfortable situation?" Students made suggestions and then instructor I-2 stated, "You just move your hand. You could cross over a finger." Thus, the students were given the tools to address real-life situations they would find in other songs when working independently.

Data obtained during the study supported the fact student participants in all three classes were internally motivated to learn, as per Knowles' fifth assumption about adult learners. As discussed previously, whether the student participants were working full time or retired, their desire to learn to play a keyboard instrument was self-motivating or

they would not have arranged their schedules accordingly. It was interesting to discover the internal motivation was quite varied in nature. Far beyond an aspiration to learn to play their keyboard instruments or improve their playing ability, many students expressed an inner need or desire for social interaction or being part of a community, based upon a common musical interest. One Level 2 Piano student stated, “As a widow, I needed to pull myself out of the house and do something that makes me feel good about myself and embrace life.” Several of the senior-aged students specifically referred to their hopes the classes and involvement in playing their keyboard instruments would support further cognitive development, or at least help prevent any loss of cognitive functioning. Several seniors also felt regular playing helped with arthritis problems they had been having.

Not only were the piano/organ students internally motivated, but student participants also exhibited the need to know why they were learning something. Knowles’ sixth and final assumption was evident in all three classes based upon data obtained during the study. An example of this occurred in the Level 1 Piano class; wherein, the instructor (I-3) explained, “A lot of tonight’s work is really setting the groundwork for next week because we will be covering so much, we have to do some preparation this week.” He further clarified, “There may be some stuff this week that you’re thinking we’re not using this in tonight’s song so why are we covering it. Well, it’s because we will need it next week and are setting the foundation this week.” The student participants understood the significance of learning some of the music theory and chord information, although they would not actually be using the information until the following week’s song, “Red River Valley.” The instructor went on to stress the importance of attending the following week’s class and suggested scheduling a one-on-

one if they were unable to attend the following week, to be sure they did not miss anything they would need to be successful.

Knowles' eight processes for adult learning focused, not on the learner, but on how the instructor could best facilitate the learning process. The first process presented by Knowles focused on preparing the learner for the learning experience or activity. The materials selected for the various classes were specifically chosen to best support the student participants in learning to play their keyboard instruments. During the Level 1 and Level 2 Piano classes, requisite information about music theory was presented as needed to best offer the students the foundational support they would need to play both the songs chosen for the curricula as, well as the fun songs they chose themselves. In the Seniors' Organ class, the instructor focused largely on the features of the instruments owned and played by the students and recommendations on how to play different pieces of music and what settings or techniques to use while playing. Questions were readily answered by all three instructors, as presented by the student participants.

Setting the climate for learning was Knowles second process, and the management and instructors at the piano/organ store applied themselves to do so in a variety of ways. The physical atmosphere at the piano/organ store was light and welcoming with appropriate facilities available for all students. Student participants were provided with adequate instruments for use during classes. Indeed, students typically played on instruments technologically more advanced than ones they owned and used at home. The management and instructors at the piano/organ strove to make lesson materials available to all students and provided ample access to music books that would encourage each student to stretch and grow by playing fun pieces of music. Students

were encouraged to help themselves to coffee, water, and often cookies as they entered, in an attempt to create a comfortable, community atmosphere. Beyond the scope of the physical environment, the piano/organ store management and instructors attempted to establish an environment built upon trust and open communication.

It was quite evident each of the three instructors strove to establish friendly and trusting relationships with the student participants through the use of respect, humor, and genuine caring about the students and their success. Based upon the data obtained during the study, the participants generally felt the classes were a positive, pleasant, and fun experience and specifically stated they enjoyed the group lesson environment. The student participants had a positive regard for the instructors and enjoyed the classes. While the members of the Seniors' Organ class were the most vocally emphatic about the positive relationships they had with their instructor, members of the Level 1 and Level 2 Piano classes also expressed confidence in their instructors. Question #2 on the student LLPI addressed how often the student participants felt their instructor(s) expressed confidence in their ability to develop the requisite skills to play their keyboard instruments or improve their playing ability. The LLPI used a five-point Likert scale with one point indicating the student "almost never" experienced the instructor expressing confidence in his or her ability to develop skills needed to play the keyboard instrument and five points indicating the instructor almost always did same. Based upon the data obtained from the LLPI surveys and comparing the exit and entry responses to question 2, the average score from each of the three classes increased over the eight-week period of the study (see Table 4). The fact there was evidence of growth suggested the student participants felt more assured at the end of the eight-week session that their

instructor(s) had a positive regard for the students' ability to learn and develop the requisite skills to play their keyboard instruments. Thus, there was also an increase in the trust factor in the relationships between the instructors and student participants.

Table 4

Student Participant Totals for Question 2

Participant Group	Exit Q2	Entry Q2	Growth	Growth
Seniors' Organ Participants:	4.71	4.43	0.28	6%
Level 1 Piano Participants:	4.55	3.82	0.73	19%
Level 2 Piano Participants:	4.57	3.71	0.86	23%

Question 4 in the LLPI asked the student participants how frequently their instructor(s) demonstrated they prized the students' ability to learn what was needed. Again, the five-point Likert scale gave one point for "almost never" and five points for "almost always." Question 4 compliments question 2 in the LLPI surveys and supports the independent practice strategy. Based upon the data obtained from the LLPI surveys, the average scores obtained indicated growth or an increase in the students' belief the instructor(s) in all three classes believed the students had the ability to acquire the knowledge necessary to learn to play their keyboard instruments or improve their playing ability (see Table 5).

Table 5

Student Participant Totals for Question 4

Participant Group	Exit Q4	Entry Q4	Growth	Growth
Seniors' Organ Participants:	4.86	4.29	0.57	13%
Level 1 Piano Participants:	3.91	3.64	0.27	7%
Level 2 Piano Participants:	4.21	3.21	1	31%

While the data obtained from the student LLPI surveys indicated growth or an increase in the averages for both questions 2 and 4, it was interesting the rates of increase or growth were substantially different based upon the questions. Question 12 in the LLPI

dealt with the student participants' perceptions of whether the instructor(s) trusted the students themselves, as learners. Covey and Merrill (2006) stated unequivocally the establishment of trust in the instructor/learner relationship is paramount to a successful learning experience. According to the data obtained from the LLPI surveys, there was an increase in the average scores for question 12 amongst the students from both the Level 1 and Level 2 Piano classes and the Seniors' Organ class. This growth indicated the students' perceptions of the trust established in the instructor/student relationships regarding learning were stronger at the end of the eight-week sessions than at the beginning. It was interesting to note the increase in trust varied substantially from class to class. As shown in Table 6, the data supported the finding that the shorter the length of time the students had known the instructors, the greater the increase in the trust factor. However, the average scores themselves were highest for the participants of the Seniors' Organ class who had known that instructor far longer than any other group. Similarly, the members of the Seniors' Organ class were far more specific and vocal about their relationships with their instructor and specifically referenced the instructor as being one of the primary reasons they believed many continued to participate in the organ class. For example, student SO-2 stated, "[Instructor I-1] is so good. He's the reason a lot of us are here and stay. He always has an answer for you and his humor is great."

Table 6

<i>Trust Factor Compared by Class</i>				
Participant Group	Exit Q12	Entry Q12	Growth	Growth
Seniors' Organ Participants:	4.71	4.57	0.4	9%
Level 1 Piano Participants:	4.27	2.73	1.54	56%
Level 2 Piano Participants:	4.64	3.71	0.93	25%

In general, the piano/organ classes followed curricula created by the piano/organ store ownership and management. As such, there was a plan set out for each piano level, based upon the books and supplemental materials available for purchase with each class. The Level 1 Piano class curriculum included the Level 1 book, a DVD, and *YouTube* videos provided by the store/instructors. The Level 2 Piano class curriculum consisted of the Level 2 book only. Each piano class book included a series of songs progressively more difficult and also included accompanying music theory information and playing instructions. The Senior's Organ class used an anthology songbook with songs from different eras in American music and genres. Each week's song was chosen by the organ instructor and lessons were presented accordingly. The basic curriculum for all three classes did not lend itself to mutual planning other than instructors and student participants working together to fit in one-on-one practice sessions to work on curriculum songs. Knowles third process was, however, present when it came to the fun songs selected by students and instances when students volunteered to play at various store activities, such as Friends Playing for Friends. In preparation for these events, instructors and students would plan together, so the student would be adequately prepared to perform. Mutual planning was also evident when participants selected fun songs or fun song books based upon personal preferences. Several students wanted to learn to play a particular song and met with their instructor to set a plan to achieve their goal. During classes, the instructors reminded the students it was not necessary to practice the lesson song to achieve perfection; but, simply practice in order to master the technique being taught that week; one-on-one sessions helped student participants obtain additional help

to either master a technique taught in class or assistance with a new song; goals were set, and a plan formulated.

Knowles' fourth process centered on diagnosis of learning needs. For the Level 1 and Level 2 Piano students, diagnosing learning needs frequently took place during the practice sessions occurring prior to the classroom or lesson portion of the class. At that time, the instructors plugged into the dual headphones to listen to each student play to help evaluate learning needs. The instructors would give positive feedback at this time and often made suggestions about the students' learning needs. More specifically, the researcher experienced one-on-one sessions, where the instructor sat down with one student at a time to address questions or concerns and listened to the student's goals and helped create a plan of action. For the members of the Seniors' Organ class, the diagnosis of learning needs centered more on the features of the instruments themselves and how to use them to the students' best advantage rather than on basic music theory knowledge. Instructor I-1 was quite well-versed in which student owned which instrument and taught the classes accordingly, diagnosing learning needs more often based upon instruments rather than musical knowledge.

