SELF-REPORTED ATTITUDES AND PRACTICES OF MUSIC
INSTRUCTORS IN KUWAIT REGARDING
ADULT MUSIC LEARNERS

by

ABDULAZIZ Z. ALYOSER

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CASE WESTERN RESERVE UNIVERSITY

SCHOOL OF GRADUATE STUDIES

We hereby approve the dissertation of

Abdulaziz Z. Alyoser

Candidate for the Doctor of Philosophy in Music Education
Degree

Committee Chair
Dr. Nathan B. Kruse

_____

Committee Member
Dr. Kathleen A. Horvath

_____

Committee Member
Dr. Matthew L. Garrett

_____

Committee Member
Dr. Denise K. Davis

_____

Date of Defense

May 16, 2016

*We also certify that written approval has been obtained

for any proprietary material contained therein.

Dedication

This work is dedicated to my parents, brothers, sister, and other family members; they more than anyone are responsible for it; without their love, encouragement, and patience, not only would I have been unable to complete my studies, I would have been unable even to begin them.

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Self-Reported Attitudes and Practices of Music
Instructors in Kuwait Regarding
Adult Music Learners

Abstract

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ABDULAZIZ Z. ALYOSER

The purpose of this qualitative descriptive research was to determine the self-reported attitudes and practices of music instructors in Kuwait regarding adult music learners. Of central importance to this investigation was how instructors approach adult music education in terms of preparation, goal-making, materials, and evaluation. Participants included 14 university faculty members from one music department in a high-population urban setting in the state of Kuwait. The research questions that guided the study included: (a) How do music instructors in Kuwait prepare for becoming teachers of adult music learners? (b) What are instructors' goals in teaching adult music learners in Kuwait? (c) What are instructors' chosen materials for adult music students in Kuwait? and (d) How do instructors in Kuwait approach evaluating their students as well as themselves? Data were gathered through a self-reported open-ended questionnaire that was developed by the researcher. Findings indicated that participants supported formal education opportunities for teachers, such as seminars and workshops. Teachers claimed that they wanted to see their students develop an appreciation for music, remain

motivated, and become professional musicians. The participants used numerous resource

materials for instruction, including materials designed specifically for adult music

learners as well as teacher-modified materials. The educators also employed a variety of

formal and informal evaluations such as tests and live feedback. Implications include

implementing lifelong music making teaching practices in Kuwaiti music education,

enhancing teaching practices and evaluation methods, improving the student-teacher

relationship, and understanding adult music learners' characteristics and their previous

experience.

Chapter 1

Introduction

Long ago, Plato argued that education in music is most sovereign, because more than anything else rhythm and harmony find their way to the inmost soul and take strongest hold upon it, bringing with them and imparting grace, if one is rightly trained.

(as cited in Hamilton & Cairns, 1961, p. 646)

The availability and accessibility of music education for people of all ages is an ongoing consideration in music education. Some of the prime tenets of music education involve offering individuals opportunities to learn music as well as providing an educational infrastructure to support those who wish to learn, regardless of age or education level. While the concept of music education in the United States historically has focused on educating children, more recently, due to an increase in the adult population, the profession has broadened its focus to include more educational opportunities for adults in general (Jutras, 2003, 2006) as well as opportunities in music education specifically (Jutras, 2003, 2006; Prickett, 2003). Such a broadening of the concept of music education is also true in the State of Kuwait, where adults aged 15 to 64 years old comprise 72.3% of the population (World Trade Press, 2015a). One important difference between the way that U.S. and Kuwait approach music education has to do with historical perspective. The historical focus in America on educating children in music stands in contrast to music education in Kuwait, where it is common for individuals to begin studying music as an adult. The aging Kuwaiti population might prompt music educators in the country to consider the ways that adults learn music differently from children as well more closely consider the goals of adult music education. Music educators may find that investing in music education opportunities for adults now could have lasting benefits for Kuwaiti citizens and culture. According to

Solbu (1987), "Every individual should have the opportunity to be involved in musical activities reflective of the pluralistic nature of society" (p. 23). Thus, all individuals, regardless of age, should be encouraged to create music and become involved in musical activities. Music teachers play a crucial role in providing opportunities for a wide range of individuals to study music. This requires an understanding of the unique characteristics of adult music learners and modification of teaching practices.

It is important for instructors to reach an understanding of adults' social and emotional needs, learning styles, levels of development, and physical and cognitive strengths and limitations as essential aspects of education (Achilles, 1992). According to Achilles (1992), educators should further understand adult development with regard to music education. Adults tend to be motivated by needs that they can self-identify and, as such, require teaching processes that actively address those needs; otherwise, adults may lose interest or become frustrated with the music learning process. For example, Darrough (1992) found that adult students were motivated not only by physical, social, or therapeutic reasons, but also for purely musical reasons. To take this concept further, music educators should recognize that adults may have a strong desire to make music a part of their lifelong activities and that they themselves should cooperatively experience both music and lifelong learning with their students. In other words, educators of adult learners can make the learning and teaching process richer by participating with their students as opposed to simply being one-way transmitters of information.

Teaching practices may be one of the interfaces between instructors of adult learners and adult music students that can be examined in order to better understand the music education process. Teachers may find that teaching activities further enrich their

own learning as well as the needs and desires of their adult students (Boswell, 1992).

The complex relationship between the process of teaching adults, the characteristics and needs of adult students, and the characteristics and needs of those who teach adults is such that traditional education or music education models may not suffice in meeting the needs of both adult students and their teachers. However, strategies for learning and teaching exist that can meet the needs of both student and teacher in adult music-learning contexts.

Music educators might find that adults express latent or overt interests in learning music and may hold unique requirements and motivations for pursuing music. As a result, music teachers can adapt or modify teaching practices in order to accommodate the needs and learning styles of adult learners. Many teacher education programs in Western countries and Kuwait provide university-level and private music teachers with scant resources or limited preparation for teaching adult students, which leaves teachers to rely on intuition and possibly ineffective techniques for teaching mature learners. Traditional education in Western countries, including music education, has focused largely on learning as a preparation for adulthood, rather than as an integral part of adulthood (Myers, 1992). This educational focus on learning as preparation for adulthood may leave some adults without strategies for learning music, despite having an interest in doing so; adults and their instructors might feel equally in the dark about how to start, how to proceed, and how to achieve a measure of success that meets the needs and abilities of learners.

Educators should carefully consider adult music learners in order to understand how to better implement adult music education opportunities. Furthermore, music

education is contextual and can vary between countries and cultures. Because adult

music education in Kuwait can be different in many aspects from that of Western

countries, considering the roots of such divergent characteristics may be helpful in

situating the context of the current study. Adult music education has yet to be examined

in Kuwait to the extent that it has in other places in the world. Thus, it becomes

imperative to explore those differences more fully, it is important to consider the

geographic, demographic, political, and cultural characteristics that make Kuwait unique.

The following section provides a composite picture of the State of Kuwait, education in

Kuwait, and music opportunities in Kuwait.

The State of Kuwait

The State of Kuwait is positioned on the borders of Iraq to the north and

northwest and Saudi Arabia to the south (Government of Kuwait, 2015a) (see Appendix

A). Kuwait sits at the northwestern outlet of the Arabic Peninsula, giving it an important

commercial vitality (Government of Kuwait, 2015a). The name of Kuwait is derived

from *Kut*, which means *fort* or *castle* (Abu-Hakimi, 1983). Kuwait's unique position at

the outlet of the northwestern part of the Arabian Gulf gives the country a position of

unique economic importance. The outlet of the Arabian Peninsula makes the country a

natural location for a number of harbors specializing in commercial goods and oil.

Kuwait spans an area of 17,818 square kilometers (6,879 square miles) and contains a

population of 3,268,431 people, consisting of 1,128,281 citizens and 2,140,050 non-

citizens (Government of Kuwait, 2015b). The primary language of Kuwait is Arabic, and

English is a commonly-spoken second language (World Trade Press, 2015b).

The State of Kuwait is defined in the modern world by a number of characteristics that set it apart from other Middle Eastern countries. Kuwait City has developed into one of the most modern cities in the Middle East as a result of economic gains from oil from the Gulf and coastal desert. Measuring gross domestic product per capita, Kuwait is one of the wealthiest nations in the world (World Trade Press, 2015b). The country's main imports are foods, clothing, construction materials, and automobiles, while the top exports are raw and refined oils. Large-scale industries in Kuwait focus on oils, petrochemicals, and water desalination (2015b). Kuwait's robust democratic legal structures make it a desirable location for international business.

The State of Kuwait operates under a constitution written in 1962 and is governed by a prime minister as well as a council of ministers appointed by an emir descended continuously from the Al-Sabah dynasty, which began in 1759. A 50-member unicameral parliament, whose members are elected to four-year terms, is known as the National Assembly, or Majlils al-Umma, which wields legislative power in the country. The judicial system comprises five courts and a law-interpreting constitutional court, whose judges are appointed. The foundation of the country's legal system is Sharia, also known as Islamic law. Social services, based on wealth generated from oil sales, are comprehensive, provide medical care and other standard quality-of-life necessities for all Kuwait-born and naturalized citizens and are free or heavily subsidized by the state government.

Kuwait's population consists of a blend of various cultures and originates largely from tribes in nearby Arabic states such as Saudi Arabia, Iraq, and other Arabic countries (Casey, 2007; Teebi, 1994). As of 2014, people under 14 years of age comprised 25.4%

of the population, ages 15 to 25 comprised 15.3%, ages 25 to 54 comprised 52.3%, ages

55 to 64 comprised 4.7%, and those 65 years and older comprised 2.1% of the population

(World Trade Press, 2015b). The population of Kuwait has a large proportion of adults.

As such, 72.3% of the population is between ages 15 and 64 (2015b). The modern

demographic profile of Kuwait is characterized by both average age that will soon be

tilted toward retirement and a population that is defined by cultural diversity.

Kuwaiti people comprise nomadic peoples of the deserts at the edges of the

Arabian Peninsula known as Bedouins (Casey, 2007). Merchants, the royal family, and

Bedouins are the basis of the three main social groups (Casey, 2007; Crystal, 1992). The

royal family functioned as arbiters of disputes, merchants controlled commerce, and the

Bedouins lived a nomadic existence, residing in tents in the desert. The various threads

of occupational, cultural, and musical specialties have woven together to make Kuwait as

it is today, and yet the individual strands still resonate in modern times.

According to Fahad Alfaras (personal communication, 2015), Associate Professor

and Chair of Music at the Kuwait College of Basic Education and researcher in Kuwaiti,

Gulf Countries' and Arab Heritage, Kuwait's culture has been formed by two main

cultural groups that yet maintain social uniqueness in contemporary Kuwait. The first

group that later formed part of modern Kuwaiti culture is the Bedouin people, mentioned

above. Bedouin nomads had a rich culture that has influenced larger Kuwaiti culture.

While the Bedouins no longer live nomadic lives in the deserts, their identity in the

modern cities of Kuwait is preserved via traditional music, social activities, and an

Arabic accent that is unique. The Bedouins are well known for their poetry and their

accompanying music. Their music consists largely of vocal music accompanied by a

stringed instrument, called the rababa, along with some basic percussion instruments similar to Native American drums, such as Sioux drums. Much Bedouin music uses the same or similar percussion instruments. Performances take place in both solo and group settings. The main purposes of Bedouin music are for entertainment, ceremonial rites, social events, and war (2015).

The second important cultural group in Kuwait is comprised of villagers, agrarian people, and urban town dwellers who lived inside the walls of the old Kuwait City such as merchants and seafaring people (F. Alfaras, personal communication, 2015). These seafaring people traveled to Africa, India, and other surrounding countries to exchange and purchase goods. This travel provided them access to new instruments and styles of music. The music of people who survived by seafaring occupations and activities often reflected arrangement for trips and the activities that took place on the ship during the journey and fulfilled the purposes of entertainment and work-related activities such as preparing the ship for a trip. People who lived in and around urban centers or villages used music for social and religious events as well as entertainment (F. Alfaras, personal communication, 2015). Modern Kuwaiti music is a product of these diverse cultures and influences. Kuwaiti culture has been shaped in many ways by its music, as Bedouin, urban, and seafaring music have all shaped current Kuwait cultural identity. Thus, Kuwaiti people recognize music as being an important part of their lives and traditions.

Kuwaiti musical culture is closely tied to the overarching culture of education. Kuwait is a developed country with an established educational system as well as a long history of Islamic education. The strengths and weaknesses of Kuwaiti formal education as well as cultural attitudes toward education, in general, affect how music is currently

taught to all demographic groups in Kuwait. In order to further understand the context in which Kuwaiti music education takes place, the following section includes specific information related to educational structures in Kuwait.

Education in Kuwait

Historically, mosques were the original centers of education in Kuwait. Imams taught students fundamentals and traditions related to the religion of Islam. A primary form of learning took place with students reviewing and reciting parts of the Quran. Quranic schools, called *kuttabs*, were formed in 1887 to teach pupils arithmetic, writing, and reading. Imams teaching in the *kuttabs* were called *al mullas*. While *al mullas*, or *Mutawas*, did not necessarily hold degrees, they had large amounts of knowledge about Quranic law (Al-Sharah & Khabbas, 1987; Casey, 2007).

Until 1912, Kuwaiti education was limited to administration by *kuttabs* and mosques. The first formal school, called the Mubarkia School, was established in 1912 for male students. The second formal school, called the Al-Ahmadia School, was also for male students and was founded in 1921. The schools were originally opened so that students could learn history, geography, writing, and bookkeeping (Al-Sharah & Khabbas, 1987; Crystal, 1992). Formal schools for girls did not begin to operate until 1937. Education in Kuwait is currently structured such that it closely resembles educational systems in Western countries, with P-12 education being standard. Kuwaiti law mandates that children attend school from ages 6 to 14, completing primary and intermediate education. Schooling has been mandatory for all children since 1965 (Al-Sharah & Khabbas, 1987). Fluctuation in terms of compulsory education and education stage length has occurred since the turn of the 21st century (World Trade Press, 2015c).

Currently, male and female segregation exists after kindergarten and continues through university. However, this does not apply to some private primary and secondary schools (2015). Arabic is the primary language of instruction in Kuwaiti schools, and core curriculum includes Islamic studies, Arabic, English, geography, history, physical education, mathematics, regional culture, fine arts, and music education (2015). Higher-level curricula such as economics, philosophy, physics, French, several natural sciences, sociology, and psychology, along with the core curriculum, are taught at the high school level (2015). The level structure of education in Kuwait begins with pre-school at age 4 for two years, followed by elementary school from grades 1 to 5, grades 6 to 9 in middle school, and grades 10 to 12 in high school.

Music Opportunities in Kuwait

The true nature and scope of musical opportunities in Kuwait are difficult to ascertain. There is a paucity of research on music education in Kuwait, as the vast majority of music education research comes from outside of the country, namely the United States, Canada, and Europe. However, there is a growing body of research taking place inside Kuwait. Because of the limited amount of empirical data on music opportunities in Kuwait, much of the information in this section is based on verbal accounts with two music education researchers at the College of Basic Education in Kuwait. According to Dr. Yousef Alrashaid and Mahmoud Faraj (personal communication, 2015), the majority of music opportunities in Kuwait are divided into two types: music in society and music in education.

Music in society. There are two kinds of music prominently performed and listened to in Kuwaiti society. The first is Kuwaiti folk music. This music is

representative of Kuwaiti culture before the beginning of oil exploration (Y. Alrashaid and M. Faraj, personal communication, 2015). The second type of music is a further development of folk music brought about by young musicians in the 1950s who wished to keep in step with other developments in the 20th century. In the 1950s, Kuwait established the Center for Folk Music, which included a special department for adult music education (2015). Since then, the State of Kuwait has made it a priority to continuously teach children and adults and develop music education. An adult music education department was established by the Center for Folk Music in order to provide adults who were interested in music education a second chance at learning.

According to Alreshaid and Faraj (personal communication, 2015), educators should encourage adults to utilize folk music to enjoy their culture, to become more aware of it, and to appreciate Kuwait cultural heritage and pass it on to younger generations. Music education for adults could enable them to educate their children and grandchildren about their cultural background. In addition, music in Kuwaiti society can propagate traditional values throughout many generations and tends to be seen as a positive form of expression and as a vehicle for promoting creative thinking in students. It serves as a valued art form, and it could increase the sensitivity of students to various aspects of humanity. Moreover, music can be a fundamentally productive activity, helping students who may otherwise find distraction in destructive or deviant behavior find satisfaction in applying themselves constructively.

Music is an innate part of Kuwaiti culture and seems to provide an abundance of pleasure, regardless of what form it takes. It is an expression of cultural identity that many Kuwaiti people understand and enjoy and appears to be a form of communication

that goes beyond social barriers, cultures, and generations. Music is such that emotions and thoughts can be communicated in ways that other art forms may not able to (Y. Alrasheid, personal communication, 2015). Consequently, music in Kuwaiti society serves as a bridge that allows Kuwaitis with both modern and traditional living cultures to exist together and communicate in artful ways.

      Music in education. In contrast to music found in Kuwaiti society, Kuwaiti students in grades 1 through 12 have minimal opportunities to benefit from music instruction today. Often, students' only choices are to learn music through a private tutor, the cost of which can be restrictive, taking college courses, or post-university learning on their own. Staff of the music educational system in Kuwait is comprised of national and international instructors. In Kuwait, preschools are run by private entities, among which some offer formal and others offer informal music education to the students. In K-9 education, students are required to take music classes once per week for 45 minutes, often in classes with class sizes averaging 25 students. In these grades, the music education curriculum consists of four parts: playing, singing, music history, and music appreciation (both Eastern and Western music).

      Even these modest music education requirements have been slow in coming. Music did not enter the Kuwaiti public education system until 1953, and, initially, music teachers were Egyptian rather than Kuwaiti. In addition, there were no district music education supervisors, so music teachers were tasked with creating their own curricula until 1958, when a music education supervisor was assigned to the music education program in the public schools (Center of Kuwaiti Research and Studies, 2002). In 1962, the Teachers Institute was established in Kuwait, and it included a music section, which

granted a diploma in music education. It was after this that Kuwaiti music educators began to appear in the public schools (Center of Kuwaiti Research and Studies, 2002). Still, it would be another decade before Kuwaiti schools developed music-based degree programs.

As these degree-granting programs developed, music education in Kuwait made considerable advances. In 1972, the Institute of Musical Studies was established, with a degree equivalent to secondary school, wherein students study for 4 years. Then, in 1976, the Higher Institute of Musical Arts was established, which serves as a continuation of the Institute of Musical Studies, but grants a bachelor's degree in music (Alramzi, 1998). In 1986, the College of Basic Education was established. This is an upgraded version of the Teachers Institute, and has a full music department that grants a bachelor's in music education (Center of Kuwaiti Research and Studies, 2002).

The high-school structure in Kuwait has undergone certain changes and improvement. Traditionally, students were enrolled in grades 1 to 4 (elementary school), 5 to 8 (middle school), and 9 to 12 (high school). The students at the high school level were graded according to two designs; that is, by year (established in 1953) and by semester (established in 1984-85) (State of Kuwait, Kuwait National Assembly, 2015). A new pattern of grading has emerged, one that is annual-based, but one that is applied in grades 10 to 12 and was only begun as recently as 2006-07 (State of Kuwait, Kuwait National Assembly, 2015).

The traditional yearly-based high school grading design included music as a subject of study and was similar to the current model for high school, while the semester-based education included a strong elective music education program. The students in the

latter system needed 40 credits to complete the program, and each semester the student could take an average of 5 credits to complete the program in four years. The classes were either 1-credit (five classes a week) or ½-credit (three classes a week) courses, a music education class was 1 credit, and students could take five levels of classes, from the basic to the advanced stages of the subject. For a 1-credit class, students needed to attend five classes a week, where two classes were held in a classroom setting, one for music theory and the other on music history and appreciation. The remaining three classes were in performance settings, where the students gathered with teachers either individually or in small groups and practiced their musical instruments. Choice of instruments for the students ranged from piano, violin and oud, or sometimes the teachers could play some other instruments like flute, cello, etc. and could draw the interests of the students. At the end of each semester, the students performed as an ensemble (the number of students ranged from 5 to 25) in a concert, according to the music chosen by the teacher as part of the curriculum. As a result, the students had gained a strong music background and joined college to pursue music education.

Students in the new model of high school education (i.e., from grades 10 to 12) may elect to continue music classes, but still only once per week and for 45 minutes per week. Select students can take part in music ensembles, but there are few offerings. For example, one school might have a five-student ensemble, while another might have a 20-student music ensemble. Additionally, grade school students in Kuwait today rarely have the chance to learn their own instrument, unless they take private lessons. In short, P-12 students in Kuwait generally have few opportunities to learn music in a formal setting until they begin college. However, students of any age may apply to and enter

universities.

It should be pointed out here that most of the prospective music teachers in Kuwait as well as pre-service music teachers who were adult music learners had undergone all the training and learning associated with adult music education. The adult music learners begin taking formal training in music when they are enrolled in college. After their graduation, some of them continue to take music lessons while others quit. Some of the adult learners who only began their music education when in college are seen as excellent performers and become professionals in music. In order to become a teacher in music in a public school, apart from earning at least a Bachelor's Degree in Music or a Bachelor of Education in Music, no other formal certification or a license is required.

In contrast to that in the Western countries and especially the United States, music education in Kuwait does not focus on the preparation of P-12 musicians to be adult performers. The activities and exercises conducted in music education classrooms throughout the United States typically reflect the National Standards for Music Education (National Association for Music Education, 1994):

1. Singing, alone and with others, a varied repertoire of music.
2. Performing on instruments, alone and with others, a varied repertoire of music.
3. Improvising melodies, variations, and accompaniments.
4. Composing and arranging music within specified guidelines.
5. Reading and notating music.
6. Listening to, analyzing, and describing music.
7. Evaluating music and music performances.
8. Understanding relationships between music, the other arts, and disciplines outside the arts.
9. Understanding music in relation to history and culture.

This presents both school students and adult students with the conundrum of how to become a capable performer when the educational system provides few educational opportunities in music. Upon examination of the Kuwaiti music education objectives, personal well-being emerges as one of the main purposes of music education, rather than performance. The aforementioned standards of music education in the United States (especially those listed as points 8 and 9 above) have a correlation with the objectives of music education in Kuwait. The general objectives for music education subject in Kuwait, as stated by Asem and Almufarrej (2000-2001), are as follows:

1. To deepen the faith in the principles of the Islamic religion and its values, while encouraging the feelings of citizenship and cultural identity of the Arab nation and the Islamic world through songs and other subject areas.
2. To link students to their environment by exploring different types of music and playing appropriate popular games by singing, moving, and listening.
3. To develop the students' abilities to express themselves artistically through music and singing.
4. To achieve a psychological balance—a happy, tranquil one—between students, by allowing opportunities to interact with one another through music.
5. To strike a balance between the students' mental, emotional, and physical health.
6. To improve the students' creativity.
7. To develop social skills in children by their participation in musical projects, building a positive self-image.
8. To improve the student's self-confidence and help them to be part of the community.
9. To give the students technical skills that will help them to utilize their free time in a useful way.
10. To identify students with musical talent and to aid them in building upon that talent.
11. To provide students with more information about musical culture, so they can read and write music in the simplest forms.
12. Helping students to do well in other school subjects through music.
13. To develop a musical sense in the students toward certain aspects of beauty, the creativity of God, and human life.

(p. 22)

The current objectives in Kuwaiti music education address students' connections with music as a part of their cultural, religious, and personal lives, although they do not necessarily prepare students for music performance in their adult lives. Because Kuwaiti music students largely begin learning music in earnest once they reach adulthood and because music teaching strategies for adults can differ from those used with children, those who wish to obtain careers in music performance often face large obstacles. Adult music students in Kuwait inherit a unique situation, and educators might benefit from considering broader concepts of adult education in order to make meaningful improvements to adult music education in Kuwait. In other words, principles of teaching music to adults may need to be comprehensive enough as to be applicable in a number of circumstances. According to Olseng and Burley (1987):

> The music educator cannot teach adults in the same manner as children, with merely some minor adjustments. There are distinctive differences between adults and children in the way they perceive, think, feel, remember, move, and are motivated. Adults, therefore, demand different teaching materials, methods and goals, and they demand a different kind of teacher role. (p. 29)

It is important for music educators in Kuwait (e.g., Kuwaiti, non-Kuwaiti) to develop strategies for teaching music to adult students that allow them to be involved with music-making at any level they choose, whether it be recreational or professional performance.

The objectives of music education in Kuwait (Asem & Almufarrej, 2000-2001)), as listed above, focus on psychological, sociological, and cultural identity building much more than they focus on musical development. Music education in Kuwait is an activity that aims to increase the human sensibilities and cultural awareness of Kuwaitis. The curriculum is continually evolving based upon the latest developments in music education, but grounded in the culture of Kuwait; however, it is important to promote

consistency of goals and flexibility of application in the music education field.

Anecdotally, music education in Kuwait is headed in a positive direction, as

policymakers have sent educators throughout the world in order to gather innovative

ideas and concepts for Kuwaiti music education programs. Faraj and Alreshaid (personal

communication, 2015) envision Kuwait forming national, university, and grade-school

orchestras that would represent not only different districts within Kuwait, but also the

entire country. Nonetheless, while music education in Kuwait has received positive

influence from outside the country and is currently moving forward in a productive

direction, there are still long-standing issues to consider that will take time and concerted

effort.

Music education in Kuwait has been influenced by the United States, Europe,

Persia, Greece, Africa, India, and Turkey. The multicultural influences that Kuwaiti

music has been exposed to are important precisely because as students are exposed to

other cultures' music, their appreciation for music reaches new levels (Y. Alreshaid,

personal communication, 2015).

The Kuwaiti music education classroom is greatly influenced by the Western
culture through learning of the Western music history, scales, theory, and their
instruments like the piano or guitar. Kuwaiti music education is also influenced by the
Arabic culture through learning of Arabic maqam (scales or mode), Arabic music history,
theory, and Arabic instruments like the oud, nay, and the qanon. (Alreshaid, personal
communication, 2015)

The confluence of traditional Kuwaiti culture and Western culture in Kuwaiti music and

music education may have created an environment in which adult music learners face

both unique challenges as well as unique opportunities that may not exist in other

countries or cultures.

The importance of adult music education in Kuwait and the methods of implementing it need to be defined more clearly. According to Faraj and Alreshaid, both music educators at the College of Basic Education in Kuwait (personal communication, 2015), adult music education is immensely important in order to create a sense of unity among the Kuwaiti people. In order to accomplish this, it will be necessary to increase the number of music education instructors in Kuwait, as music educators are currently lacking in number. It is also important to ensure that music education opportunities are available to adults so that members of Kuwaiti society are not excluded from the many benefits of music and music education. In fact, Faraj and Alreshaid suggested that music education in Kuwait should be reevaluated on many levels (personal communication, 2015).

Music education for Kuwaiti adults has not received as much support as has music education for P-12 students, although young music students also face a lack of time spent in music activities and education. Often, adult music learners might come across situations in which the society at large and even some educators, through anecdotal statements, reflect a hesitation in considering them viable music students. This reluctance to engage in adult music education may be the result of preconceptions about adults being too old, not being talented enough, or having missed valuable opportunities for music education in childhood. The idea that learning music is only for children is a notion that appears to be unquestioned in the music education establishment in Kuwait.

Establishing a countrywide vision for adult music education in Kuwait might entail overcoming systemic challenges in implementation and acceptance. Challenges include finding sources of funding (e.g., private versus government funding),

implementing teachers' education (e.g., creating enough courses related to adult music education), and finding acceptance for adult music programs among private citizens who may not understand or have time for music participation (e.g., whether there will be enough participants to make adult music education viable). In addition, the National Assembly of Kuwait, the Kuwaiti legislative body, must vote on legislation in order for educational reforms to be enacted, which leaves the implementation of adult music education in an uncertain state until a vote has taken place. Thus, until these changes are made, adult music education in Kuwait might not reach its full potential.