Data and evidence obtained supported the fact all three instructors focused on setting learning objectives during classes, thus, corroborating the use of Knowles' fifth process at the piano/organ store and group keyboard lessons. Learning objectives were discussed and set during classes and during one on one sessions. In general, the learning objectives were widely construed playing techniques and music theory (for Levels 1 and 2 Piano classes) and styles and instrument features (Seniors' Organ class) rather than merely being able to play a specific song. The learning objectives provided a foundation

upon which the student participants could then transfer to other songs or learning activities and opportunities.

The curriculum materials used by the piano/organ store instructors were designed specifically to assist with the learning experience for the student participants at the piano/organ store and correlated generally, as specified, in Knowles' sixth process. The owners and management at the piano/organ store created a systematic approach to helping adults learn to play the piano and organ quite differently from that presented to younger students taking private lessons. While rolling chords and other exercises were suggested for warming up prior to playing and eventual use in songs, the students in the Level 1 and Level 2 Piano classes in this study moved rapidly to playing a song with the first song being played at the end of the first lesson. Lesson books were routinely revised by management, and songs added or rotated based upon frequent reevaluation and meeting the students' needs. In addition to texts, supplemental materials, such as *YouTube* videos and store produced DVDs provided visual assistance for the benefit of the students' learning experience.

Knowles' seventh process focused on the provision of learning activities to enhance the learning experience. The owners and management of the piano/organ store provided several activities and opportunities for the student participants accordingly. For example, members of the Seniors' Organ class played for one another at the beginning of classes and offered one another support and often suggestions about choices made regarding the organ settings. On a wider scale, community activities such as Friends Play for Friends were included throughout the year where students from all classes had the opportunity to sign up to play for one another and experience performance in a safe and

welcoming environment. Students who would normally never have an opportunity to learn from a performance experience were given an opportunity to do so and gain confidence and a feeling of accomplishment from the experience. While students were not pressured to participate in such events, students that did so were applauded and receive a special “I Play Better at Home” t-shirt from the piano/organ store.

Volunteering students were not the only participants in an informal concert event. The owners and management of the piano/organ store arranged concert events wherein members of the staff, as well as guest performers, provided entertainment and a learning experience for all students in the group keyboard lessons. Student participants discussed the advantages gained from seeing the staff play and, at times, make mistakes occasionally. Guest performers were invited, not just because of their playing ability, but because they offered learning experiences at the same time. For example, one representative of the Lowrey company was able to demonstrate techniques the organ students could incorporate into their own playing repertoire.

Knowles’ eighth and final process was dedicated to the process of evaluating student learning. At the piano/organ store, the instructors provided opportunities for student participants to evaluate their development and proficiency during one-on-ones and before-or-during class instruction. Working in congress, the instructors and student participants evaluated the extent to which the students mastered or became proficient at the requisite skill and arranged for additional assistance or help if necessary. The instructors provided the requisite tools necessary, and student participants were encouraged to independently appraise their development when playing any of the fun songs they chose, based upon their personal preferences and musical tastes.

Research Question Seven: Demographics.

Were there common themes based upon participant demographics? There were several potential themes that emerged when the data were examined, based upon the demographics of the student participants in the three classes included in the study. Initially, the researcher explored the possibility the ages of the student participants may have influenced the data obtained during the study. As discussed previously, the student participants in the Seniors' Organ class were all retired and over the age of 65, whereas the ages of the student participants in the Level 1 and Level 2 Piano classes primarily ranged from ages 25 to 65. While age may have played a role in the level of trust achieved between instructors and student participants, was age itself a determining factor in students taking and/or continuing lessons? Based upon data obtained, it was evident age could be a determining factor in students taking and/or continuing lessons in some cases. Student P1-2 stated in interview, "I turned 40 last year, and so I made a list of things I wanted to start doing every year as I got older. Just trying different things." Several of the participants in the Seniors' Organ class acknowledged they finally had the time to devote to lessons and practicing. Student SO-2 stated it was just a good time in her life, and SO-6 said she "had the time and had always liked music." In general, all seven of the members of the Seniors' Organ class mentioned either in class or in interview they had time at this stage of their lives to pursue lessons. Thus, retirement or semi-retirement, as opposed to age, per se, could be the catalyst or support for both taking classes and the student participants being able to participate in some of the social aspects and offerings of the piano/organ store.

Another aspect of aging concerned the fact the senior student participants were more concerned with physical and mental limitations, due to advancing age, than any other class of participants. While some senior student participants also took piano classes, most seniors were members of the Seniors' Organ class which consisted of Lowrey organs requiring less small motor coordination and dexterity, due to the nature of the organs being able to create a fuller musical sound with less playing ability. For example, there were built in rhythms and chords available with the electronic organs (described as virtual orchestras) that enabled a senior playing an organ to play with only one or two fingers and yet have a full sound with accompaniment and rhythms in the background. Much of instructor I-1's focus was on the many different settings available to the organ students depending on what organ they used in class and owned at home. Instructor I-1 acknowledged the piano/organ store offered a special deal for seniors that included the use of a small electronic organ supporting even playing a song with one finger at a time.

Regardless of age or gender, all student participants placed a great deal of emphasis on the instructors' ability to instill an element of fun into the piano/organ classes and create a welcoming and unthreatening learning environment. According to the data, the personality, demeanor, and teaching strategies of each of the three instructors played a critical role in student participants remaining in the class and any future plans to continue taking classes. Evidenced by the responses by the student participants on the LLPI and other forms of data, the age of the instructors did not play a role in their ability to establish positive and trusting relationships. All student comments during classes or interviews that addressed the instructors were positive in nature and

complimentary. Not one student voiced a negative remark about an instructor at any level.

In addition to age, data obtained via interviews, class notes, and class transcripts provided evidence socio-economic factors could influence the participation of numerous student participants. All the members of the Seniors' Organ class had purchased instruments through the piano/organ store entitling them to free organ lessons for life including their weekly organ class as well as specialty classes offered throughout the year. Seniors Organ class student SO-1 stated, "With the purchase of my first organ, I received free lessons. After beginning lessons, I felt they were fun, social, and a great experience!" While the organs were a considerable investment, the members of the Seniors' Organ class still appreciated the lessons being at no cost. Organ student SO-3 said she when she "purchased a small organ she got free lessons so enrolled in the classes." Now she enrolls in the classes for fun. The student participants in the Level 1 and Level 2 Piano classes were a combination of those having purchased a keyboard instrument from the piano/organ store and those paying a flat fee for their lessons. Many students acknowledged the fact the piano/organ store offered free lessons with the purchase of any instrument was an incentive to take advantage of the free lessons after their initial purchase. As with the members of the Seniors' Organ class, the student participants in the Level 1 and Level 2 Piano classes received free lessons appreciated the fact they could take any piano lessons for free for life, including the specialty classes offered throughout the year. Several students paying for their class did emphasize the affordability of the class was an attractive incentive to enroll in the class initially. Level 1 Piano student P1-10 believed the "lessons are more affordable and less intimidating and

fun.” Similarly, Level 2 Piano class student P2-8 stated the fact the lessons were offered for free because she purchased an instrument was a great incentive.

Conclusion

In summary, the researcher believed the data obtained from this qualitative case study provided sufficient evidence the group lesson program developed for the piano/organ store for the Level 1 Piano class, Level 2 Piano class, and Seniors’ Organ class were primarily founded upon andragogical principles, albeit the nomenclature was never actually used by the store management or instructors. More specifically, as discussed in Chapter Four, the methodology used by the instructors and the program devised by the piano/organ store owners/management strongly supported the andragogical principles as set forth in Knowles’ six assumptions and eight processes. The results of the study also were indicative of using a wide variety of teaching strategies, including guided practice, independent practice, immediate and positive feedback, active listening, demonstrations, hands-on instruction, and lectures. Based upon the results of the entry and exit MIPIs and the entry and exit LLPIs, as well as class notes, class transcriptions, and interviews, there was a positive regard amongst the student participants and especially between the student participants and the instructors. It was quite evident from the interview responses the relationships the instructors established with the student participants were a significant factor in the students’ continued participation in classes and future and continued enrollment. The researcher also concluded the reasons behind student participants taking classes were varied, but the desire to learn to play seemed to be the primary motivator prompting students to arrange their schedules, purchase instruments, attend classes, and practice independently.

Chapter Five: Discussion and Reflection

To research the andragogical principles related to Knowles' (1973/1990; 1977) six assumptions and eight processes applied in adult piano/organ classes offered through a local music store, the researcher investigated the following research questions:

1. What adult teaching strategies, if any, do the instructors at the store use in their adult group piano/organ classes?
2. In what ways, if any, do the adult piano/organ students believe they have benefited from their group piano/organ classes?
3. Is there congruency when comparing the instructors' self-perceptions regarding their instructional strategies with observations made by the students and the researcher?
4. What potential benefits may adults enjoy due to their participation in the group lessons at the piano/organ store?
5. What, if any, learning styles or learning experiences have emerged as a result of the proposed study?
6. To what extent, if any, do the instructors in the adult group piano/organ classes utilize any of the six assumptions and eight processes of andragogy espoused by Malcolm Knowles?
7. Are there any common themes based upon participant demographics?

Triangulation of Results

The researcher used the following methods to obtain the data used in the study: entry and exit MIPI surveys completed by the instructors of the piano/organ store, entry and exit LLPI surveys completed by the student participants from all three classes, one-

on-one interviews of student participants and instructors, detailed notes taken during class sessions, which included personal observations of the researcher, video recordings of class sessions and transcriptions of same, focus group video recordings and transcriptions of same, and one journal completed by a student participant. The researcher found, in all but one instance (LLPI question five from Level 1 Piano class), the data obtained from the student participants were consistent regardless of the method the data was obtained. Question 5 in the LLPI asked, “How frequently did your piano instructor communicate to you that he/she feels that you need to be aware of and communicate your thoughts and feelings?” The average exit response from the Level 1 Piano class was actually lower than the average entry response. This anomaly could be attributable to a variety of reasons; i.e., the entry responses were in anticipation of what the student participants expected rather than what was experienced. The researcher felt what was most important was the fact the overall average trust factor reported by the student participants was 79% for both Level 1 and Level 2 piano students and 88% for the students in the Seniors’ Organ class.

Unattended Findings

The purpose of the proposed study was to complete a qualitative case study using observations, interviews, surveys, journals, and focus groups to explore the andragogical teaching methods, broadly conceived, used with adult keyboard (piano/organ) students in a group lesson environment at the piano/organ store. However, themes beyond the nature of the instruction also emerged. A significant emerging theme centered on why the student participants elected to take the group keyboard lessons at this particular time in their lives. While the student participants had a wide variety of reasons for taking or

beginning piano/organ lessons, most agreed their decision was largely based upon the fact they had entered a stage in their lives when they simply had time to devote to learning to play the piano/organ or were able to arrange their schedules accordingly. In some instances, especially for the student participants in the Seniors' Organ class, retirement or semi-retirement provided the requisite free time to pursue keyboard lessons. Some student participants stated they had always wanted to take lessons but were now able to take advantage of free time in their lives or schedules to finally take the lessons they had always wanted to take. However, the researcher found it interesting student participants that worked full time or were in college acknowledged their desire to learn to play a keyboard instrument provided enough incentive to make taking lessons a priority in their lives and arranging their schedules accordingly. The researcher also discovered it was apparent from the data obtained from the study that prior musical knowledge or experience was less important in generating the interest in playing a keyboard instrument than a love of music in general and a desire to make music and enjoy playing a keyboard instrument. While some of the students had sung in a choir, played a different instrument, or played piano briefly as a child, they were in the minority. In fact, many of the student participants had little prior experience with playing any instrument or even being in a choir, other than music offered in elementary school. Based upon the data obtained in this study, there was no definitive correlation between previously participating in a music ensemble and the desire to play a keyboard instrument. However, one emerging theme was the participants' overall positive feeling about music - love of music was pervasive throughout all interviews and class participation. It would

be intriguing to research what experiences nurtured this love of music and when it occurred.

The researcher also examined the data to ascertain if there was an emerging theme based upon gender. While the Seniors' Organ Class consisted of six female students and one male student, the Level 1 and Level 2 Piano classes were fairly balanced gender-wise. The reason for the preponderance of women in the Seniors' Organ class is unknown at this time. This class is certainly equally open to both male and female seniors, and there was no evidence one gender was encouraged to take lessons more so than another. This study did not consider or explore all the classes offered at the piano/music store to ascertain if this was a commonality of classes with older adults or if this was an anomaly. Again, rather than gender or age, the deciding factor seemed to be the combination of the student's desire to learn to play a keyboard instrument partnered with the student's ability to factor the necessary time for group lessons and independent practice into his or her schedule.

There also did not appear to be a significant theme based upon economics amongst the student participants other than the quality of instruments purchased by the students for practice at home. Based upon data obtained, the quality of the instruments personally owned by the student participants did not correlate positively or negatively with being successful musically. At no time during classes was there any reference to which students received their lessons free of charge and which students paid for their eight-week session. So, while no distinction was made regarding any student participant's status, virtually all students commented on the affordability of the lessons if they were not receiving them free of charge. The reasonableness of the lessons for those

who paid was certainly a factor in taking the lessons, especially as opposed to the expense of private lessons. Several students remarked they would never have been able to afford to pay for private lessons, plus they preferred the group lesson environment. In general, regardless of the financial security of the participants, the affordability of the lessons was greatly appreciated. Future research could investigate why affordability was a critical element whether a student was financially solvent or not. The researcher wondered if the fact none of these students were approaching their lessons as a future career, per se, influenced their belief the lessons had to be fiscally responsible.

The attraction and possible advantages of a group lesson environment was another theme that emerged during the study. Many of the student participants expressly remarked they preferred the group lesson environment as it was far less intimidating than dealing with a one on one private lesson. Students P2-2, P2-4, and P1-5 each stated they were more comfortable in the group lesson environment in which they were with other adults and learned together. In fact, several students made mention of the fact they did not learn just from their instructor(s) but also from one another. Nevertheless, once the classes had begun and the students began establishing relationships with their instructors, they seemed to have no problems handling the periodic one-on-one sessions offered to the students for individual assistance. Again, the trust factor comes into play as the instructors and students had begun establishing trust relationships prior to the first one-on-one sessions.

Upon completion of the study, the researcher critically examined the teaching approach and strategies utilized by the instructors in terms of the principles of adult learning theory, especially with regard to andragogy, as defined by and based upon

Knowles' (1973/1990; 1977) conceptual foundations consisting of his six assumptions and his eight processes. The LLPI results indicated there was a positive correlation between the overall length of time a student participant had taken classes at the piano/organ store and the level of trust the student participant felt for the instructor. For example, while the overall average LLPI scores of the Level 1 Piano class student participants showed the greatest percentage in growth when comparing entry and exit responses to the LLPI, the responses given by the student participants in the Seniors' Organ class indicated less growth, but represented a higher trust level in the relationships with their instructor (I-1). Under these circumstances, it was ambiguous as to whether the members of the Seniors' Organ class had a higher overall average trust factor because of gender, age, or the length of the relationship they had with their instructor. Especially with the Seniors' Organ class, there were too many variables to make a conclusion about age, gender, or the higher overall average trust factor.

Another emerging theme centered on instructor teaching experience using the methodology created by the piano/organ store in comparison with their responses to the MIPI questions. Both the instructors for the Level 1 and Level 2 Piano classes were in their 30s, and, while both had played their entire lives, their years teaching at the piano/organ store totaled far less time than the instructor/manager for the Seniors' Organ class. Being older and with far more instructional experience, it was not surprising the instructor for the Seniors' Organ class had a much higher self-assessed trust factor than either of the other two instructors. It is unclear whether the fact instructor I-1 (Seniors' Organ class) also benefitted from the fact he helped develop and periodically revise the programming offered by the piano/organ store. The influence and leadership of

instructor I-1 was also evident in the fact he was present at the first class of both the Level 1 and Level 2 Piano classes and introduced instructors I-2 and I-3 to their students. As most of the student participants were at least familiar with instructor I-1, his introduction of the other two instructors at the initial classes intimated these instructors were trustworthy and competent to teach the classes. Future research could pursue whether the age and/or experience of the instructors was a factor in establishing trusting relationships between instructor(s) and students.

Personal Reflections

Future of Andragogy. Based upon the results of this study and research completed during the course of the study, the researcher concluded andragogical principles must play a critical role in adult education as we move into the future. Whether educators have opted to use the andragogy terminology is perhaps, in itself, a moot point. What research has supported, however, was Knowles' (1973/1990; 1977) six assumptions and eight processes played a significant role in adult learning and provided a foundation upon which all adult learning may be based. The difference between children and adults is in the maturity of the learner, as supported by Knowles' definitive description as andragogy and pedagogy being opposite ends of a learning spectrum. In other words, with maturity the learner is more apt to learn something merely because he or she understands the benefit or need to learn, whether the process is enjoyable or not. With maturity, the learner is able to grasp the long-term benefits and appreciate the eventual rewards rather than making decisions based solely upon immediate gratification or affirmation. As our population continues to increase in numbers of senior citizens, it would be judicious to heed how to best assist those seniors to remain active and a vibrant

part of society and take advantage of the knowledge and experience they ultimately could share with future generations.

Future of Andragogy and Music. It was quite evident upon review of this study's findings; andragogy has tremendous potential with music education, especially supporting lifelong music learning. As an elementary music teacher, the researcher experienced the lack of support music received for those who were not specifically participating in bands, orchestras, or choirs during and after the high school years. For example, high school students who are not participating in a music ensemble receive little music education that would encourage further musical learning beyond the required high school music credits. The curricula for elementary, middle, and high school students being used in this country has failed to prepare students to become lifelong music learners, although they are significant music consumers. It was also apparent the adults who participated in this study benefitted in a variety of ways from their music instruction. Many students voiced their enthusiasm about finally learning how to play an instrument (some specifically the piano or organ). The social aspect of the group lesson environment was seen as a positive experience by both senior and non-senior student participants. Another positive was the feeling of accomplishment students reported when they mastered playing a particular song. Personally, the researcher has participated in a variety of choral ensembles throughout the years, easily falling under the classification of community music. Participants included teachers of all age levels, music teachers, friends and family members, professional musicians of various levels of expertise, and amateur singers who simply loved to sing. Participants learned singing techniques, a wide repertoire of choral music, and experienced public performance. Over the years, the

researcher benefited socially making many friends and connections with community members with similar interests. In fact, the researcher observed many participants met one another during rehearsals and began lifelong relationships and friendships. As a music educator, the researcher has been well aware the undergraduate and masters level classes for teachers focused on preparing the teacher to teach kindergarten through high school. At no time was the music educator given the requisite training to teach music to adults specifically and certainly no exposure to andragogical principles. The question the researcher has asked is how do we create lifelong music learners if we do not know how to help facilitate adult learning especially understanding learners actually fall within a spectrum with pedagogy on one end and andragogy other?