Need for the Study

This research addresses a relevant educational issue in Kuwait, and may be the first of its kind. As mentioned above, younger Kuwaiti music learners in grades P-12 have very few opportunities to become proficient in music, as classes are, by and large, offered only weekly and in large groups. Ensemble playing opportunities are also limited to a select number of students. Many students do not begin playing music seriously until the university level, at which time they may not be given preparation for performance-related careers. Positive associations have been shown between the effects of beginning musical activities at a young age (younger than age 9) and excellence in musical performance (Ericsson, Krampe, & Tesch-Römer, 1993; Lehmann, Sloboda, & Woody, 2007; Sloboda, Davidson, Howe, & Moore, 1996). However, many Kuwaiti students have missed opportunities for musical development that may be given to students in other countries who begin music study at the age of early elementary school. This supplies added urgency for providing music education experiences for students, regardless of age.

Examining broad educational goals can help provide context for discourse that has the potential to affect changes in policy. Music education in the United States tends to focus largely on performance-based activities, benchmarks related to the National Standards for Music Education, such as performing, listening, analyzing, writing, and reading music, are encouraged (National Standard for Music Education, 1994). In contrast, music education in Kuwait is governed by thirteen core standards. These are primarily to deepen the faith in the principles of the Islamic religion and its values, strengthen the Arab identity; link students to their environment by exploring different types of music; develop their abilities to be creative and express themselves artistically through music and singing and achieve a psychological balance through music; develop social skills in the students' by building a positive self-image and engendering a sense of being a part of the community and; develop a musical sense in the students toward certain aspects of beauty, the creativity of God, and human life (Asem & Almufarrej, 2000-2001).

Consequently, the objectives of music education in Kuwait are incomplete in that they may neither promote fully the integration of musical activities into learners' lives in general nor endorse the joys of playing, singing, composing, and listening to music for personal pleasure in adulthood. The objectives also do not encourage music teachers to prepare students for careers as professional performers who perform in concerts, tours, recitals, and so on. As a result, many individuals do not choose to learn or do not have the opportunity to learn music until they are adults.

In the current study, I attempt to illustrate, at some level, music teachers' self-reported attitudes toward adult learners and adult music education in Kuwait. Numerous

studies have been conducted in the United States and Canada that are related to adult music education and andragogy (Bowles, 2010; Dabback, 2005; Kruse, 2007; Orlofsky & Smith, 1997; Rohwer, 2004; Rohwer, 2005a; Rohwer, 2005b; Rohwer, 2009b; Siebenaler, 1997; Tsugawa, 2009), although no known studies have been conducted in Kuwait. Music activities have been shown to be important activities in adult musicians' lives (Chiodo, 1997; Coffman, 2006; Jutras, 2006; Kruse, 2007), and research related to adult motivation for and participation in music education has received ample focus in Western academic research (Chiodo, 1997; Cooper, 2001; King, 2009; Kruse, 2007; Rohwer, 2009a; Silvey, 2013; Solbu, 1987; Tsugawa, 2009) as well as the benefits and rewards of music education for adults (Chiodo, 1997; Coffman, 2008; Conda, 1997; Dabback, 2006; Jutras, 2003; Jutras, 2006; Lehmberg & Fung, 2010). However, there is a lack of similar or related literature from the Kuwaiti perspective.

Support for lifelong music-making in Kuwait is a central theme that may be lacking in current conceptions of music education in Kuwait. However, lifelong music-making has been deemed a critical and fundamental part of music education (Boswell, 1992; Douglas, 2011; Ernst, 2001; Myers, 2005). Results gathered from the current study may help to fill a space that currently exists in the literature surrounding music education in Kuwait. Furthermore, information about adult music education in Kuwait may be informative to other Middle Eastern academics and educators as well as Western academics and educators who seek to develop a deeper understanding of Kuwaiti and Middle Eastern adult music education. This research could assist efforts toward making lifelong music learning a fundamental part of Kuwaiti society.

Purpose Statement

The purpose of this research is to determine the self-reported attitudes and practices of music instructors in Kuwait regarding adult music learners. This research aimed to highlight concepts of teaching music to adults through the lens of instructors themselves. Of central importance to this investigation was how instructors approach adult music education in terms of preparation, goal-making, materials, and evaluation.

Research Questions

The following research questions guided this study.

Research Question 1. How do music instructors in Kuwait prepare for becoming teachers of adult music learners?

Research Question 2. What are instructors' goals in teaching adult music learners in Kuwait?

Research Question 3. What are instructors' chosen materials for adult music students in Kuwait?

Research Question 4. How do instructors in Kuwait approach evaluating their students as well as themselves?

Operational Definitions

Some language used throughout the study was based specifically on relevant and accepted research. A guide to definitions is important to this study, as certain terms may have operational meanings that differ from those of general usage, while others should be clarified so that the reader will have a clear frame of reference with which to conceive the ideas. These terms relate to human emotional, psychological, and cognitive states as well as to education in particular.

Adult: The definition of the word and concept of adult is subject to controversy among researchers in a number of researchers in a number of fields. A biological definition states that "we become adult biologically when we reach the age at which we can reproduce—which at our latitude is in early adolescence" (Knowles, 1990, p. 57). The legal definition of adult states that "we become adult legally when we reach the age at which the law says we can vote, get a driver's license, marry without consent, and the like" (Knowles, 1990, p. 57). From an entirely different perspective, a social definition of an adult states that "we become adults socially when we start performing adult roles, such as the role of full-time worker, spouse, parent, voting citizen, and the like" (Knowles, 1990, p. 57). Finally, the psychological definition of the word adult states that "we become adults psychologically when we arrive at a self-concept of being responsible for our own lives, of being self-directing" (Knowles, 1990, p. 57). For the purposes of this study, the researcher adhered to the aforementioned psychological definition of *adult* and considered adults as individuals who are 18 years of age and older. This is also related to law and culture in Kuwait, where at age 18, individuals are held responsible by the government for their behaviors (i.e., a person who is 18 and commits a crime may not be sent to juvenile prison, but instead, will be sent to a prison that houses adults), can obtain a driver's license, and can marry without the consent of an adult family member. For the purpose of this study, the age of the adult learners ranged from 18- 65 years.

Adult Education: Adult education is "a process whereby persons whose major social roles are characteristic of adult status undertake systematic and sustained learning activities for the purpose of bringing about changes in knowledge, attitudes, values or skills" (Darkenwald & Merriam, 1982, p. 9). It incorporates a persistent and systematic

engagement of the adults in the learning process, which goes beyond the criteria of conventional school education.

Andragogy: In contrast to *pedagogy*, andragogy promotes the science of understanding and supporting lifelong learning for adults' education (Reischmann, 2004). Andragogy refers to scholarly work rather than the practical application of adult education, and it encompasses all adult learning, including self-directed, intentional, and even unintentional learning by adults. It is a term that has been used in Europe for more than 170 years after German educator Alexander Kapp coined it in 1833. With the exception of Knowles (1984), North American educators and scholars generally use the term "adult education" rather than andragogy. In this paper, andragogy refers specifically to the scholarship of adult education.

Lifelong Learning: Lifelong learning is a corollary of adult education, where adults continue to pursue knowledge to build upon their skills and understanding. Longworth and Davies (1996) defined this as "

> The development of human potential through a continuously supportive process which stimulates and empowers individuals to acquire all the knowledge, values, skills and understanding they will require throughout their lifetimes and to apply them with confidence, creativity and enjoyment in all roles, circumstances, and environments. (p. 21)

Pedagogy: There are several ways in which pedagogy has been defined. Pedagogy incorporates an array of teaching strategies that supports intellectual engagement and connectedness to the wider world, provides supportive classroom environments and recognizes differences, and should be implemented across all key learning and subject areas. Pedagogical practice promotes the wellbeing of students, teachers, and the school community, as it improves students' and teachers' confidence and

contributes to their sense of purpose for being at school as well as builds community

confidence in the quality of learning and teaching in the school (Bhowmik, Banerjee, &

Banerjee, 2013). Watkins and Mortimore defined pedagogy as "any conscious activity

by one person designed to enhance learning in another" (Watkins & Mortimore, 1999, p.

3). Pedagogy is essentially a combination of knowledge and skills required for effective

teaching that makes a difference in the intellectual and social development of students

(Chapuis, 2003). It is both the means of enhancing student learning as well as the source

of teachers' professional identity (Pollard, 2010). Pedagogy is "the art and science of

teaching children" (Knowles, 1984, p. 6). It generally refers to students in P-12 school

settings whose motivation may be both extrinsic and intrinsic (e.g., grades, motivation,

pressure from parents). This stands in contrast to andragogy, which generally refers to

adult learners who may have higher intrinsic motivation for learning. This study used a

combination of all the above definitions, and Knowles' definition in particular.

Teaching Practices: According to the Organization for Economic Co-operation

and Development (OECD) report *Creating Effective Teaching and Learning*

Environments First Results from TALI in 2009, teaching practices are closely linked to

teachers' strategies for coping with challenges in their daily professional life and to their

general well-being. These practices shape students' learning environment and influence

their motivation, commitment, and achievements (OECD, 2009). The environment

referred to is the cumulative construct that is created as a result of weaving together

teaching strategies, materials, goals, pedagogical methods, and assessment.

Chapter 2

Review of Literature

Introduction

"There is nothing more notable in Socrates than that he found time, when he was an old man, to learn music and dancing, and thought it time well spent."

Michel de Montaigne, *The Complete Essays*

In order to substantiate a case for studying adult music education in Kuwait, it is necessary to establish fundamental concepts of learning, education, adult education, and adult music education. Chapter 1 chronicled contextual details and geographic information about Kuwait as well as the educational and musical opportunities available in Kuwait. This chapter includes a continuation of the discourse surrounding adult learners, with special emphasis placed on relevant studies and theories that have informed contemporary thinking regarding adult music education and the parameters of the current study. To do so will require an examination of andragogy and pedagogy as well as their histories, differences, and similarities. Germane to this body of literature is the concept of lifelong learning, which will be reexamined here as both a historical phenomenon and a contemporary idea. How adults learn and why they learn are important areas for consideration and will be explored as will the benefits, rewards, motivations, and challenges for adults in the learning process. These notions will be examined specifically in relation to adult music education, including adults' perceptions of educators. Finally, four studies that were foundational to the current study will be presented in detail; specifically, the works of Bowles (2010) and Rohwer (2004, 2005b, 2012). The questionnaire used in the current research drew heavily on Bowles' 2010 survey. Rohwer investigated the highly relevant topics of adult music ensembles, adults' music education

needs, and adult educational repertoire. This literature provided the basis for

understanding the background of adult learning, in general, as well as the impetus for

preparing and conducting new research within the context of adult music education in

Kuwait.

Perspectives of Learning

Human civilization has evolved through a continued process of learning, which

involves the act of acquiring new, modifying, or reinforcing existing knowledge,

behaviors, skills, values, or preferences and may involve synthesizing different types of

information (Schacter, Gilbert, & Wegner, 2011). There have been two important

learning philosophies that have existed for centuries, namely, lifelong learning and adult

education, which are closely related to each other. The notion of lifelong learning (LL)

has been an important societal movement (Bosco, 2007) and has contributed to

developing a more educated and engaged citizenry by promoting individual growth and

community involvement. Longworth and Davies (1996) defined LL as

> The development of human potential through a continuously supportive process
> which stimulates and empowers individuals to acquire all the knowledge, values, skills
> and understanding they will require throughout their lifetimes and to apply them with
> confidence, creativity and enjoyment in all roles, circumstances, and environments. (p.
> 21)

The concept of LL is closely related to several areas of adult education, including

the continuation of professional education, the labor force development, and learning

cultures and organizations (Barker, 1998). If LL participation were to be fostered to a

greater degree, adults might volunteer more often or be more inclined to take on more

skill sets and be more active socially. An important question that educators might ask is

"How should one pursue LL?"

Andragogy, pedagogy, or a mixture of both concepts may provide the most efficient theoretical basis for engendering LL in an advanced society. These pedagogical approaches could suggest various teaching methods and best practices for teachers, while LL could function as an organizational umbrella for a complete educational system. Citizens of various cultures could benefit from being ahead of the rapidly and constantly changing world (Knowles, 1980). As such, children can be encouraged to ask questions, and adults, via andragogy, can be given resources to be self-directed in their search for skills and information (1980). In this way, educators can teach their students that learning is a continuous process and can prepare them for LL experiences (Knowles, 1970). Citizens in modern society could benefit from knowing about the learning process and become prepared for LL experiences. This would enable them to grow up in a well-informed environment and contribute their learning to society.

Historical context and characteristics of pedagogy. There are many different teaching practices that have been developed and have influenced how courses are taught. One of the most prominent and influential practices is that of pedagogy. The relationship between teacher and student is inherent in the concept of pedagogy, which has a rich history. The cathedral and monastic schools of 7th century Europe experienced the origins of pedagogy and saw it flourish up to the 12th century. The objective of pedagogy during that time was limited to inducting young men into the priesthood (Knowles, Holton, & Swanson, 1998; Ozuah, 2005). With the passage of time, there was a surge in the number of secular schools. With the advent of the public education movement at the beginning of the 19th century, schools were organized on the principles of pedagogy, that is, a teacher-directed education regarding curricula, time duration, and methodology of

education. Consequently, the educational pattern including higher education was frozen into this system of learning (Knowles et al., 1998). In its most conservative form, the student was at the receiving end of the directions and decisions of the teacher.