Recommendations to the Program

Upon review of the results of the study and the data accumulated over the course of the eight-week period, the researcher recognized, whether andragogy terminology is used or not, the programming established by the piano/organ store utilized many of Knowles' (1973/1990; 1977) six assumptions and eight processes. Nevertheless, the researcher recommends a few modest tweaks to the program to take full advantage of the principles of andragogy. For example, when considering the learning environment of the piano/organ store, the researcher suggests, rather than sitting in rows of chairs, the atmosphere may benefit from having the students sit in a large "U" shape at small tables to accommodate note taking and a cooperative learning environment. Knowles' (1973/1990) second assumption addressed the need to establish a climate conducive to comfort, as well as collaboration and learner interaction. One suggestion made by Knowles (1973/1990) was the use of tables in the classroom, rather than rows of chairs.

Henschke (2014) also recommended placing chairs in a “U” shape or circle to avoid the traditional classroom atmosphere that tended to impart a sense of a hierarchy with the teacher in the forefront. In addition, the use of using listening groups during the lecture portions of the classes could improve attention and result in better understanding and sharing amongst the student participants. Especially with the evening lessons, student participants in the Level 1 and Level 2 Piano classes were attending classes typically after working all day and were more easily distracted during the lecture portions of the classes. While the students often talked and shared their struggles or victories or learning techniques before classes, the researcher believes the classes would benefit from more cooperative learning opportunities inserted into the lesson structure. Henschke (2014) recommended and frequently used the living lecture that divided the learners into listening groups with each group focusing on one of the following aspects of the lecture: “clarification, rebuttal, elaboration, and practical application” (p. 157). The researcher experienced the use of living lectures; whereby, class members listened to the facilitator with a focus not otherwise attained. The researcher also suggests the possibility of the student participants using a learning contract in anticipation of setting goals for each eight-week session. The use of a learning contract may help with establishing learning goals and support the students with future goal setting with their music lessons, as well as easily transferring to other areas of their lives. Knowles (1973/1990) specifically listed the learning contract as being “the single most potent tool” (p. 139) in all his years of experience with adult education. One of the primary advantages of employing learning contracts, according to Knowles (1973/1990), was the fact their use avoided potential problems caused by “the wide range of backgrounds, education, experience, interests,

motivations, and abilities” (p. 139) typically found in a class of adults. Overall, the researcher feels the piano/organ store developed programming that was complimentary to andragogical principles and could only be improved by being mindful of other elements of andragogy to implement within what is already an excellent program.

Recommendations for Future Research

After conducting this study, the researcher suggests a number of possibilities for additional research and further study. It may be beneficial to conduct a study that takes place over a longer period of time, i.e., possibly more than one eight-week session that follows the same group of students through several class levels. It might also be interesting to approach the research questions within the continuity of one group of student participants in a Level 1 Piano class, as they progress through several levels. Another possibility would be for a researcher to narrow the study to focus on one group of students in a long-term study to investigate a number of questions, such as continued enrollment in successive classes. Another possibility for future research would be a study that focuses on one class at each of the two locations in the area and take note of how the programming is handled and how relationships may vary between the two stores. With this study, the researcher might be able to obtain data and analyze if there is a difference in instructor trust factors based on the store location. The researcher also envisions a future study would benefit from a better use of focus groups and individual interviews by approaching classes differently and working to adapt schedules to make focus groups and individual interviews more reasonably attained and convenient for student participants. Another interesting possibility would be to explore other piano/organ stores in the United States and compare their programming to that of the piano/organ store in the present

study. The researcher could explore the similarities and differences in the programming implemented and create a rubric to determine success of the programs. If the companies utilize different or similar programs, the researcher could explore the parameters of the programs and the responses of the student participants. Another study could include tracking students to determine how many, if any, students purchased more advanced keyboard instruments as they continued to take additional classes. While the present study explored why the student participants elected to take the group keyboard lessons at this particular time in their lives, additional research focusing on that element could be beneficial as we look at lifelong music learning. A study looking at why students choose to take lessons at a particular time in their lives could be structured accordingly. Similar to investigating why the student participants elect to take lessons initially, a study concentrating on why students continue taking additional classes after completing their first eight-week session might also be beneficial concerning lifelong music learning. The researcher also recommends conducting a study that takes a closer look specifically at the importance of the instructors and their relationships with the student participants and the trust factors, as described by Henschke and outlined in his MIPI and corresponding Instructors' Perspective Inventory Factors. In concert with the use of the MIPI, the study could implement the Trust Quotient as described in Covey's (2006) *Speed of Trust*. Using both the MIPI and the Trust Quotient could give an interesting look at trust, as it pertains to the instructors and their relationships with their students. Finally, should learning contracts be utilized by the instructors at some point in the future, it would be interesting to explore their use and how the students respond to using learning contracts

and determine if the students feel using them is helpful or not with goal setting and goal achievement.

Conclusion

After reviewing the initial research questions, the researcher concluded the following:

1. In the present study the instructors at the piano/organ store used a combination of teaching strategies for the visual learner, the auditory learner, and the kinesthetic or tactile learner as suggested by Fisher (2010).

2. The adult piano/organ students believed they benefitted from the group lessons in that they were able to play their instrument and select songs as well as learn how to approach learning new songs independently. Their knowledge of music theory was also noticeably improved as it applied to the songs they played and would learn to play on their own in the future.

3. In general, the student participants felt they benefitted from the group lesson environment as it was less intimidating for them than one on one private lessons, and they were able to learn not only from the instructors but from one another as well.

4. Many students in all three classes acknowledged the social aspect of the group classes and the community atmosphere provided them a welcomed opportunity to meet others and make new friends and form new support infra-structures in their lives.

5. The senior students especially felt the challenges faced in the lessons and independent practicing encouraged them to continue the learning process as they aged and supported cognitive functioning during their senior years.

6. When analyzing the possibility of congruency when comparing the instructors' self-perceptions regarding their instructional strategies with observations made by the students and the researcher, the researcher concluded there was sufficient evidence to support this congruency. The overall percentage of trust factors was very similar when comparing the student participants' overall averages from class to class and between student participants and instructors. The higher overall average of the student participants from the Seniors' organ class could be reasonably explained as they had formed prior relationships with Instructor I-1.

7. While the student participants discussed a variety of benefits, they believed they enjoyed as a result of their participation in the group keyboard lessons, the researcher observed several other potential benefits. Older students certainly benefitted, due to the networking and support systems they established with their classmates. For example, in the Seniors' Organ class, several students inquired about a fellow classmate and her health and whether she needed some kind of assistance. Few students referenced the feeling of accomplishment upon conquering a particular song, but the researcher noted the positive effect learning to play a song had on the mood of many students during class and their increased confidence. The researcher also noted a continuing solidarity and sense of community within the classes and between classes as students and instructors participated in activities and events sponsored by the piano/organ store. For example, store management sponsored a variety of trips wherein the students could come together as a community and enjoy activities and concerts together.

8. The researcher concluded further research could be conducted that would look at the participant demographics to determine if there were common themes based upon

same. While the present study explored demographics, it was difficult under the conditions of the study to isolate factors based solely upon demographics. For example, age and gender may have had some effect on responses but the current study was not focused on isolating those factors.

In conclusion, the researcher believed the information obtained from the current study presented a good view of adult group keyboard classes as established at this piano/organ store. While the andragogical nomenclature may not have been used, there was sufficient evidence to support the use of Knowles' (1973/1990; 1977) six assumptions and eight processes by the instructors throughout the eight-week session and based upon programming and curricula provided by the store and the instruction of the three instructors. The student participants reacted favorably to the methodology used by the instructors and supported by the store management and all student participants planned to continue lessons by taking the next consecutive course based upon their end of session comments.

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Appendix A

Instructor Entry Survey

Modified Instructional Perspectives Inventory
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Listed below are 45 statements reflecting beliefs, feelings, and behaviors beginning or seasoned teachers of piano students as adult learners may or may not possess at a given moment. Please indicate how frequently each statement typically applies to you as you work with adult piano students as learners. Circle the letter that best describes you on each item.

How frequently do you:	Almost Never	Not Often	Sometimes	Usually	Almost Always
1. Use a variety of teaching techniques?	A	B	C	D	E
2. Use buzz groups (your adult piano students placed in groups to discuss)?	A	B	C	D	E
3. Believe that your primary goal is to provide your adult piano students as much information as possible?	A	B	C	D	E
4. Feel fully prepared to teach your adult piano students?	A	B	C	D	E
5. Have difficulty understanding the point-of-view of your adult piano students?	A	B	C	D	E
6. Expect and accept learner frustration as they grapple with problems?	A	B	C	D	E
7. Purposefully communicate to your adult piano students that each is uniquely important?	A	B	C	D	E
8. Express confidence that your adult piano students will develop the skills they need?	A	B	C	D	E
9. Search for or create new teaching techniques to use with your adult piano students?	A	B	C	D	E

How frequently do you:	Almost Never	Not Often	Sometimes	Usually	Almost Always
10. Teach your adult piano students through simulations of real-life?	A	B	C	D	E
11. Teach your adult piano students exactly what and how you have planned?	A	B	C	D	E
12. Notice and acknowledge to your adult piano students positive changes in them?	A	B	C	D	E
13. Have difficulty getting your point across to your adult piano students?	A	B	C	D	E
14. Believe that your adult piano students vary in the way they acquire, process, and apply subject matter knowledge?	A	B	C	D	E
15. Really listen to what your adult piano students have to say?	A	B	C	D	E
16. Trust your adult piano students to know what their own goals, dreams, and realities are like:	A	B	C	D	E
17. Encourage your adult piano students to solicit assistance from other piano students?	A	B	C	D	E
18. Feel impatient with your adult piano students' progress?	A	B	C	D	E
19. Balance your efforts between your adult piano students' content acquisition and motivation?	A	B	C	D	E
20. Try to make your presentations clear enough to forestall all your adult piano students' questions?	A	B	C	D	E
21. Conduct group discussions with your adult piano students?	A	B	C	D	E

How frequently do you:	Almost Never	Not Often	Sometimes	Usually	Almost Always
22. Establish instructional objectives for your adult piano students?	A	B	C	D	E
23. Use a variety of instructional media with your adult piano students? (internet, distance, interactive video, videos, etc.)	A	B	C	D	E
24. Use Listening Teams (your adult piano students grouped together to listen for a specific purpose) during lectures?	A	B	C	D	E
25. Believe that your teaching skills with your adult piano students are as refined as they can be?	A	B	C	D	E
26. Express appreciation to your adult piano students who actively participate?	A	B	C	D	E
27. Experience frustration with your adult piano students' apathy?	A	B	C	D	E
28. Prize the adult piano students' ability to learn what is needed?	A	B	C	D	E
29. Feel learners need to be aware of and communicate their thoughts and feelings?	A	B	C	D	E
30. Enable your adult piano students to evaluate their own progress in learning?	A	B	C	D	E
31. Hear what your adult piano students indicate their learning needs are?	A	B	C	D	E
32. Have difficulty with the amount of time your adult piano students need to grasp various concepts?	A	B	C	D	E
33. Promote positive self-esteem in your adult piano students?	A	B	C	D	E

How frequently do you:	Almost Never	Not Often	Sometimes	Usually	Almost Always
34. Require your adult piano students to follow the precise learning experiences you provide them?	A	B	C	D	E
35. Conduct role plays with your adult piano students?	A	B	C	D	E
36. Get bored with the many questions your adult piano students ask?	A	B	C	D	E
37. Individualize the pace of learning for each of your adult piano students?	A	B	C	D	E
38. Help your adult piano students to explore their own abilities?	A	B	C	D	E
39. Engage your adult piano students in clarifying their own aspirations?	A	B	C	D	E
40. Ask your adult piano students how they would approach a learning task?	A	B	C	D	E
41. Feel irritation at your adult piano students' inattentiveness in the learning setting?	A	B	C	D	E
42. Integrate learning techniques with subject matter content for your adult piano students?	A	B	C	D	E
43. Develop supportive relationships with your adult piano students?	A	B	C	D	E
44. Experience unconditional positive regard for your adult piano students?	A	B	C	D	E
45. Respect the dignity and integrity of your adult piano students?	A	B	C	D	E

Appendix B

Instructor Exit Survey

Modified Instructional Perspectives Inventory
(©John A. Henschke)

Listed below are 45 statements reflecting beliefs, feelings, and behaviors beginning or seasoned teachers of piano students as adult learners may or may not possess at a given moment. Please indicate how frequently each statement typically applies to you as you work with adult piano students as learners. Circle the letter that best describes you on each item.

How frequently did you:	Almost Never	Not Often	Sometimes	Usually	Almost Always
1. Use a variety of teaching techniques?	A	B	C	D	E
2. Use buzz groups (your adult piano students placed in groups to discuss)?	A	B	C	D	E
3. Believe that your primary goal is to provide your adult piano students as much information as possible?	A	B	C	D	E
4. Feel fully prepared to teach your adult piano students?	A	B	C	D	E
5. Have difficulty understanding the point-of-view of your adult piano students?	A	B	C	D	E
6. Expect and accept learner frustration as they grapple with problems?	A	B	C	D	E
7. Purposefully communicate to your adult piano students that each is uniquely important?	A	B	C	D	E
8. Express confidence that your adult piano students will develop the skills they need?	A	B	C	D	E
9. Search for or create new teaching techniques to use with your adult piano students?	A	B	C	D	E

How frequently did you:	Almost Never	Not Often	Sometimes	Usually	Almost Always
10. Teach your adult piano students through simulations of real-life?	A	B	C	D	E
11. Teach your adult piano students exactly what and how you have planned?	A	B	C	D	E
12. Notice and acknowledge to your adult piano students positive changes in them?	A	B	C	D	E
13. Have difficulty getting your point across to your adult piano students?	A	B	C	D	E
14. Believe that your adult piano students vary in the way they acquire, process, and apply subject matter knowledge?	A	B	C	D	E
15. Really listen to what your adult piano students have to say?	A	B	C	D	E
16. Trust your adult piano students to know what their own goals, dreams, and realities are like:	A	B	C	D	E
17. Encourage your adult piano students to solicit assistance from other piano students?	A	B	C	D	E
18. Feel impatient with your adult piano students' progress?	A	B	C	D	E
19. Balance your efforts between your adult piano students' content acquisition and motivation?	A	B	C	D	E
20. Try to make your presentations clear enough to forestall all your adult piano students' questions?	A	B	C	D	E
21. Conduct group discussions with your adult piano students?	A	B	C	D	E

How frequently did you:	Almost Never	Not Often	Sometimes	Usually	Almost Always
22. Establish instructional objectives for your adult piano students?	A	B	C	D	E
23. Use a variety of instructional media with your adult piano students? (internet, distance, interactive video, videos, etc.)	A	B	C	D	E
24. Use Listening Teams (your adult piano students grouped together to listen for a specific purpose) during lectures?	A	B	C	D	E
25. Believe that your teaching skills with your adult piano students are as refined as they can be?	A	B	C	D	E
26. Express appreciation to your adult piano students who actively participate?	A	B	C	D	E
27. Experience frustration with your adult piano students' apathy?	A	B	C	D	E
28. Prize the adult piano students' ability to learn what is needed?	A	B	C	D	E
29. Feel learners need to be aware of and communicate their thoughts and feelings?	A	B	C	D	E
30. Enable your adult piano students to evaluate their own progress in learning?	A	B	C	D	E
31. Hear what your adult piano students indicate their learning needs are?	A	B	C	D	E
32. Have difficulty with the amount of time your adult piano students need to grasp various concepts?	A	B	C	D	E
33. Promote positive self-esteem in your adult piano students?	A	B	C	D	E

How frequently did you:	Almost Never	Not Often	Sometimes	Usually	Almost Always
34. Require your adult piano students to follow the precise learning experiences you provide them?	A	B	C	D	E
35. Conduct role plays with your adult piano students?	A	B	C	D	E
36. Get bored with the many questions your adult piano students ask?	A	B	C	D	E
37. Individualize the pace of learning for each of your adult piano students?	A	B	C	D	E
38. Help your adult piano students to explore their own abilities?	A	B	C	D	E
39. Engage your adult piano students in clarifying their own aspirations?	A	B	C	D	E
40. Ask your adult piano students how they would approach a learning task?	A	B	C	D	E
41. Feel irritation at your adult piano students' inattentiveness in the learning setting?	A	B	C	D	E
42. Integrate learning techniques with subject matter content for your adult piano students?	A	B	C	D	E
43. Develop supportive relationships with your adult piano students?	A	B	C	D	E
44. Experience unconditional positive regard for your adult piano students?	A	B	C	D	E
45. Respect the dignity and integrity of your adult piano students?	A	B	C	D	E

Appendix C

Student Entry Survey

Lifelong Learner Perspective Inventory

©John A. Henschke

As you begin your eight-week piano class, what are your expectations concerning your instructor? Please indicate how frequently you anticipate each statement will *typically apply to you* as you work with your instructor during the next eight weeks piano class.

- | | | | | | |
|--|-----------------|--------------|-----------|---------|------------------|
| 1. How frequently do you expect your piano instructor to communicate to you, that you are uniquely important? | Almost
Never | Not
Often | Sometimes | Usually | Almost
Always |
| 2. How frequently do you expect your piano instructor to express confidence that you will develop the skills you need? | Almost
Never | Not
Often | Sometimes | Usually | Almost
Always |
| 3. How frequently do you expect your piano instructor to demonstrate that he/she knows what your goals, dreams, and realities are like? | Almost
Never | Not
Often | Sometimes | Usually | Almost
Always |
| 4. How frequently do you expect your piano instructor to demonstrate that he/she prizes your ability to learn what is needed? | Almost
Never | Not
Often | Sometimes | Usually | Almost
Always |
| 5. How frequently do you expect your piano instructor to communicate to you that he/she feels that you need to be aware of and communicate your thoughts and feelings? | Almost
Never | Not
Often | Sometimes | Usually | Almost
Always |
| 6. How frequently do you expect your piano instructor to enable you to evaluate your own progress in learning? | Almost
Never | Not
Often | Sometimes | Usually | Almost
Always |
| 7. How frequently do you expect your piano instructor to indicate he/she | Almost
Never | Not
Often | Sometimes | Usually | Almost
Always |

“hears” what you indicate your learning needs are?

- | | | | | | |
|--|-----------------|--------------|-----------|---------|------------------|
| 8. How frequently do you expect your piano instructor to engage you in clarifying your own aspirations? | Almost
Never | Not
Often | Sometimes | Usually | Almost
Always |
| 9. How frequently do you expect your piano instructor to develop a supportive relationship with you? | Almost
Never | Not
Often | Sometimes | Usually | Almost
Always |
| 10. How frequently do you expect your piano instructor to express unconditional positive regard for you? | Almost
Never | Not
Often | Sometimes | Usually | Almost
Always |
| 11. How frequently do you expect your piano instructor to demonstrate that he/she respects your dignity and integrity? | Almost
Never | Not
Often | Sometimes | Usually | Almost
Always |

In this next question, please think about your interactions with your piano instructor.