Pedagogy was the predominant concept for the teaching of all age groups. The practice of teaching has been concentrated largely to the realm of teaching children under conditions of compulsory attendance and was essentially the only focus of educational scholarship. As a result, the technology of pedagogy—a term derived from the Greek stem *paid* (meaning "child") and *agogos* (meaning "learning")—emerged (Knowles, 1970, p. 37). An overall picture of a give-and-take relationship seems to have been established by pedagogy. Students gained the much-required knowledge and went on to spread the acquired information according to their various capacities. However, it remains to be seen whether a true pedagogical slant is appropriate for every learning situation. In order to further elaborate on the concept of pedagogy, based on his observations, Knowles (1980, 1984, 1989) put forward six assumptions inherent in the pedagogical model, which are equally applicable to adults and children. These were:

1. Regarding the need to know: learners only need to know that they must learn . . . they do not need to know how what they learn will apply to their lives.
2. Regarding the learner's self-concept: the teacher's concept of the learner is that of a dependent personality; therefore, the learner's self-concept become that of a dependent personality.
3. Regarding the role of experience: the learner's experience is of little worth as a resource for learning; the experience that counts is that of the teacher, the textbook writer, and the audiovisual aids producer.
4. Regarding readiness to learn: learners become ready to learn what the school requires them to learn if they want to pass and get prompted.
5. Regarding orientation to learning: learners have a subject-centered orientation to learning; they see learning as acquiring subject-matter content. Therefore, learning experiences are organized according to subject-matter units and the logic of subject-matter content.
6. Regarding motivation: learners are motivated to learn by extrinsic

> motivation—grades, the teacher's approval or disapproval, parental
> pressure.
> (Knowles, 1989, p. 82).

According to Knowles (1989), further assumptions were needed to distinguish between behavior in children and behavior in adults. The concept of *andragogy* was developed in response to this need.

   Historical context and characteristics of andragogy. As noted in the discussion above, LL and adult education, sometimes referred to as *andragogy* (Reischmann, 2004), are closely related to each other and have existed for centuries. According to Reischmann (2004), the idea of LL dates back to the era of ancient Greek philosophy when Plato described the importance of learning from childhood to adulthood. The emphasis on adult education began in Europe, particularly in Germany and Yugoslavia, during the 1830s and later spread to North America in the 1920s (Knowles, 1970, 1980, 1990; Merriam & Brockett, 2007; Reischmann, 2004). By 1833, German schoolteacher Alexander Kapp coined the term *andragogy* (in contrast to *pedagogy*) to promote the science of understanding and supporting lifelong learning for adults (as cited in author, 2004). *Andragogy* is derived from the Greek word *anēr* (with a term *andr-*), meaning "man" (Knowles, 1970, p. 38). However, the term *andragogy* was popularized by Malcolm Knowles in the late 1960s, and the techniques therein were synthesized into a unified approach (Chaves, 2014; Saunders, 1991). Understanding how adult learners respond to education becomes a vital consideration for teachers.

   However, adult learners have not always been the focus of inquiries made by educational scholars and practitioners. In fact, adult learning has been a neglected topic in many parts of education (Knowles, 1990; Knowles, Holton, & Swanson, 2005). As a

result of these considerations, there has been a reexamination of adult education as a

unique field of inquiry, research, and methodology supported by specific theoretical

bases (Knowles, 1990; Reischmann, 2004). In order to further understand adult learners

and adult education, it is important to investigate the characteristics of andragogy in

comparison with pedagogy. There are many differences between the two, such as the fact

that they were built on a different set of assumptions (Knowles, 1989):

1. Regarding the need to know: Adults need to know why they need to learn something before undertaking to learn it.
2. Regarding the learner's self-concept: adults have a self-concept of being responsible for their own lives . . . they develop a deep psychological need to be seen and treated by others as being capable of self-directions.
3. Regarding the role of the learner's experience: Adults come into educational activities with both a greater volume and a different quality of experience from youths.
4. Regarding readiness to learn: Adults become ready to learn those things they need to know or to be able to do in order to cope effectively with their real-life situations.
5. Regarding orientation to learning: In contrast to the subject-centered orientation of the children and the youth to learning (at least in school), adults are life centered (or task centered or problem centered) in their orientation to learning.
6. Regarding motivation to learn: While adults are responsive to some extrinsic motivators (better jobs, promotions, salary increases, and the like), the more potent motivators are intrinsic motivators (the desire for increased self-esteem, quality of life responsibility, job satisfactions, and the like.

(Knowles, 1989, pp. 83-84)

The early conceptions of andragogy pointed to a set of concepts and practices

that, while suitable for a wide range of learners and learning environments, were

nonetheless distinct from those of pedagogy. After the introduction of andragogy,

pedagogy and andragogy were thought to be mutually exclusive concepts that should

only be applied to the group of learners for which they were designed (Knowles, 1970).

However, field experience began to show that the two concepts might be intermingled

with each other. For example, younger individuals might benefit from andragogical

practices, while older individuals might benefit from pedagogical practices (Knowles,

1980). Knowles (1989) spent a number of years refining his views of pedagogy and

andragogy, which resulted in a reconciliation of the two philosophies.

Reconciling pedagogy and andragogy. In order to better suit the needs of adult

learners, educators have often focused on understanding the ways in which children and

adults learn differently. For instance, some scholars believed that because of these

differences, traditional pedagogical methods were insufficient for adult learners

(Galbraith, 1990; Knowles, 1970). According to Knowles' initial musings (1970), adults

were more independent and self-directed than children who were more passive and

dependent on teachers and who were incapable of higher levels of initial comprehension

and had to be led step-by-step through the learning of a new concept. From this

perspective, children needed to have skills illustrated in numerous ways before learning

about a concept, whereas adults simply needed to know about the concept and could

begin learning a new skill. Young students also were thought to focus on the material the

teacher assigned to them, while adults would incorporate their own interests into actively

learning about a topic. These important differences between the ways children and adults

learned as well as other important points on learning styles were dealt with in Knowles'

assumptions.

There were distinct differences between assumptions about learners in the

pedagogical and andragogical models as outlined in Knowles' four points (see #2-5

above), first in 1980 and an additional point (see #6 above) made in 1984. He expanded

these to a full six points later in 1989 (Knowles et al., 2005). As Knowles (1989)

described, children came to school without any prior experience and built their experience from the materials given to them at school, while adults had experience from their own lives that they applied to their learning. Adults' readiness to learn also was thought to differ from that of children's readiness. According to Knowles, adults tended to be ready to learn things that would help them live more effective lives, complete their responsibilities, and fulfill their wishes. On the other hand, children were described as being ready to learn whatever it was that they needed to learn to pass a class. According to Knowles' fifth category, the learning orientation of the children was strictly according to the subject, for instance, the subject of the history of World War II. Adults, in contrast, were more problem-centered and might join a neighborhood book club if they felt the need to learn more about Faulkner, Fitzgerald, or another author. Lastly, regarding motivation, Knowles (1989) described children as being extrinsically motivated by rewards from teachers or parents or from fear of punishment for not performing, whereas adults were thought to be intrinsically motivated by their desire to increase quality of life, achievement, and dream fulfillment.

As evidenced by Knowles' early writings, pedagogy and andragogy were depicted as two separate entities. Because adults come to the learning process with a greater degree of prior experience, for many years educators considered adults and children as fundamentally different (Knowles, 1973). More recent research has indicated that andragogy is a system of thinking that could make use of pedagogical assumptions (Knowles et al., 2005). When learners face never-before-encountered material or situations, a pedagogical method of instruction might be the most reasonable choice. Likewise, an andragogical method may be more appropriate when learners become self-

directed and have acquired orientation within a subject (Knowles, 1984). As learners become more familiar with a topic, andragogical methods of teaching might replace—or co-exist with—pedagogical methods along a continuum. Knowles (1984) later considered pedagogy and andragogy as parallel approaches that were not mutually exclusive. As such, andragogy could be considered as a system that takes into account a wide variety of learners' characteristics and needs. Therefore, when considering the concepts of pedagogy and andragogy, educators would benefit from avoiding a perspective of mutual exclusion.

Education is multi-faceted and demands adaptability on the part of educators and learners to keep pace with changes in knowledge and technology. Educators can provide opportunities for LL, all of which can be facilitated through a combination of pedagogy and andragogy. One of the primary motives of more recent educational approaches has been to assist learners in gaining complex training, knowledge, and abilities allowing for creativity and adaptation to social and societal changes (Zmeyov, 1998). When starting a new task, it could be best to start with pedagogical methods of learning and then move to andragogical methods once the learner is comfortable. Beginning in the formal education environment, educators might use techniques related to andragogy both to accomplish those goals and to enable students to become used to education as a continuous process. Educators could benefit from understanding how learners become more intrinsically motivated, self-directed, problem-oriented, and independent as they mature (Brookfield, 1986; Merriam & Caffarella, 1991; Merriam, Caffarella, & Baumgartner, 2007). Weaving both pedagogy and andragogy in a balanced manner for facilitating adult learning could enable educators to create activities and settings for learning that further

encourage adults' intrinsic motivation. Educators in the formal educational environment could benefit from understanding how learners become more intrinsically motivated, self-directed, problem-oriented, and independent as they matured. It, therefore, becomes important for educators to understand how pedagogy and andragogy can help them to adapt to the educational needs of a diverse range of students.

Summary. Principles of pedagogy and andragogy can be used to view children and adults in fundamentally different ways, especially regarding prior knowledge and experience, learner characteristics and abilities, motivation, independence, and self-directedness (Brookfield, 1986; Knowles, 1973; Knowles et al., 2005; Merriam & Caffarella, 1991; Merriam et al., 2007). The andragogy model of teaching and learning provides a framework within which educators can consider learners' characteristics, motivations, strengths, and needs. This model also provides a way for educators to address the unique nature of adult learners and adult learning. The perspective of education as a straightforward passing on of culture and knowledge via drills, exercises, and rote memorization has long been known to be insufficient (Knowles, 1980). Pedagogy is readily useful for teaching children and adults, and because andragogy and pedagogy are not necessarily mutually exclusive, andragogy may be used for both children and adults when some amount of working knowledge has been established that will allow learners to adapt to new circumstances and build on prior knowledge. As education in the contemporary era requires educators to give students the skills of inquiry, adaptation, and building up of the skill sets over long periods of time (Zmeyov, 1998), it also becomes important to acknowledge the concepts of LL and andragogy when considering adults and music education. As the aging adult population continues to

grow, so does the need to foster a sense of creative, expressive, social, educational, and intellectual fulfillment for individuals (Boswell, 1992; Coates, 1984; Ernst, 2001; Kruse, 2007).

Facilitating Adult Learning

Teaching practices and educators' perceptions of adult students' characteristics may influence the facilitation of learning. There have been a number of theories and studies concerning the characteristics of adult learners. One of the key figures in the studies of adult learners was Brookfield (1986) who outlined the characteristics of adult learners in ways similar to Knowles, but with some important distinctions. Brookfield posited that adults' major motivations for learning, which happen throughout their lives, have to do with major life changes or transitions from one life stage to another. He also noted that adults have a variety of learning styles that are used at different times for different purposes and that they prefer to learn things that have an immediate or observable practical application to their life (1986). Similar to Knowles' description of adult learners (1989), Brookfield (1986) noted that adults have past experience that affects their learning. However, Brookfield described adults' past experiences as a neutral phenomenon, one that can help or get in the way of adult learning (1986). He (1986) also stated the importance and helpfulness of self-concept and self-directedness in adult learning. Adult learners who have a clear understanding of their self-concept and self-directedness can put their studies into perspective and remain motivated. Motivation is one of the key characteristics on which to focus when studying adult learners.

Brookfield (1986) outlined six principles guiding the effective facilitation of learning. These principles include voluntary participation, mutual respect, collaborative

spirit, action and reflection, critical reflection, and self-direction. Some of the principles are self-evident, while others have more specific meanings. Collaborative spirit, for example, is seen in the mutual creation of learning goals, methods, and evaluation. For example, a teacher of adult computer programming students may ask them about their goals, provide material that helps them learn the desired skills/behaviors, let them choose the languages they want to learn within the lesson the instructor has demonstrated, and evaluate their progress together. Action and reflection is also collaborative and is an ongoing part of Brookfield's principles (1986). Similar to one aspect of the collaborative spirit, students and instructors constantly evaluate the actions that have been taken and then take a new action in response to what has been culled from the reflection that has taken place. The fifth principle, critical reflection, allows learners to further understand beliefs, values, and cultural characteristics through educational encounters (1986). For example, adult students in a community theatre ensemble may come to understand further the artistic culture of their own community through critical reflection.

According to Brookfield (1992), the above principles are especially important, particularly in light of certain myths that educators might hold regarding adult learning and adult learners. Some myths are that: (a) adult learning is consistently full of joy; (b) adult learners have innate self-direction; (c) effective educators respond to learners' evaluation of their own requirements; (d) adults have a learning style that is inherently different from young learners; and (e) there exists a style of teaching that is applicable only to adult learners. In order to avoid the mistaken perceptions and ineffective instructional methods, an in-depth understanding of adult learning and adult learners is necessary.

Brookfield (1986) avoided the mistaken perceptions and ineffective help in order to build a better comprehension of facilitating adult learning: (a) with life changes and transitional changes being major motivating factors in adult learning, adults learn throughout their lives; (b) adults learn in a variety of ways and for varying reasons at different times; (c) adults prefer problem-centered learning and have the fruits of learning to be applicable to their life circumstances; (d) adults' learning is influenced by their past learning experiences, in ways that are sometimes helpful and burdensome at other times; (e) learning is affected by adults' concept of themselves as learners; and (f) adults tend toward self-directed learning behaviors (p. 31).

To illustrate some of these principles further, the idea of problem-solving could be demonstrated by an adult who finds that graduating from college has left an intellectual gap in her life and decides to learn a musical instrument. Likewise, to illustrate the principle of previous learning experiences, the same recent college graduate may find that some learning tools acquired in the university setting help her to learn faster, but she might also be hindered by false or unbalanced information regarding her learning capacities. This could alter her self-concept as a learner in negative ways, leading her to see herself as incapable of learning what a child could. Such misperceptions of adult capacity may be what Brookfield (1992) had hoped to describe by outlining common myths regarding adult learning. Adult education is an escape or stimulation that might take the form of a creative and expressive outlet from the stresses of a routine life. Thus, there are a number of motivating factors for facilitating adult music education, which include basic human expressive needs and lifelong learning.