- | | | | | | |
|--|-----------------|--------------|-----------|---------|------------------|
| 12. Do you expect your piano instructor to trust you as a learner? | Almost
Never | Not
Often | Sometimes | Usually | Almost
Always |
|--|-----------------|--------------|-----------|---------|------------------|

13. If you believe your piano instructor will trust you as a learner, please write a brief description of what behavior(s) would support that assumption.

Appendix D

Student Exit Survey

Lifelong Learner Perspectives Inventory

©John A. Henschke

Please indicate how frequently each statement *typically applies to you* as you worked with your instructor during the past eight-week session. Circle the response that applies best to you based on your class with your piano instructor.

- | | | | | | |
|---|-----------------|--------------|-----------|---------|------------------|
| 1. How frequently did your piano instructor communicate to you, that you are uniquely important? | Almost
Never | Not
Often | Sometimes | Usually | Almost
Always |
| 2. How frequently did your piano instructor express confidence that you will develop the skills you need? | Almost
Never | Not
Often | Sometimes | Usually | Almost
Always |
| 3. How frequently did your piano instructor demonstrate that he/she knows what your goals, dreams, and realities are like? | Almost
Never | Not
Often | Sometimes | Usually | Almost
Always |
| 4. How frequently did your piano instructor demonstrate that he/she prizes your ability to learn what is needed? | Almost
Never | Not
Often | Sometimes | Usually | Almost
Always |
| 5. How frequently did your piano instructor communicate to you that he/she feels that you need to be aware of and communicate your thoughts and feelings? | Almost
Never | Not
Often | Sometimes | Usually | Almost
Always |
| 6. How frequently does your piano instructor enable you to evaluate your own progress in learning? | Almost
Never | Not
Often | Sometimes | Usually | Almost
Always |
| 7. How frequently does your piano instructor indicate he/she “hears” what you indicate your learning needs are? our learning needs are? | Almost
Never | Not
Often | Sometimes | Usually | Almost
Always |

Appendix E

Gagné's Eight Types of Learning

- Type 1: *Signal Learning.* The learner learns to make a general, diffuse response to a signal. This is the classical conditioned response of Pavlov.
- Type 2: *Stimulus-Response Learning.* The learner acquires a precise response to a discriminated stimulus. What is learned is a connection (Thorndike) or a discriminated operant (Skinner), sometimes called an instrumental response (Kimble).
- Type 3: *Chaining.* What is acquired is a chain of two or more stimulus-response connections. The conditions for such learning have been described by Skinner and others.
- Type 4: *Verbal Associatio.* Verbal association is the learning of chains that are verbal. Basically, the conditions resemble those for other (motor) chains. However, the presence of language in the human being makes this a special type because internal links may be selected from the individual's previously learned repertoire of language.
- Type 5: *Multiple Discriminations.* The individual learns to make n different identifying responses to as many different stimuli, which may resemble each other in physical appearance to a greater or lesser degree.
- Type 6: *Concept Learning.* The learner acquires a capability of making a common response to a class of stimuli that may differ from each other widely in physical appearance. He is able to make a response that identifies an entire class of objects or events.
- Type 7: *Principle Learning.* In simplest terms, a principle is a chain of two or more concepts. It functions to control behavior in the manner suggested by a verbalized rule of the form "If A, then B," which, of course, may also be learned as type 4.
- Type 8: *Problem Solving.* Problem solving is a kind of learning that requires the internal events usually called thinking. Two or more previously acquired principles are somehow combined to produce a new capability that can be shown to depend on a "higher-order"

Knowles, M. S. (1973/1990). Propounders and Interpreters of Learning Theory. In Malcolm S. Knowles' *The Adult Learner: A Neglected Species* (4th ed.). Houston, TX: Gulf Publishing Company, p. 73)

Appendix F

Propounders and Interpreters of Learning Theory

Propounders	Interpreters
Ebbinghaus (1885)	
Thorndike (1898)	
Angell (1896)	
Dewey (1896)	
Pavlov (1902)	
Woodworth (1906)	
Watson (1907)	
Judd (1908)	
Freud (1911)	
Kohler (1917)	
Tolman (1917)	
Wertheimer (1923)	
Koffka (1924)	Kilpatrick (1925)
Pressey (1926)	
Guthrie (1930)	Rugg (1928)
Skinner (1931)	Hilgard (1931)
Hall (1932)	
McGeoch (1932)	
Lewin (1933)	
Piaget (1935)	
Miller (1935)	
Spence (1936)	
Mowrer (1938)	
Katona (1940)	Bode (1940)
Maslow (1941)	Melton (1941)
Festinger (1942)	Cronbach (1943)
Rogers (1942)	Brunner (1943)
Estes (1944)	Lorge (1944)
Krech (1948)	
McClelland (1948)	
Sheffield (1949)	
Underwood (1949)	
Dollard (1950)	
Tyler (1950)	Schaie (1953)
	Garry (1953)
	Koch (1954)
	McKeachie (1954)
	Birren (1954)
Bloom (1956)	Getzels (1956)
Bruner (1956)	Bugelski (1956)

Erikson (1959)
Crowder (1959)

Kuhlen (1947)
Kidd (1959)

Appendix F
Continued

Propounders	Interpreters
Lumsdaine (1959)	Botwinick (1960)
Combs and Snygg (1959)	Miller (1960)
Ausubel (1960)	Glaser (1962)
Glaser (1962)	Flavell (1963)
Gagné (1963)	
	Hill (1963)
	Gage (1963)
	McDonald (1964)
Jourard (1964)	Goldstein (1965)
Suchman (1964)	Reese and Overton (1970)
Crutchfield (1969)	Goble (1971)
Frier (1970)	
Knowles (1970)	
Tough (1971)	
Houle (1972)	
Dave (1973)	
Loevinger (1976)	
Cross (1976)	
Botwinick (1977)	Howe (1977)
Gross (1977)	Knox (1977)
Srinivasan (1977)	
Cropley (1980)	Chickering (1981)
Mezirow (1981)	Darkenwald (1982)
Smith (1982)	Merriam (1982)
Wlodkowski (1985)	Brookfield (1986)
Daloz (1986)	

Knowles, M. S. (1973/1990). Propounders and Interpreters of Learning Theory. In Malcolm S. Knowles' *The Adult Learner: A Neglected Species* (4th ed.). Houston, TX: Gulf Publishing Company.

Appendix G

A Comparison of the Assumptions and Designs of Pedagogy and Andragogy

	Assumptions	
	Pedagogy	Andragogy
Self-concept	Dependency	Increasing self-directedness
Experience	Of little worth	Learners are a rich resource for learning
Readiness	Biological development social pressure	Developmental tasks of social roles
Time perspective	Postponed application	Immediacy of application
Orientation to learning	Subject centered	Problem centered
	Design Elements	
	Pedagogy	Andragogy
Climate	Authority-oriented Formal Competitive	Mutually Respectful Collaborative Informal
Planning	By teacher	Mechanism for mutual planning
Diagnosis of needs	By teacher	Mutual self-diagnosis
Formulation of Objectives	By teacher	Mutual self-diagnosis
Design	Logic of the subject matter Content units	Sequenced in terms of readiness Problem units
Evaluation	By teacher	Mutual re-diagnosis of needs Mutual measurement of program

Knowles, M. S. (1973/1990). Propounders and Interpreters of Learning Theory. In Malcolm S. Knowles' *The Adult Learner: A Neglected Species* (4th ed.). Houston, TX: Gulf Publishing Company.

Appendix H

LEARNING CONTRACT

Learner' Name: _____

Learning Experience: At the conclusion of this course, participants with the guidance of the instructor as a lifelong learner, will have developed and/or increased the following cluster of competencies.

Course Name: _____

Learning Objectives	Learning Resources & Strategies	Target Date for Completion	Evidence of Accomplishment of Objectives	Criteria and Means for Validation
What will I learn?	How will I learn it?	When will I learn it?	What evidence is there that I have learned it?	How will I know I learned it?
<i>To develop KNOWLEDGE of (Generalizations about experience; internalization of information)</i>				
<i>To develop UNDERSTANDING (Application of information and generalizations)</i>				
<i>To develop SKILLS in (Incorporation of new ways of performing through practice)</i>				
<i>To develop ATTITUDES toward (Adoption of new feelings through experiencing greater success with them than old feelings)</i>				
<i>To develop VALUES of</i>				

(The adoption and priority arrangements of beliefs)				
<i>To develop INTEREST in</i> (Satisfying exposure to new activities/experiences)				

Knowles, M.S. (1980). The modern practice of adult education. New York: Cambridge Book Co.

Appendix I

Coffman's 15 Factors Contributing to Quality of Life

Physical and material well-being

1. Material comforts – desirable home, food, conveniences, security
2. Health and personal comforts – physically fit and vigorous

Relations with other people:

3. Relationships with relatives
4. Having and rearing children
5. Close relationships with spouse or member of opposite sex
6. Close friends – sharing views, interests, activities

Social, community, and civic activities:

7. Helping and encouraging others
8. Participating in governmental and local affairs

Personal development and fulfilment:

9. Learning, attending school, improving understanding
10. Understanding yourself and knowing your assets and limitations
11. Work that is interesting, rewarding worthwhile
12. Expressing yourself in a creative manner

Recreation:

13. Socializing with others
14. Reading, listening to music, or watching sports, other entertainment
15. Participation in active recreation

(Flanagan, 1978, p. 141)

Appendix J

Music Needs Assessment

1. Where are the people from?
2. What cultural heritages and backgrounds are represented?
3. What are the music preferences in your community?
4. How is the current music programming working out?
5. Do your community members need more interaction? more exercise? more social opportunities more room-to-room visits?
6. Are there people in your community who feel isolated?
7. Does anyone in your community suffer from depression or anxiety?
8. Are there any people in your community who experience medical problems or pain?
9. What is the family life like for your community members?
10. What would ideal music programming look like for your community?