Adults and Music Education

As discussed above, the umbrella of adult education and LL covers many areas that include motivation for adult learning and numerous disciplines ranging from art and music to math and science. Lifelong learning is also concerned with the continuum of learning that happens throughout an individual's entire life (Myers, 2008) and reflects personal fulfillment, learning, and creative expression as one ages (Cohen, 2000; Kuntz, 2012; Langer, 2005). Typically, adult students tend to incorporate their personal experiences into new learning processes (Myers, 1992). In this process, they might discover learning and new experiences as being creative outlets and, as such, might engage in learning to play an instrument for enhancing their creativity and curiosity (Dabback, 2010; Kuntz, 2012) and fulfilling a rewarding need (Boswell, 1992; Coats, 1984; Ernst, 2001; Kruse, 2007). These factors could serve as intrinsic motivators for adults to participate in adult education.

The concept of adult learning and education is not new, but has yet to be fully expanded to music education, and andragogy as a theoretical framework seldom is associated with adult music education research (Kruse, 2007). However, concepts related to adult learning and andragogy are applicable and perhaps necessary for adult music education. Adults may be capable of self-direction and make use of teachers as role models and sources of information and support, yet may be in need of encouragement from those close to them as they pursue their learning endeavors (Achilles, 1992; Taylor, 2010). There are many important reasons for considering music education and participation as an essential part of LL.

A large number of adults have positive feelings regarding the arts in general and see them as necessary for the healthy development of individuals (Boswell, 1992). Lifelong learning that takes place in adulthood and late adulthood helps human beings to make sense of the patterns that have shaped their lives and shows the way to new opportunities and fulfillments (Boswell, 1992). Many researchers have found that music is a fundamental aspect of the needs and the life journeys of people (Boswell, 1992; Chiodo, 1997; Coffman, 2006; Jutras, 2006; Kruse, 2007; Kuntz, 2012; Tsugawa, 2009). The importance of music may be related to cognitive and emotional benefits as well as the overall well-being of individuals. Music may also satisfy the needs of the adults by occupying the center of their leisure time. Music is a discipline from which adults can benefit over the course of their lives (Mark, 1996). Adults benefit from the empowerment gleaned from choosing to participate in musical activities that meet and are consistent with their desires, abilities, and the need for challenge (Kuntz, 2012; Myers, 2005). Adult music education might be considered an ideal activity that could suit general human needs and requirements.

As adults age, physical difficulties becomes a reality and can impact musical involvement. Aging adults often face decreases in accuracy, motor skills, and decline in the vision (Robertson, 1996). In an ensemble setting, adults may encounter difficulty reading music when players are required to share one music stand between two people or when reading choral octavos. The font size of many standard music scores is relatively small and may be cumbersome to read. Adults also may experience a decrease in the accuracy of their physical movements (Coates, 1984; Johnson, 1996). Adult piano students may find, for example, that they have more difficulty in executing large leaps

between registers (Jutras, 2003). As people grow older, they also are prone to hearing loss (Coates, 1984). Senior adults might strain to hear instructions given by a teacher, tune their instruments, or differentiate between the high-registered pitches. Adult learners face other physical challenges that are non-musical in nature; for instance, adults may need more convenient parking spaces near the music classroom if they have trouble walking, not to mention walking while carrying instrument cases, music folders, and music stands (Coffman, 2009). Therefore, teachers must consider adults' social and emotional needs, learning styles and levels of development, and physical and cognitive strengths and limitations as essential aspects of education (Achilles, 1992). According to Achilles (1992), educators must further understand adult development and learning in order to teach adults.

Learning music is possible for most individuals, regardless of age. There has been a rapid increase in musical opportunities provided for youths and adults alike that range from learning music to becoming involved in highly organized musical activities. For example, community ensembles (e.g., orchestra, band, and choir), adult learning centers, extended programs at universities or community colleges, and various kinds of workshops often have adult music education programs (Boswell, 1992; Veblen & Olsson, 2002). According to Olseng and Burley (1987), having a second chance at learning as an adult helps to increase life expectancy as well as leisure time and the desire for active music-making, which consequently enables adults to enter the world of music, either as an amateur or professional musician or for individual satisfaction and pleasure. Engaging the public in community music ensembles could promote essential values such as the importance of the community, collaboration, and diversity as well as serve as a leisure

activity that provides LL opportunities. Lifelong music learning offers an opportunity for learners to develop their knowledge and skills, experience the joy of learning, interact with others, and achieve teachers' goals (Roulston, 2010). Thus, lifelong music learning, as provided by such avenues as community music ensembles, provides a recreational outlet for people of all ages to explore and fulfill their musical aspirations. Furthermore, such activities and benefits should not be considered as accessible only to those who received musical training in their youth.

Missed opportunities for learning music as a young person does not represent a situation that excludes adults from music participation. There are many adults who, for various reasons, never learned how to sing or play an instrument as children (Olseng & Burley, 1987). In fact, according to Scott (2012), many adults have a preconceived and self-prophesied notion that they missed their window of opportunity for music education and that it is not only impossible for them to learn music as adults, but that it is something only young people could do (Olseng & Burley, 1987). However, research has indicated that it is never too late to begin learning music and that adults can still achieve high degrees of proficiency on their musical instruments despite having learned it at a more advanced age (Olseng & Burley, 1987; Scott, 2012). Therefore, as opportunities for learning music increase, adults might be more likely to embrace music education about being new students in music or about learning with other adults or the young. The idea that only children can learn is both outdated and unproductive. Educators and students can benefit from beginning with the assumption that adults are capable of learning music. If such an assumption is accepted, then the underpinnings of adult music education can be explored much more freely and productively. Some guiding factors in

favor of adult music education include the benefits of musical engagement, teaching

practices in music, cognitive functions, understanding and connecting with adult learners,

and educators' roles, all of which are described below.

Understanding and Connecting with Adult Learners

An understanding of the characteristics of adult learners entails further

examination of the ways in which adult learners differ from children and the kind of

challenges that adult learners face. As such, it is important for teachers of adult students

to acknowledge that while adult students may have high levels of motivation, they might

be unable to make ties between methods and content of education, and the problems that

they want to solve could lead to discouragement (Myers, 1992). Just as the nature of

difficulties and strengths in learning may be understood in terms of developmental stage

(e.g., cognitive, physical, emotional, and social), the benefits of learning music as an

adult are closely tied to the characteristics of adult learners. As adults' needs and

motivations might differ from person to person, so do the processes required to meet

those needs. A strong connection between teachers and their students can greatly help

students to succeed in their music lessons. One way to build a connection with the adult

learners is to focus on their prior experience, as it would enable them to better connect

with the latter and help them build on what they have learned. Adults often communicate

their needs and make conscious choices about their learning in ways that may be

informative for those who listen. Thus, music educators may benefit from clear

communication and careful listening and observation of their adult students.

Furthermore, the multifaceted nature of adult learners and their needs may require that

administrators and educators find increasingly effective ways to connect with adult learners.

Myers (1992) noted that the need for adult music education is quite clear and that 21st century educators can no longer think of education as being exclusively for young people. In fact, Silvey (2013) concluded that music educators already are searching for ways of reaching out to individuals who are no longer in school, but who may have an interest in learning music. Music educators have a number of fertile possibilities for connecting with this segment of adults to participate in learning about, listening to, sharing, and performing music via orchestras, jazz bands, orchestras, concert bands, and other musical ensembles and groups (Kuntz, 2012). Educators increasingly can ready themselves for dynamic learning and teaching environments that differ from the long traditions of preparing individuals for adulthood and leaving them to their own devices. Music education can gain relevancy for the present and continuing needs of learners if educators can consider the various stages of life and the transitions between them as crucial indicators of the knowledge, abilities, values, and attitudes that people require to enjoy the benefits of music education (Myers, 1992). The more teachers can develop teaching practices that make use of adults' higher levels of motivation and mature abilities for developing musical understanding, the better they can provide encouragement and support the musical growth of their adult students.

Cognitive Functions

Music educators need to consider adult instruction at many levels, from methods and assessment strategies to intelligence and learning capacities. A particularly crucial question is whether cognitive function decreases with age. According to Merriam and

Caffarella (1991), intelligence or the ability to use intellect in everyday life are often synonymous to each other. In the early 20th century, teenagers were thought to be at the peak of adult intellectual capabilities, after which their functioning would begin to decline in their 20s (Merriam & Brockett, 2007). By the end of the 20th century, however, adult intelligence was commonly viewed as unchanging until adults reached their 60s and 70s. Even if intellectual capability did decrease, it was only in the area of optimum versus average function (Merriam & Caffarella, 1991). Contemporary researchers (as cited in Merriam & Brockett, 2007) have espoused conflicting viewpoints, however. Merriam and Brockett indicated that while some researchers like Thorndike, Bregman, Tilton, and Woodyard (1928) have asserted that adult intelligence decreases with age, others (Merriam & Caffarella, 1991) believed that it generally does not change at all. Yet another group stated that intelligence declines in some domains, but is maintained or even increases in other areas (Coffman 2002b; Merriam & Brockett, 2007).

Intellectual abilities of the adults are a controversial topic. Researchers have not been able to arrive at a consensus on whether learning and intelligence increases or decreases with age. They have found, however, that opportunities for continued learning and growth in music provide intellectual and creative outlets that might carry a person through adaptations required of concerns of health and changes in the experiences of life (Kuntz, 2012). Myers (1995) noted that as humans age, there are a number of abilities that may decrease, which may include strength, vision, memory, and auditory processing. However, even though there is no known reduction in the intellect or the ability to learn (1995), there are some directors and researchers like Coffman (2009) and Pieters (1996) who believe it is harder for adults to learn.

Coffman (2009) purported that adults were likely to respond to direction more slowly than children. In order to explain this, he described the notions of fluid and crystallized intelligence. Whereas fluid intelligence involves the flexible, abstract, and analytic reasoning that is relatively independent of experience and education, crystallized intelligence is culturally based knowledge and reasoning that is acquired through life experience and education (Coffman, 2002b). Coffman noted that while adults may lose fluid intelligence as they age, there is no evidence that this would be the general case for all adults. In his study, Coffman (2009) examined responses from 62 directors of the New Horizons International Music Association (NHIMA) and found that they were overjoyed and satisfied by teaching adults. They uniformly believed that adult students were quicker to acquire the skills and their direction. Adult learners also were found to be more easily led to expressive playing with a better understanding of the nuances involved in the playing of the instrument. Directors indicated that adults had stronger commitments to the ensemble and displayed more tenacity and understanding of hard work leading to success (Coffman, 2009). Some directors stated, however, that adults were not relying on fluid intelligence, but rather their crystallized intelligence (Coffman, 2002b). They relied on the fact that they had greater abilities than children, that they were more familiar with the music, and that they had their own wide range of experiences from which to draw that could help them grasp the basic concepts. These experiences may help them to pick up the materials quickly, but it would not necessarily mean that they would not respond slower than children. There may be no clear consensus on how the intelligence of adults changes as they age, but it is important to know the differences in the ways they learn and what methods might work best for children and adults.

Benefits of Musical Engagement

Music education has been known to have several benefits for adult learners. The theoretical foundations of the reasons as to why adults learn and pursue education are important for adult music educators to understand, and they also necessarily lead to a discussion of the more practical areas of adult music education (i.e., the "how" of adult learning). As the population of aging adults continues to rise, adults may continue to search for educational opportunities to contribute to an enhanced quality of life (Kruse, 2007). It is probable that more lifelong education opportunities will be required to meet these needs, and music education has been shown to be one of those avenues (Roulston, 2010). This may be partly because the motivations and capacities of the adults for learning are numerous, and as such, they might have strong desires to pursue their passions, including music. Adults have a variety of reasons for becoming involved in music, including increased self-esteem, emotional regulation, socialization, physical well-being, self-actualization and self-enrichment, or a previous love of music (Coffman, 2008; Saarikallio, 2010; Scott, 2012; Stebbins, 2007). Capacities for learning music in adults may be commensurate with many adults (Stebbins, 2007). Research indicates that despite the human body's undeniable changes and decreases in certain abilities as it ages, there is no consistent pattern of decrement that compromises the adult capacity for learning (Myers, 1986; Myers, 1995). In fact, adults can continue to learn, regardless of age, and certain learning abilities may actually increase with age (Myers, 1986; Scott, 2012). Additionally, adults can compensate for relative cognitive inflexibility with increased abilities for critical thinking, abstract reasoning, self-motivation, and more advanced levels of maturity (Myers, 2003). The cognitive and motor capabilities, as well

as motivation and basic needs that adults bring to the process of music education, are unique. Wlodkowski (2008) stated that adults have a desire for success in learning. These characteristics provide adults with strengths that help them in the learning process. In essence, age hardly plays a considerable role in a human ability to learn (Scott, 2012). Music can be an essential part of LL and is an important part of many adults' lives, and it should be considered as such by music educators.

Adults have multiple and complex reasons for involving themselves in musical activities, and these reasons can change over time and can be quite specific or more general in nature (Roulston, 2010). For example, an adult might join a choir for social reasons (e.g., meeting people or increasing quality of life) or may participate in a musical activity simply to have fun for its own sake. Experts point out that the primary goals of personal and social growth are integral to participation in and appreciation of the arts; many find that their quality of life increases by being involved in the arts (Boswell, 1992; Ernst, 2001). Thus, engaging in musical activities appears to provide numerous benefits for adults, and there are various types of musical activities available in many communities.

Some adult music learners have identified socialization as one of the highly valued benefits of music-making. Since musical activities are important factors in adult musicians' lives (Coffman, 2006), community music ensembles can serve as an important entry point to lifelong learning for adults (Rohwer, 2012) and can promote a sense of camaraderie and an enhanced sense of well-being (Tsugawa, 2009). Adult music learners tend to place a high value on the benefits they experience from participating in musical activities.

Jutras (2003) found that adult piano students ($N = 711$; 72% female, 24% male) within the age range of 24 to 96 identified personal benefits and skill benefits as the most highly valued results of their musical studies compared to the social/cultural benefits. The mean percentage of agreement of receiving skill benefits was 96%, while the mean percentage of agreement of receiving personal benefits was 79%. The mean agreement of receiving social/cultural benefits was 54%. Music educators can consider these benefits when setting goals for students and in considering flexibility of music materials and repertoire to meet the students' needs.

The most agreed-upon benefit of music education, according to Jutras (2003), included playing skills. It ranged from the adoption of the highest- to the lowest-included techniques of skill improvement, musicianship, musical knowledge, skill refinement, and music listening. Music theory contributed to improvement and refinement in their skills and enhanced musical knowledge and musicianship, and it also led to an increased frequency of listening to music and greater understanding of the theories of music. It also included some personal benefits like the fulfillment of dreams, an increased sense of accomplishment, a diversion from the routine realities of life by providing entertainment and fun, personal growth, and the development of self-imagination and creativity. Lastly, Jutras (2003) found that the social and cultural benefits that adult students accrued through learning music in their adulthood included an expansion of cross-cultural understanding and cooperation, the confidence to perform for others, and a respect and a sense of belongingness for their own cultural heritage. Overall, adult students identified improved technical skills and musical knowledge as the most important musical benefits. Understanding the values and characteristics of adult learners might help music teachers

to improve their effectiveness by modifying their teaching practices to better connect with their adult students.

Adult learners' prior experience is an important factor that can affect their learning. Coffman (2002a) and Roulston (2010) found that having listened to different styles of music gave participants a wide range of references to use and helped them to learn new pieces more quickly. Prior experience of adult learners forms a valuable resource for teachers when preparing to teach them. It helps teachers to set goals, select materials, and evaluate the learning process. Prior experience could also help adults to understand the piece of music and grasp it more readily (Coffman, 2002a). Some adults may have previous musical experience, while other adults may be new to learning music. This variation in knowledge can affect how teachers address their classes. Teachers can draw on students' memories of music they have already heard in order to choose learning materials. Additionally, when instructors are attempting to understand their adult students' capabilities, they may benefit from an understanding of their students' musical background, or lack thereof, and their interests in learning music since childhood (Roulston, 2010). Adults also can have memories of negative experiences and might need encouragement and patience when practicing newer methods of learning. While such prior experiences may present challenges for adult learners, they may not necessarily constitute weaknesses but, instead, be advantageous.

Adults have numerous advantages in the process of learning because of the nature of what they bring to the table when learning. Researchers have noted that adults are able to more efficiently understand basic concepts because of their prior knowledge, memories, and experiences as learners (Coffman, 2009; Myers, 1992; Roulston, 2010).

For instance, while the physical mechanics of playing an instrument may not develop as quickly, concepts of tone, phrasing, and overall musicality might develop far more quickly (Coffman, 2009). Furthermore, many adults have listened to music for decades, know what they think sounds good, and tend to be enthusiastic about sounding good themselves (Coffman, 2009). In order for teachers to understand adult students' pre-existing concepts and levels of understanding, it is important for them to be attentive to and considerate of their students' questions (Myers, 1992). In this way, teachers can effectively plan the goals and objectives, prepare and order the learning activities, and decide which resource materials to use in their classes (Achilles, 1992; Bowles, 1991). In short, teachers must understand their adult students' learning and development patterns and are encouraged to use creativity in order to work effectively and connect with the students who are interested in developing skills, knowledge, interpersonal connections, and experience the joys of music and learning (Coffman, 2002a; Roulston, 2010). Music educators can have a dynamic responsibility in helping shape adults' learning experiences.

Often, traditional educational methods may leave adults without proper strategies for learning music, despite their having an interest in doing so. Adult educators and adult learners may equally remain in the dark, especially about the ways to start, methods to proceed, and the processes to achieve a measure of success that could meet the needs and abilities of the learner. The relationship between the teaching of adults, adult learning, adult students, and those who teach adults is such that traditional education or music education models may not suffice in meeting the needs of both adult students and their teachers. However, better strategies for learning and teaching exist that can meet the

needs of both student and teacher in the adult music-learning context.

Educators' Roles

Music educators play a vital role, directly or indirectly, in helping adults learn, enjoy, and participate in music. While some adults might doubt that they will be able to perform or understand the musical material with which they are presented, possibly due to the perceptions of advanced age, lack of flexibility, and diminished cognitive capacities (Orlofsky & Smith, 1997), music educators might be able to change those perceptions through choosing appropriate teaching strategies when working with adults. For instance, adults may become bored when playing a simple song, such as "Twinkle Twinkle Little Star," in a repetitive fashion. Therefore, the role of the music educator is to select suitable materials or modify existing materials according to the needs of the learners. When a music educator wants to select repertoire for an adult group or ensemble, she might invite the members to make repertoire decisions together. While children may be more willing and able to learn musical materials that are not directly relevant to them, adults typically have a desire to acquire knowledge and skills that have direct meaning, which could be applied in practice, learning, or performance situations. Teachers can provide a great service by understanding how to help adults develop initiative and goals in their everyday learning (Roulston, 2010). Not all music scholars agree on the contrasts between children and adult learners, however.

Rohwer (2004) found that there was no discernable difference between adult and children's learning materials in terms of the content, though she did not disregard the issue of the relevance of the material and its congruence to the learner's past experiences (discussed in the proceeding section). Other researchers have noted that methods and

resource materials should be carefully tailored to adults (Black, 1999; Bowles, 2010; Burley, 1987; Olseng & Burley, 1987; Orlofsky & Smith, 1997; Rohwer, 2005b; Solbu, 1987. In fact, Orlofsky and Smith (1997) encouraged teachers to update the materials and methodologies that are developed for adult students, including books and articles specifically related to adult beginners rather than using those for younger learners. Additionally, Boswell (1992) recommended revising materials found in beginner method books for group lessons. He noted that educators should abide by U.S. copyright laws, but that with permission and the availability of desktop notation programs (currently, Sibelius and Finale are perhaps the most common), revising or creating materials for beginning adult learners could be straightforward for teachers who have the skills to do so. This recommendation is particularly useful and illustrates how tailoring instruction can meet the needs of a variety of learners.

Student evaluation and assessment practices often are used in tailoring music instruction. However, these practices may look different with adult learners. Because most instructors do not use grades for evaluating adult learners, many provide verbal and written feedback, instead (Bowles, 2010). Evaluating musical growth has to be appropriate for students' age, experience, and motivations for learning music, which, most often, is a voluntary process for adults (Coffman, 2002a; Coffman, 2006; Kruse, 2007; Roulston, 2010). There are several aspects that teachers of adult music students may consider, such as the necessity of adapting fundamentals of musical instruction for the target age group with whom they are working (Myers, 1992; Orlofsky & Smith, 1997; Roulston, 2010). Among these considerations is the need to give adult learners suitable pacing and enough time to learn. Also, there could be a recognition that part of the time-

direction in adult music education is generated by members' need for self-direction and also requires incorporating personal experiences in the learning process (Myers, 1992; Roulston, 2010). Self-direction in learning is crucial, in that it exemplifies a central goal in adult education and is one of the main characteristics of adult learners (Coffman, 2002a). It follows, then, that adults may be able to clearly identify the characteristics of what they consider to be a good music teacher. The students can officially identify these characteristics through student evaluations or student ratings of their teachers which have been shown by both Berk (2005) and Murray (2005) to have valuable impacts on teacher performance. There are conflicts in teaching practices for adults, including the use of children's versus adult-targeted materials, published or unpublished materials, and mixed or modified materials as well as basic educational concepts and educators' understanding of adult learning. These contradictions may be illuminated further through an examination of a specific body of music education research whose authors have taken a particularly detailed approach to asking some important questions about adult music education.

Summary

The above sections present a vivid understanding of the facilitation of adult learning and the motivations, which drive them to continue with the learning processes. Adult learners who have a clear understanding of their self-concept and self-directedness can put their studies into perspective and stay motivated. There are a number of motivating factors for facilitating adult music education, which includes basic human expressive needs and lifelong learning.

Adults have many opportunities to have a second chance or even a first chance at music through various music education resources, community ensembles, and private lessons. Adults and educators benefit from the assumption that music is for everyone and that anyone can learn music, regardless of age. Some guiding factors in favor of adult music education include the understanding of and connecting with adult learners, cognitive functions, motivation, benefits of musical engagement, teaching practices in music, and educators' roles.

It is important for teachers of adult students to acknowledge that while adult students may have high levels of motivation, they might be unable to make ties between methods and content of education, and the problems that they want to solve could lead to discouragement. Merriam and Brockett (2007) indicated that while some researchers have asserted that adult intelligence decreases with age, they believed that it generally does not change at all. Other research indicates that intelligence declines in some domains, but is maintained or even increases in other areas. There is a consensus, however, that opportunities for continued learning and growth provide intellectual and creative outlets that might carry a person through adaptations required of concerns of health and changes in the experiences of life.

As discussed above, motivation is one of the key characteristics to consider when studying adult learners and constitutes one of the critical tasks of teaching. Brookfield (1986) pointed out that adult learners who have a clear understanding of their self-concept and self-directedness can put their studies into perspective and stay motivated. Clear communication is a very important part of connecting adult students and teachers. Educators must prepare themselves for dynamic learning and teaching environments that

differ from the long traditions of preparing individuals for adulthood and leaving them to their own devices.

Music education has been known to have several benefits for adult learners. Self-esteem, emotional regulation, socialization, physical well-being, self-actualization and self-enrichment, and a previous love of music are important motivators and benefits of participation in musical learning activities for adults. The above discussion highlights that there is a need to explore new ways of teaching and approaching adult music learners in contemporary societies where music education opportunities are available through community organizations, schools, or other venues determined by locality. Traditional education, including music education, has focused largely on learning as a preparation for adulthood and the accompanying appreciation of music that it might bring, rather than as something that is an integral part of adulthood. Further, music educators have a dynamic responsibility in helping shape adults' learning experiences. They need to take the task of choosing learning strategies or presenting options to adult students that will work best with the students' skills, characteristics, and levels of experience.

Examinations of Highly Relevant Studies

This section includes examination of the most relevant studies to the current research, which were undertaken by scholars to highlight teaching practices associated with adult music education in ensemble settings. Specifically, these included instructor preparation, goals, and materials as well as methods of evaluation. First, Rohwer (2004) investigated method books that were intended for adult musicians. The purpose of her study was to measure participants' levels of enjoyment and understanding by comparing the content from three different method books used in a New Horizons Band. She

examined a sample of 24 beginning- to intermediate-level adult musicians in a band for

senior adults, including brass, woodwind, and percussion players. Method books used for

the study included two published books, *Standard of Excellence* (Pearson, 1993) and

Essential Elements (Rhodes, Bierschenk & Lautzenheiser, 1991) and one unpublished

book. According to Rohwer, these two published books were the most commonly used

method books for bands. Rohwer assembled the unpublished book herself and included

music materials preferred by older adults (e.g., standards and Broadway songs).

Musicians were given one week to practice three sheets, one from each book,

introducing cut-time meter and 6/8 meter, after which they were given a 30-item Likert

questionnaire (10 questions for each book) that measured participants' commonly used

method books for bands. Content validity was assessed by a panel of three experts in the

area, and the estimate of internal consistency reliability was .91. Data were analyzed

using a repeated-measures ANOVA process for both the cut-time and 6/8 materials.

Results showed that there was no statistically significant difference in adults' enjoyment

of and understanding obtained from the three method books, including the method book

specifically designed to feature Broadway songs and old standards. This finding was

supported by both the questionnaire and by informal interviews with participants.

Informal interviews showed that the adult-oriented method book led some players to play

with feelings, and as a result of their familiarity with the songs, they were detracted from

the learning process. This led to a conclusion that for beginning and intermediate adult

instrumentalists, resource materials specifically geared toward adults may not be

necessary or even helpful. However, Rohwer (2004) called for further investigation into

the materials that could be used efficiently and effectively to instruct adult learners.

In a second study, Rohwer (2005b) sought to describe the prevailing practices in adult ensembles that were comprised of beginner-level adult musicians and focused on band setup, musical instruction, interactions between band members, and challenges (though for the present research, only musical instruction was addressed). Rohwer approached these topics due to a lack of research in describing the methodologies for teaching adults. Directors of adult ensembles (band and orchestra) associated with the New Horizons International program in 25 states in the United States and two provinces in Canada were chosen for the study. Thirty-five male and female directors with 1 to 12 years of teaching experience responded to a 27-item questionnaire that included questions regarding musical instruction for beginning or intermediate older adult students. Items covered teaching techniques, choices for method books, stylistic choices, and concepts taught.

Directors maintained that some teaching methods and method books did not differ considerably from those they had used with younger students in their past teaching experience, with the exception of some concepts that were easier to teach to adults, such as tone quality, intonation, and balance. Adults exhibited a greater understanding of these elements. Rohwer (2005b) concluded that the future of adult music education in the context of ensembles is a field that is in need of newer ideas and further organization, as the teaching and enrollment environment may be complex and inconsistent. For example, she cited the possibility of an unpredictable enrollment, where a director may have 10 oboes in the band one semester, and then none the next. Directors and teachers of adults may need to accommodate a wide variety of circumstances. Furthermore, while Rohwer concluded that there are many similarities between young learners and adult

learners, the way materials are presented may need to be substantially different. The varying mental and physical capabilities of adult learners also present a situation in which directors and teachers would have to be creative in finding solutions for individuals and the entire group. Rohwer also suggested that music education undergraduates would benefit from instruction related to the specific needs of adult music students.