Use answers:

- 1-3 to find appropriate, client-preferred music,
- 4-5 to assess the needs of your current program
- 6-9 to dig deeply into the needs of your clients and find out when, where and how to fit in music to help the most people, and
- 10 to wrap up the assessment with a vision for your ideal music program.

Further considerations:

- What are the best times to provide music programming?
- Are there certain times when most clients are up, alert and ready for some active engagement?
- How often does the schedule allow for music experiences?
- How much can you afford to spend on music programming?

(Fulton, 2011, p.15)

Appendix K

LINDENWOOD

INFORMED CONSENT FOR PARTICIPATION IN RESEARCH ACTIVITIES

A Qualitative Investigation of the Andragogical Teaching Methods Used in Adult Group Piano Instruction

Principle Investigator: Deborah T. Curran Telephone: 314-799-4365
Email: dtc398@lionmail.lindenwood.edu

Lacefield Music Manager: Contact info:

1. You are invited to participate in a research study conducted by Deborah T. Curran under the guidance of Dr. Frank Giuseffi. The purpose of this research is to use observations, interviews, surveys, journals, and a focus group to explore adult piano students at Lacefield Music and develop a better understanding of music instruction and possibly enlighten music educators and the broader adult-learning community.
2. a) Your participation will involve the Principle Investigator conducting an initial interview regarding your position as manager at Lacefield Music, St. Charles, Missouri and your role in that capacity, to be videographed.

b) The amount of time involved in your participation in addition to observing your regularly scheduled classes will include a 45 minute interview.

Approximately 6-15 students will be involved in this research.

3. There are no anticipated risks associated with this research.
4. There are no direct benefits for you participating in this study. However, your participation will contribute to the knowledge about adult piano students and may help society to develop a better understanding of music instruction possibly to enlighten both music educators and the broader adult-learning community.
5. Your participation is voluntary, and you may choose not to participate in this research study or to withdraw your consent at any time. You may choose not to answer any questions that you do not want to answer. You will NOT be penalized in any way should you choose not to participate or to withdraw.

6. We will do everything we can to protect your privacy. As part of this effort, your identity will not be revealed in any publication or presentation that may result from this study and the information collected will remain in the possession of the investigator in a safe location.
7. If you have any questions or concerns regarding this study, or if any problems arise, you may call the Investigator, Deborah T. Curran, at 314-799-4365 or the Supervising Faculty, Dr. Frank Giuseffi at 1-573-253-1611. You may also ask questions of or state concerns regarding your participation to the Lindenwood Institutional Review Board (IRB) through contacting Dr. Marilyn Abbott, Interim Provost at mabbott@lindenwood.edu or at 636-949-4912.

I have read this consent form and have been given the opportunity to ask questions. I will also be given a copy of this consent form for my records. I consent to my participation in the research described above.

Participant's Signature
Date

Participant's Printed Name

Principal Investigator's Signature
Date

Principal Investigator's Printed
Name

Appendix L

LINDENWOOD

INFORMED CONSENT FOR PARTICIPATION IN RESEARCH ACTIVITIES

A Qualitative Investigation of the Andragogical Teaching Methods Used in Adult Group Piano Instruction

Principle Investigator: Deborah T. Curran Telephone: 314-799-4365
Email: dtc398@lionmail.lindenwood.edu

Lacefield Music Manager:

Contact info:

1. You are invited to participate in a research study conducted by Deborah T. Curran under the guidance of Dr. Frank Giuseffi. The purpose of this research is to use observations, interviews, surveys, journals, and a focus group to explore adult piano students at Lacefield Music and develop a better understanding of music instruction and possibly enlighten music educators and the broader adult-learning community.
2. a) Your participation will involve the Principle Investigator conducting an initial interview regarding your position as manager at Lacefield Music, St. Charles, Missouri and your role in that capacity, to be videographed.

b) The amount of time involved in your participation in addition to observing your regularly scheduled classes will include a 45 minute interview.

Approximately 6-15 students will be involved in this research.

3. There are no anticipated risks associated with this research.
4. There are no direct benefits for you participating in this study. However, your participation will contribute to the knowledge about adult piano students and may help society to develop a better understanding of music instruction possibly to enlighten both music educators and the broader adult-learning community.
5. Your participation is voluntary, and you may choose not to participate in this research study or to withdraw your consent at any time. You may choose not to answer any questions that you do not want to answer. You will NOT be penalized in any way should you choose not to participate or to withdraw.

6. We will do everything we can to protect your privacy. As part of this effort, your identity will not be revealed in any publication or presentation that may result from this study and the information collected will remain in the possession of the investigator in a safe location.

7. If you have any questions or concerns regarding this study, or if any problems arise, you may call the Investigator, Deborah T. Curran, at 314-799-4365 or the Supervising Faculty, Dr. Frank Giuseffi at 1-573-253-1611. You may also ask questions of or state concerns regarding your participation to the Lindenwood Institutional Review Board (IRB) through contacting Dr. Marilyn Abbott, Interim Provost at mabbott@lindenwood.edu or at 636-949-4912.

I have read this consent form and have been given the opportunity to ask questions. I will also be given a copy of this consent form for my records. I consent to my participation in the research described above.

Participant's Signature
Date

Participant's Printed Name

Principal Investigator's Signature
Date

Principal Investigator's Printed
Name

Appendix M

LINDENWOOD

INFORMED CONSENT FOR PARTICIPATION IN RESEARCH ACTIVITIES

A Qualitative Investigation of the Andragogical Teaching Methods Used in Adult Group Piano Instruction

Principle Investigator: Deborah T. Curran Telephone: 314-799-4365
Email: dtc398@lionmail.lindenwood.edu

Instructor:

Contact info:

1. You are invited to participate in a research study conducted by Deborah T. Curran under the guidance of Dr. Frank Giuseffi. The purpose of this research is to use observations, interviews, surveys, journals, and a focus group to explore adult piano students at Lacefield Music and develop a better understanding of music instruction and possibly enlighten music educators and the broader adult-learning community.
2. a) Your participation will involve the Principle Investigator conducting an initial interview regarding your position as instructor at Lacefield Music, St. Charles, Missouri and your role in that capacity, to be videographed. Your participation will also involve the Principle Investigator observing your piano classes during the spring and/or summer of 2017 and videographing elements of these classes. Your participation will also include a pre-session and exit survey. In addition, the researcher will provide the materials for a journal for your notes and reflection about your experiences in the piano class.

b) The amount of time involved in your participation in addition to observing your regularly scheduled classes will include a 45 minute interview prior to the first piano class, approximately 20-30 minutes for the pre-session survey, approximately 20-30 minutes to complete a final exit survey, and any time you wish to utilize to jot down any thoughts you may have in your journal after each class.

Approximately 6-15 students will be involved in this research.

3. There are no anticipated risks associated with this research.
4. There are no direct benefits for you participating in this study. However, your participation will contribute to the knowledge about adult piano students and may

help society to develop a better understanding of music instruction possibly to enlighten both music educators and the broader adult-learning community.

5. Your participation is voluntary, and you may choose not to participate in this research study or to withdraw your consent at any time. You may choose not to answer any questions that you do not want to answer. You will NOT be penalized in any way should you choose not to participate or to withdraw.
6. We will do everything we can to protect your privacy. As part of this effort, your identity will not be revealed in any publication or presentation that may result from this study and the information collected will remain in the possession of the investigator in a safe location.
7. If you have any questions or concerns regarding this study, or if any problems arise, you may call the Investigator, Deborah T. Curran, at 314-799-4365 or the Supervising Faculty, Dr. Frank Giuseffi at 1-573-253-1611. You may also ask questions of or state concerns regarding your participation to the Lindenwood Institutional Review Board (IRB) through contacting Dr. Marilyn Abbott, Interim Provost at mabbott@lindenwood.edu or at 636-949-4912.

I have read this consent form and have been given the opportunity to ask questions. I will also be given a copy of this consent form for my records. I consent to my participation in the research described above.

Participant's Signature
Date

Participant's Printed Name

Principal Investigator's Signature
Date

Principal Investigator's Printed
Name

Appendix N

Interview Questions for Lacefield Music Instructor

1. Would you please state your name and date of birth?
2. How long have you been an instructor at Lacefield Music?
3. What is your educational background?
4. What is your background in music education and performance?
5. What are your duties and responsibilities at Lacefield Music?
6. Please describe how you perceive your role at Lacefield Music.
7. What are your goals at Lacefield Music?
8. Who has been responsible for creating and facilitating the adult piano program at Lacefield Music, and generating the curriculum?
9. When is the curriculum revised and how is that decision made and adaptations made?
10. Who or what has influenced you in the way you approach your position at Lacefield Music?
11. What do you see as the benefits for your adult piano students when they participate in the group piano classes and learn to play piano?

Appendix O

Interview Questions for Lacefield Music Piano Students

1. Would you please state your name and date of birth?
2. Are you currently working part time, full time, or presently retired?
3. What is your educational background?
4. What is your background in music education and performance?
5. Have you ever played piano or taken piano lessons before this class?
6. What motivated you to enroll in the group piano lessons at Lacefield Music?
7. Was there any reason you decided to take the class at this time in your life?
8. Was there a special reason why you opted for group lessons piano lessons rather than private or one on one lessons?
9. What do you hope to accomplish during this eight-week class session?

Appendix P

Focus Group Questions for Adult Piano Students

1. Why, at this point in your life, did you decide to take the group piano classes offered at Lacefield Music?
2. What did you find to be the most enjoyable about learning to play the piano classes?
3. What did you find to be the most challenging about learning to play the piano or the classes?
4. Did you feel that you benefited in any way from your piano classes?
5. Did you have any goals set when you began taking your piano class?
6. Did you achieve the goal(s) you set at the beginning of the eight week course?
Would you please explain?

Appendix Q

LINDENWOOD

INFORMED CONSENT FOR PARTICIPATION IN RESEARCH ACTIVITIES

A Qualitative Investigation of the Andragogical Teaching Methods Used in Adult Group Piano Instruction

Principle Investigator: Deborah T. Curran Telephone: 314-799-4365
Email: dtc398@lionmail.lindenwood.edu

Participant:

Contact info:

1. You are invited to participate in a research study conducted by Deborah T. Curran under the guidance of Dr. Frank Giuseffi. The purpose of this research is to use observations, interviews, surveys, journals, and a focus group to explore adult piano students at Lacefield Music and develop a better understanding of music instruction and possibly enlighten music educators and the broader adult-learning community.
2. a) Your participation will involve the Principle Investigator observing your piano classes during the spring and/or summer of 2017 and videographing elements of these classes. Your participation will also include a one hour focus group with members of the piano classes and a pre-session and exit survey. In addition, the researcher will provide the materials for a journal for your notes and reflection about your experiences in the piano class.

b) The amount of time involved in your participation in addition to observing your regularly scheduled classes will include a one hour focus group with members of the piano/organ classes for seniors, approximately 20-30 minutes for the pre-session survey, approximately 20-30 minutes to complete a final exit survey, and time you wish to utilize to jot down any thoughts you may have in your journal after each class.

Approximately 6-15 students be involved in this research.

3. There are no anticipated risks associated with this research.
4. There are no direct benefits for you participating in this study. However, your participation will contribute to the knowledge about adult piano students and may

help society to develop a better understanding of music instruction possibly to enlighten both music educators and the broader adult-learning community.

5. Your participation is voluntary, and you may choose not to participate in this research study or to withdraw your consent at any time. You may choose not to answer any questions that you do not want to answer. You will NOT be penalized in any way should you choose not to participate or to withdraw.
6. We will do everything we can to protect your privacy. As part of this effort, your identity will not be revealed in any publication or presentation that may result from this study and the information collected will remain in the possession of the investigator in a safe location.
7. If you have any questions or concerns regarding this study, or if any problems arise, you may call the Investigator, Deborah T. Curran, at 314-799-4365 or the Supervising Faculty, Dr. Frank Giuseffi at 1-573-253-1611. You may also ask questions of or state concerns regarding your participation to the Lindenwood Institutional Review Board (IRB) through contacting Dr. Marilyn Abbott, Interim Provost at mabbott@lindenwood.edu or at 636-949-4912.

I have read this consent form and have been given the opportunity to ask questions. I will also be given a copy of this consent form for my records. I consent to my participation in the research described above.

Participant's Signature
Date

Participant's Printed Name

Principal Investigator's Signature
Date

Principal Investigator's Printed
Name

Appendix R

Instructor's Perspective Inventory Factors

(1)	(2)	(3)	(4)	(5)	(6)	(7)
4 _____	7 _____	1 _____	6 _____	5 _____	2 _____	3 _____
12 _____	8 _____	9 _____	14 _____	13 _____	10 _____	11 _____
19 _____	16 _____	22 _____	15 _____	18 _____	21 _____	20 _____
26 _____	28 _____	23 _____	17 _____	27 _____	24 _____	25 _____
33 _____	29 _____	42 _____	37 _____	32 _____	35 _____	34 _____
	30 _____		38 _____	36 _____		
	31 _____		40 _____	41 _____		
	39 _____					
	43 _____					
	44 _____					
	45 _____					
TOTAL	TOTAL	TOTAL	TOTAL	TOTAL	TOTAL	TOTAL

Scoring process:

A = 1 B = 2 C = 3 D = 4 E = 5

Reversed scored items are 3, 5, 11, 13, 18, 20, 25, 27, 32, 34, 36, and 41. These reversed items are scored as follows:

A = 5 B = 4 C = 3 D = 2 E = 1

FACTORS	TOTAL	POSSIBLE MINIMUM	POSSIBLE MAXIMUM
1. Teacher empathy with his/her adult piano students		5	25
2. Teacher trust of his/her adult piano students		11	55
3. Planning and delivery of instruction for his/her adult piano students		5	25
4. Accommodating adult piano students' uniqueness		7	35
5. Teacher insensitivity toward his/her adult piano students.		7	35
6. Experience based learning techniques with his/her adult piano students (Learner-centered learning process)		5	25
7. Teacher-centered learning process with his/her adult piano students		5	25
GRAND TOTAL			

Items constituting the seven factors of the Modified Instructional Perspectives Inventory

Seven factors under MIPI	MIPI Items
1. Teacher <i>empathy</i> with adult piano students	4, 12, 19, 26, 33
2. Facilitator <i>trust of</i> adult piano students	7, 8, 16, 28, 29, 30, 31, 39, 43, 44, 45
3. <i>Planning and delivery</i> of instruction for adult piano students	1, 9, 22, 23, 42
4. <i>Accommodating</i> adult piano students' uniqueness	6, 14, 15, 17, 37, 38, 40
5. Teacher <i>insensitivity</i> toward adult piano students	5, 13, 18, 27, 32, 36, 41
6. <i>Learner-centered</i> learning process with adult piano students (<i>Experienced-based</i> learning techniques)	2, 10, 31, 24, 35
7. <i>Teacher-centered</i> learning process with adult piano students	3, 11, 20, 25, 34

FACTORS WITH ITEMS

<i>Factor #1 Teacher Empathy with Learners - Your Teacher</i>	
4.	Feels fully prepared to teach
12.	Notices and acknowledges learners positive changes in them
19.	Balances his/her efforts between learner content acquisition and motivation
26.	Expresses appreciation to learners who actively participate
33.	Promotes positive self-esteem in learners
<i>Factor #2 Teacher Trust of Learners - Your Teacher</i>	
7.	Purposefully communicates to learners that each is uniquely important
8.	Expresses confidence that learners will develop the skills they need
16.	Trusts learners to know what their own goals, dreams, and realities are
28.	Prizes the learner's ability to learn what is needed
29.	Feels learners need to be aware of and communicate their thoughts and feelings
30.	Enables learners to evaluate their own progress in learning
31.	Hear what learners indicate their learning needs are
39.	Engages learners in clarifying their own aspirations
43.	Develops supportive relationships with her/his learners
44.	Experiences unconditional positive regard for his/her learners
45.	Respects the dignity and integrity of the learners?
<i>Factor #3 Planning and Delivery of Instruction - Your Teacher</i>	
1.	Uses a variety of teaching techniques
9.	Searches for or creates new teaching techniques
22.	Establishes instructional objectives

23.	Uses a variety of instructional media? (internet, distance learning, interactive video, videos, etc.)
42.	Integrates teaching techniques with subject matter content
<i>Factor #4 Accommodating Learner Uniqueness - Your Teacher</i>	
6.	Expects and accepts learner frustration as they grapple with problems
14.	Believes that learners vary in the way they acquire, process, and apply subject matter knowledge
15.	Really listens to what learners have to say
17.	Encourages learners to solicit assistance from other learners
37.	Individualizes the pace of learning for each learner
38.	Helps learners explore their own abilities
40.	Asks the learners how they would approach a learning task
<i>Factor #5 Teacher Insensitivity toward Learners - Your teacher</i>	
5.	Has difficulty understanding learner's point of view
13.	Has difficulty getting her/his point across to learners
18.	Feels impatient with learner's progress
27.	Experiences frustration with learner apathy
32.	Have difficulty with the amount of time learners need to grasp various concepts
36.	Gets bored with the many questions learners ask
41.	Feels irritation at learner inattentiveness in the learning setting
<i>Factor #6 Learner-centered [Experienced-based] Learning Process - Your Teacher</i>	
2.	Uses buzz groups (learners placed in groups to discuss) information from lectures
10.	Teaches through simulations of real-life
21.	Conducts group discussions
24.	Uses listening teams (learners grouped together to listen for a specific purpose) during lectures
35.	Conducts role plays
<i>Factor #7 Teacher-centered Learning Process - Your teacher</i>	
3.	Believes that her/his primary goal is to provide learners as much information as possible
11.	Teaches exactly what and how she/he planned
20.	Tries to make her/his presentations clear enough to forestall all learner questions
25.	Believes that her/his teaching skills as refined as they can be
34.	Requires learners to follow the precise learning experiences she/he provides them.

Vitae

I have been an elementary music teacher for the past 21 years teaching kindergarten through fifth grade for the Fort Zumwalt School District. I received both my Bachelor of Music Education and Master of Music Education degrees from the University of Missouri at St. Louis. At the university, I was extremely active in music organizations holding numerous offices and submitted budgets for same, receiving the Atlas Award for leadership in 1996. As a music educator, I have been an integral part of rewriting our district's elementary curriculum each year we have revised our curriculum based upon the national standards. After earning my Master of Music Education degree, I continued taking a series of general education classes at Lindenwood University and became interested in the andragogy program. As such, I enrolled in the andragogy doctoral program at Lindenwood University initially under the leadership of Dr. John Henschke and Dr. Susan Isenberg.

Prior to the field of education, I was a paralegal working in both the City and County of St. Louis working primarily within domestic, estate planning, trial preparation, bankruptcy, corporate, and real estate law. For some years after working in the field of education, I continued working part time in the law field.