In a third study, Rohwer (2012) investigated adult musicians' perceptions of educational needs. She surveyed 81 adult musicians who attended a national camp for adult music learners in the United States. Participants, whose age ranged from 40 to 84 years, responded to a 5-item open-ended questionnaire with the sole purpose of determining learners' identified instructional needs for adults in ensemble settings. Rohwer cited Bowles's (2010) descriptions of the teachers of adult learners, while noting that the perspectives of adult music students are necessary to fill some gaps in knowledge and instructional needs. This also would require an educator's more thorough and effective preparation for the class so as to make adult music settings more productive and enjoyable experiences.

Before the questionnaire was pilot tested, content validity was assessed by a panel of two experts in the field of adult musical ensembles, and it was checked for clarity by two New Horizons Band members. The items covered ideal preparation practices regarding adult musical instruction, such as knowing about the health issues of adult learners and ensuring that their learning experience is comfortable as well as enjoyable. This could include providing padded seats to those learners who have hip problems and familiarity with massage and chiropractic medicine, hand braces, and straps and support stands for those learners who have arthritic hands.

Each participant in the main study was given 3 days to respond to the questionnaire. Answers were coded according to response categories: (a) the most important aspects of being in a musical ensemble; (b) how instruction should be changed in the adult setting; (c) instructional techniques that future teachers should learn; (d) instructional resources that future teachers should know about; and (e) the personality characteristics that are important for future teachers of adult music to possess or learn about. Rohwer (2012) found that social interaction, group music-making, and learning in general were important reasons for participating in adult musical ensembles. She also discovered that participants placed importance on being treated as adults who already had accomplished many things in life as well as the need for future instructors to be aware of adults' physical needs. Participants identified music technology and information resources and music stores as important parts of what future music teachers should consider. Regarding the question of personality characteristics, many respondents cited a sense of humor, the ability to recognize adults as being adults, the capacity to encourage and empathize, and patience as important characteristics for teachers of adult music students to exhibit. Rohwer provided the example of a CEO who decided to take music lessons; an individual who had experience and accomplishments, yet who may be a complete beginner, presents a complicated situation for a music educator who must be sensitive, well-informed, and have a wide array of abilities in order to deliver efficient and satisfying instruction. Rohwer provided ideas, information, and concepts related to adult music instruction that may be used by future researchers as well as students and collegiate-level educators of undergraduate music education students. She also

underscored the fact that through their interactions with adult learners, instructors could

realize the musical, social, and instructional joys in working with adults.

In a fourth study, which is of particular relevance to the current study, Bowles

(2010) examined in detail the preparation, attitudes, characteristics, teaching practices,

and experiences of a wide variety of teachers of adult music. In order to investigate these

factors, Bowles created a questionnaire to collect the perspectives of educators

themselves. Items in Bowles' questionnaire covered the following six areas: (a)

demographic characteristics of teachers of adult music; (b) teachers' goals and

instructional practices and teaching materials; (c) differences between teaching younger

and adult students; (d) whether behavior management issues exist with adults; (e)

preparation for adult music teaching; and (f) teachers' motivations, challenges, and

rewards regarding teaching music to adults. Bowles' 25-item questionnaire was grouped

into pertinent headings, per the aforementioned categories (see Appendix B). Headings

were as follows: goals; methodology and implementation; materials; subject matter;

evaluation; behavior management; preparation for teaching adults; and teaching adult

learners. The questionnaire featured *yes* or *n*o response items, multiple choice items, and

free-response items and used vocabulary calibrated to academic and non-academic

participants, alike. The questionnaire was reviewed by a panel of three experienced

musicians and one who split time between performing and teaching. The review process

resulted in changes related to online learning questions, after which the questionnaire was

distributed to 133 members of the National Guild of Community Schools of Arts and to

76 members of the then National Association for Music Education's (MENC) Adult and

Community Music Education Special Research Interest Group. A total of 66 respondents completed and returned the questionnaires.

Bowels (2010) cautioned against calculating a return rate of the questionnaires for analysis because of the nature of e-mail distribution, uneven response rates, and lack of ability to determine the exact geographic location. The researcher stated that new methods could be created for identifying participants and respondents for future studies. However, the amount of teaching experience was a useful part of the study, as respondents had an average of 14 years of experience teaching adults. This information was helpful when looking at the wide divergence of teaching practices that existed in adult music education. Forty-four percent of respondents stated that their goals for adult learners were different than children, 33% reported having the same goals as children, and 36% stated that their learners were self-directed in their goal making. Fifty-two percent of teachers reported that their chosen methodology was adaptable to individual needs and goals. Respondents also noted that they were able to more thoroughly discuss with adults musical subject matter, including analysis and relating learning to life experiences. Regarding materials, roughly one-third of participants designed their own materials for adults, while 41% used materials published specifically for adults. Seventy-three percent of participants stated that materials specifically designed and published for adult learners would be useful.

Evaluation of adults was seen to be largely different from that of children (Bowles, 2010). Many teachers reported not using grades at all, while others stated that they used only verbal feedback with adult students. Other teachers noted that self-evaluation was an important part of evaluation for adult students. Less than 41% of

participants reported that they had taken courses related to adult music education, but

68% reported reading books or articles relating to the subject. Most disclosed that

education tailored specifically toward teaching adults would be useful. Behavior issues

were not a prominent aspect of teachers' adult music education practices, but when

present, the largest issue encountered was trying to change learning habits (23%).

Regarding motivation, challenges, and rewards, the most commonly described challenge

was trying to help adults alter previous learning patterns and preconceived ideas.

Teachers reported a passion for teaching, helping adults to realize that they can be

successful in learning, and the love of music as important rewards and motivators.

While Bowles (2010) stated that broad generalizations could not be made from

the study, she maintained that the findings could provide a starting point for further

research since they described the landscape of adult music education as it existed at the

time. She also suggested a few recommendations for the music profession that included

the need to: (a) develop age-appropriate instructional materials for adults; (b) provide

relevant professional development experiences to teachers across career types, musical

styles, age groups, and experience levels; (c) explore, develop, and implement strategies

that respond to the specific needs of teachers of adult music learners; and (d) encourage

further research on the subject of adult music teaching and learning.

Summary

The current research drew from a number of historical and theoretical sources to

provide insights into the study that needs to be conducted as well provided the context in

which it would take place. Andragogy and pedagogy, and their differences and

similarities, exert considerable influence on adult music education today, although

pedagogy tends to be more influential. Understanding what motivates adults and enables

them to learn is crucial in both improving adult music education and being able to take an

accurate record of its current state. Lifetime learning is a concept that presaged the

development of andragogy as a definitive concept and is one that influences teachers of

adult musicians today. That all adults must have access to learning is a fundamental

aspect of adult education that should be considered also in adult music education. Adults,

while different than young learners in some ways, are fully capable of learning and

developing new skills. Music educators are poised for helping adult students to unlock

the joys of learning music and finding their own abilities. Several researchers have noted

that music is a basic part of the human experience (Boswell, 1992; Chiodo, 1997;

Coffman, 2006; Jutras, 2006; Kruse, 2007; Kuntz, 2012; Tsugawa, 2009). Therefore, it is

imperative for adults to have access to music and music education. Social benefits, self-

improvement, intellectual enjoyment, and psychological contentment are among the

many benefits that adults can gain from participating in music education opportunities.

Music may help adults to make more sense of their own lives and experiences. However,

more research is needed in the area of adult music education, especially in settings

outside of North America and Europe.

Studies relating to the current research have shown that while the field of adult

music education is still developing, it is a gradually maturing field. Rohwer (2004) found

that method books developed for children were useful for adults. Later, Rohwer (2005b)

explored methods and concepts related to adult music education and found that there was

a paucity of research available and that teacher education programs might benefit from

focusing on concepts of adult music education as well as music education for children.

Rohwer (2012) then investigated adults' needs and motivations in ensemble settings and found that the personality, attitude, and preparation habits of conductors heavily influenced learning and enjoyment. Finally, Bowles (2010) described the characteristics of adult music education teachers in great detail and provided a broad picture of the ways in which music educators teach music to adults and the guiding reasons for doing so. Some important points that still deserve consideration include a further examination of the divergences in various teaching practices in general and non-standardized teaching practices in adult music education. Adult music education remains a viable field of study, especially when one considers that some international contexts have yet to be examined empirically.

Chapter 3

Method

Kuwait's music education background and system, while influenced by Western music education practices, is unique in terms of the philosophical, sociological, and psychological underpinnings that reinforce pedagogical goals and practices in music teaching. This research specifically addressed questions related to how instructors in Kuwait tend to the needs of adult music learners through instructor preparation, assessment, materials selection, and instructors' goals. Instructors' perspectives regarding the concept of teaching music to adults in Kuwait will be further understood through an examination of self-reported questionnaire results. This chapter presents specifics related to the research design, procedures, participant details, questionnaire development, data analysis methods, researcher bias, and trustworthiness.

Design

This qualitative descriptive study utilized a researcher-constructed questionnaire that was based on existing research (Bowles, 2010) on adult music education (see Appendix B). This non-experimental design was most suited for this study because descriptive studies are meant to capture a phenomenon as it naturally occurs, without any form of intervention, and can be a starting point for thesis or hypothesis development (Polit & Hungler, 1999). Sandelowski (2000) asserted that when the aim is not to penetrate the data, but rather to provide a clear picture of a situation or phenomenon in its natural setting, the everyday language of a qualitative descriptive study is the most natural choice. Straightforward descriptions of phenomena, detailing the who, what, and where of situations is one of the strengths of a qualitative descriptive study (Sandelowski,

2000). Qualitative descriptive studies do not focus on the deep description of the ethnography, the theoretical development that takes place in grounded theory, or the interpretation of an experience's meaning found in the phenomenology, but rather a clear description made in everyday language (Sullivan-Bolyai, Bova, & Harper, 2005). As Elliot and Timulak (2005) noted, self-report questionnaires may be used in qualitative research, especially if the structure of the questionnaire features open-ended questions. The open-ended questionnaire is a powerful tool in that responses are not influenced by the researcher, specific questions can be posed, responses are often descriptive, and respondents can use their own language, ideas, feelings, and thought processes when responding (Popping, 2015). Additionally, respondents are more able to present their own motivations in open-ended questionnaires (Popping, 2015). In short, self-reported questionnaires can provide autonomy for respondents and reduce researcher interference.

The self-report questionnaire is an appropriate solution to the challenge of studying a phenomenon across a larger population, without intervening in the course of events. As suggested above, readily understood language and rich description are of particular benefit when describing situations simply as they are (Sullivan-Bolyai et al., 2005), and this tool can provide subjective accounts of a phenomenon to which straightforward descriptive summary of the content can be applied to capture a broad, more objective picture (Sandelowski, 2000). Open-ended questionnaires provide researchers with a way of offering study participants the space to express answers using their own words, and ideas and insights that may not have surfaced using other research tools may be exposed to researchers (Glasow, 2005; Salant & Dillman, 1994). Questionnaires have been used as the central data-gathering method in many studies in

the field of adult music education (Bowles, 1991; Bowles, 2010; Coffman, 1996;

Coffman, 2008; Coffman & Adamek, 1999; Darrough, 1990; Gilbert & Beal, 1982; Grant

& Norris, 1998; Jutras, 2003, 2006; Kuntz, 2012; McCullogh, 1981; Patchen, 1986;

Rohwer, 2004, 2005b; Rybak; 1995).

Participants

Qualitative descriptive study participant samples are usually purposively and

conveniently selected in addition to being smaller than other qualitative research sample

sizes (Magilvy & Thomas, 2009). The usefulness of purposive sampling in qualitative

research is that this method can allow the researcher to gain access to information-rich

cases. Qualitative descriptive sample sizes often range from just a few (3 to 5) to as

many as 20 participants. Those who teach music privately or in the classroom,

irrespective of musical setting (e.g., theory, ensembles, or individual lessons) or

nationality (e.g., Kuwaiti or non-Kuwaiti), were eligible for participation in the current

research. Additionally, prospective participants were—and will be again—my colleagues

in the Kuwaiti music educational system. Because this level of familiarity has the

potential to create both inroads and biases throughout the course of data collection and

analysis, these considerations were addressed further, later in this chapter. Objectivity

and the privacy of the participants were ensured on conditions of anonymity.

Participants in this research included 14 music instructors who were faculty

members of one music department located in a highly populated urban setting in the State

of Kuwait. The participants were instructors of adult music students and had prior

experience in teaching adults, regardless of instrument or music genre. Participants were

chosen using purposive sampling (Creswell, 2013) and included Kuwaiti and non-

Kuwaiti instructors. Initially, the identity of the participants was anonymous, since the response rate was not known. However, participant identities became transparent during the peer review process, which is a natural tenet of qualitative data analysis.

To depict a representative landscape of music instruction in Kuwait, it was necessary to include non-Kuwaiti instructors because they are an integral part of the music educational system in Kuwait. In order to maintain a full complement of music faculty within the country, it is common practice for music schools in Kuwait to hire music instructors from other countries (e.g., Poland, Russia, or England). While these teachers bring with them related practices from their own backgrounds, they are familiar with the Kuwaiti educational system and have contextual insight that was valuable to this study. The facts that non-Kuwaiti teachers have had immense prior teaching experience, have lived in the country for substantial parts of their lives, and have adjusted themselves to the music education and learning system of Kuwait, non-Kuwaiti music instructors were, therefore, deemed appropriate participants. They along with their Kuwaiti counterparts helped create a composite picture of current music education attitudes and practices in Kuwait. All of the study participants were fluent in English and graduated from well-known universities in Western Europe, Russia, and the United States.

Questionnaire Development

A researcher-constructed questionnaire (see Appendix C) was developed for this study and was based on Bowles' (2010) survey (see Appendix B). As outlined in Chapter 2, Bowles' (2010) survey captured characteristics, needs, instruction practices, and preparation in relation to teachers of adult music. The original survey was separated into sections based on demographics, goals, methodology, evaluation, preparation for

teaching adults, experience teaching adult learners, materials, behavior management, and subject matter. Items included yes/no questions, multiple choice questions, and free-response items. Bowles' survey was reviewed by a panel of three adult music education experts to confirm the validity of the survey and followed suggestions that the panel made. The structure of Bowles' (2010) survey functioned as a viable model for the creation of the current questionnaire. Bowles' survey addressed many of the fundamental ideas as in this research, and she successfully described the situation in its natural state. Because all of the eligible research participants in the current study were fluent in English, it was not necessary to create an Arabic version of the questionnaire.

The proposed questionnaire in this study was comprised of two sections. The first section included nine short-answer demographic questions related to instructors' instrument or voice type, types of experience with adult learners, primary adult instruction area, years of teaching adults, institutional environment (e.g., independent private instruction or university instruction), gender and age profile, and years of experience teaching adults. The questionnaire also included a short set of items designed to gain information about the musical lives of the participants. Questions 1, 2, 7, and 23 were added specifically for this research and do not appear in Bowles' (2010) version. This information was helpful in establishing, in part, the context in which the study took place.

The second section of the questionnaire included 13 open-ended questions corresponding to instructors' preparation, goals, subject matter, and evaluation. As in the first section of the questionnaire, items were revised based on Bowles' (2010) questionnaire. Table 1 shows how Bowles' questionnaire items were adapted for the

current study.

Table 1

Description of Adapted Questionnaire Items

Item number (Bowles, 2010)	Item number (Alyoser, 2016)	Status (altered, combined, added, deleted)
	1, 2, 7, 23	Added
1	3	Altered
2	4	Altered
3	6	Altered
4	5	Altered
5	8	Altered
6		Deleted
7	14	Altered
8	15	Altered
9	16, 18	Altered & combined
10	16, 19	Altered & combined
11	18	Altered
12	17	Altered
13	20	Altered
14	21	Altered
15	22	Altered

16		Deleted
17		Deleted
18	10	Altered & combined
19	10	Altered & combined
20	11	Altered & combined
21	11	Altered & combined
22	12	Altered & combined
23	12, 13	Altered & combined
24	12, 13	Altered & combined
25		Deleted

As displayed in Table 1, some questionnaire items were created specifically for this study, while others were altered, altered and combined, or deleted from Bowles' (2010) work. Specific examples regarding the alterations made to Bowles' questionnaire are as follows. Item 14 in the present questionnaire was a revised version of Bowles' Question 7, which addressed goals. In Bowles' study, Question 7 asked participants to discuss their goals for adult learners in relation to younger learners. The present study

asked participants to "please state what learning goals (both your own internal goals and those you share with your students) you set for your adult learners." Item 15 in the present questionnaire was a revised version of Bowles' Question 8 regarding methodology. Where Bowles asked, "Please discuss your methodology or how you implement learning for adults," the present study asked, "Please describe the strategies that you employ for enabling your adult students to learn." Both of these questions are open-ended; however, the wording was altered to differentiate the two studies.

The alteration of some of Bowles' items was important in the current study because some of her items very nearly addressed the question that needed to be addressed, but sometimes it was necessary to revise the scope or direction of the question slightly in order to provide a clear picture of a phenomenon as it is happening. Item 12 in the present questionnaire was an altered version of Bowles' Question 22, which addressed the characteristics of adult learners. Item 21 in the present questionnaire was an altered version of Bowles' Question 14, which measured whether participants' feedback procedures with adults are different than those used with children. Item 21 in the current study, however, was not phrased in a yes/no format but, instead, required participants to further describe those differences. Some necessary alterations were made from Bowles' questionnaire because some of the original items may not have held the potential to capture a clear picture of the phenomenon of adult education in Kuwait as it is happening in the present time.

Some items from Bowles' (2010) study were combined and altered for the current research. Those items were chosen because they partially, but not fully, addressed issues of interest to this research and were combined so as to fulfill their functional

requirements. For the present study, Bowles' Item 18, "Have you ever studied books, articles, and/or research related to adult learning or teaching," was combined with Item 19, which asked whether participants had "taken a course, attended a workshop, or participated in any learning experiences related to adult learning," and subsequently converted from a yes/no question to an open-ended response item. In another example, Item 11 in the present questionnaire was partially a revision of Bowles' Items 20 and 21, both of which addressed the kinds of knowledge, materials, or coursework that would be beneficial for teachers of adults. These combinations were made because some of Bowles' items specifically addressed ideas that were part of a larger concept important to the current study.

Four of the original questionnaire items were not used due to a lack of direct applicability. Bowles' (2010) Item 6 was deleted, per the suggestions of the experts, when I conducted the field tests. Items 16 and 17 were not included in the present research because they specifically addressed behavior management as it was not applicable to the Kuwaiti culture, and hence, not a focus of this study. Item 25, which concerns educators' primary motivations for involvement in adult education, was also deleted because motivation is assumed to be an inherent part of any discussion about challenges and rewards regarding the teaching of adult music students. Instead, these challenges and rewards were addressed in Item 13 of the current study. Item 23 of the present study, which addressed how and how often instructors self-evaluate their own performance when teaching adults, was a new item and was not based on any of the items in Bowles' survey.

Questionnaire items pertaining to instructor preparation are found under the labeled headings of *Demographics*, *Preparation for and Teaching of Adult Music Students*, *Goals, Subject Matter*, and *Evaluation*. Included under those headings are items specifically related to the literature studied, the coursework taken, motivation for teaching adults, and instructors' perceptions of adult learners. Items under the heading of *Goals* addressed both instructors' internal goals and goals prescribed for students, while items under *Evaluation* covered both instructors' evaluation of their adult learners as well as themselves. *Subject Matter* items addressed participants' concepts about adults' understanding of subject matter, learning materials utilized for adults, the usefulness of materials created for adults, and what materials might be created that are not currently available to instructors and students. All items were based on relevant literature in the field of adult music education (Bowles, 2010; Dabback, 2005; Friedmann, 1992; Myers, 1989; Rohwer, 2004; Rohwer 2005b). As noted earlier, a complete version of the current questionnaire can be found in Appendix C.

Content Validity and Field Testing

Four college music professors in the United States served as members of a content validity panel to judge the accuracy and clarity of the measurement tool, sample adequacy, questionnaire content and wording, and the degree to which each item measured the primary construct as well as to ensure that the tool rang true to music educators. The questionnaire was revised and reworded based on suggestions from the aforementioned content validity panel. For example, the panel suggested re-ordering the questions in order to more clearly group them in categories. This reordering specifically related to demographic questions. Question 7, regarding which instruments the

participants played, was amended so that respondents would list any instruments they played, regardless of level. Question 12 was changed, per panel recommendation, to differentiate between participants' feelings about adult learners as opposed to younger learners.

Because this research was based on open-ended, qualitative data, ascertaining the reliability of the questionnaire through a traditional pilot study was not required. However, in order to determine the questionnaire's strength as an appropriate data-gathering tool among the intended sample, a field test was conducted in which the questionnaire was distributed to three college music professors in Kuwait. The field test participants were comprised of professors in Kuwait precisely because of their similarity to the participants in the main study. Two of them were fluent in English as a second language, while for the third, English was the first language; all lived in the same educational and cultural environment. The three professors were selected based on relationship to the researcher. The professors completed the questionnaire, mirroring the study procedures that are discussed below. The purpose of conducting the field test was to ensure clarity of the wording and flow of the items, to assess the feasibility of the data-gathering approach, and to obtain an estimate of the time it would take to complete the questionnaire. Pertinent revisions that surfaced as a result of field-testing were made, and the questionnaire was prepared for the main study. Two of the experts had no comments about the questionnaire, and the third recommended the exclusion of Question 9 in the questionnaire, which corresponded to Question 6 in Bowels' (2010) questionnaire. The latter also suggested the description of the musical background and age of the adult learners who were the focus of the study. Based on this recommendation, I included the

section on adult learners who have little or no musical background and have not

undergone any musical training during their childhood.

Procedure

I recruited the participants in Kuwait via email (see Appendix D) to invite them to

participate in the study and give them a brief background of the objectives of the

research. Each participant's e-mail was obtained through the university's website that is

publicly accessible; participants were already among my professional contacts. After

they agreed to participate, the researcher emailed them a link to the questionnaire, based

on an online Qualtrics software survey that also provided the directions to complete the

questionnaire as well as the condition of consent to participate in its completion within

the time provided, which was 2 weeks. One week following the distribution of the

questionnaires, participants received an e-mail reminding them of the deadline. After the

second week, the completed questionnaires received by the researcher were compiled and

prepared for analysis. It should be noted here that the questionnaire provided was in the

English language because the participants were fluent in English, and hence, there was no

need for an Arabic version of the consent form or the questionnaire. Objectivity and the

privacy of the participants were ensured on conditions of anonymity. The data collected

were stored in a Qualtrics-secure database; the primary investigator will delete the data

after 24 months.

Data Analysis

Data analysis of qualitative descriptive research is purely derived by data, where

the codes are derived and generated from the data in the course of the study. Such studies

are characterized by simultaneous data collection and analysis, and involve a

straightforward descriptive summary of the informational content of the data that is organized in a logical manner. The data presentation can be organized in accordance with the time of occurrence, categories or subcategories, or inductive or deductive approaches (Lambert & Lambert, 2012). Qualitative description is responsive to obtaining straight answers to questions of special relevance to practitioners and policy makers. These are valuable primarily as end-products and, secondarily, as entry points for further study by further yielding the working concepts, hypotheses, and thematic moments for future grounded theory, or themselves contain early versions of them (Sandelowski, 2000). Thus, the outcome of the study is primarily a descriptive summary of the results that are relevant for an in-depth understanding of the self-reported attitudes and practices of music instructors in Kuwait regarding adult music learners. For this study, the researcher implemented a straightforward descriptive summary of the data and organized the content into a specific manner based on the categories from the questionnaire.

Researcher Bias

In qualitative research it is a common practice for authors to acknowledge personal biases that might obscure objectivity during the course of a study (Creswell, 2013). In order to situate researcher bias in the current investigation, it was important to recognize my prior familiarity with the prospective participants. I am a colleague of and have worked with the participants for three semesters as a scholarship teaching assistant since 2009. Because I knew most of the participants in the study, I worked toward objectivity during the analysis and interpretation of the data. While the questionnaire did present an objective approach to gathering data, careful monitoring of personal biases

was utilized throughout this study. Mehra (2002) suggested using writing style as a method of addressing issues of subjectivity. An effective way to do this may be to keep the voices of the researcher and the participants clearly separate in the writing in order to more effectively plan collection, interpretation, and presentation of the data (Mehra, 2002). Another suggestion that Mehra (2002) made was for the researcher to see himself as a learner and the participants as experts, whose points of view he is simply aiming to understand as opposed to judging. By carefully considering the issue of subjectivity—and acknowledging to readers the inevitability of the researcher's perspective—it was my hope that the validity of the research findings remained clear.

Additionally, I was interested in this topic because I taught adult music learners in Kuwait prior to beginning doctoral study at Case Western Reserve University, and I will continue to teach adult learners after earning my Ph.D. As I have taught and will continue to teach adult music students in Kuwait, I wish to learn as much as I can about the group of people that I am teaching. Furthermore, I, too, have experience learning music as an adult, having begun learning my second instrument, the cello, at the age of 18. I have empathy for the frustrations and joys of learning the cello, having practiced 5 hours a day consistently until I reached the level of being able to perform with the university orchestra during my master's studies. I sometimes wish I had begun learning the cello when I was younger because, as an adult, I took great pleasure in music-making and learning, but found that I became frustrated by cognitive or physical limitations. During university, I studied with teachers from many different countries who used a number of adult music teaching approaches, and I enjoyed it and discovered that I was receiving instruction that would make it easier for me to learn as an adult. Teaching

adults presents unique challenges, and I believe that they need teaching approaches that are different or modified from techniques used with children.

I am aware that I have a bias toward adult learning and its positive attributes and that my preexisting relationships with some of the participants might have played a part in data interpretation. Trustworthiness measures, such as peer debriefing and member checks, which are discussed in more detail below, helped as I worked to maintain objectivity during data analysis and interpretation.

Trustworthiness

Trustworthiness in qualitative descriptive studies can be established in a number of ways. Lincoln and Guba (1985) defined four operational criteria for establishing the trustworthiness and quality (or "goodness") of qualitative research, which include credibility, transferability, dependability, and conformability. These measures were used throughout the current study and are discussed below.

Credibility. Credibility involves three main principles in research. The first is prolonged engagement, which defines a research activity in which the researcher spends sufficient time to ensure that credible data will be produced (Lincoln & Guba, 1985). This invested time includes familiarization with the culture of the subjects and the environment in which the research takes place, checking for errors in information produced by biases or "distortions" on the part of the researcher or the subject, and producing trust (1985, p. 301). While my time in Kuwait during data collection may not have been considered prolonged engagement, I was, however, born and raised in Kuwait, had insider cultural knowledge, and had been a colleague to the participants for a number

of years. This provided a natural understanding of the culture and environment as well as an opportunity for building—and reestablishing—trust.

The second principle is that of peer review, or peer debriefing, which is defined as a process for creating an external observation and validation of the research (Lincoln & Guba, 1985). The peer debriefing process is meant to keep the researcher "honest" by providing a "devil's advocate" perspective (1985, p. 308). This is accomplished through the researcher divulging himself to a "disinterested" peer, who questions the researcher to clarify meanings, teases out unacknowledged biases, and provides a cathartic experience in which the researcher can clear his mind of any emotions related to the research process (1985, p. 308). Two reviewers, including music education faculty members and Ph.D. students, all of whom had experience analyzing qualitative data, reviewed 20% of the raw data and were asked to extract themes. I used those opportunities to discuss with the peer reviewers meanings drawn from the data and to compare identified themes. This allowed for the defense of themes and interpretations culled from the raw data.

The third principle of credibility in qualitative research is the member check. Member checks included my sharing of the findings with the participants to ensure the accuracy of the information. I asked participants to share their opinions regarding the correctness of the data and how it was interpreted. This corresponded to the idea that member checking is the most important element for establishing credibility (Lincoln & Guba, 1985). Using this strategy, participants were given access to data, analysis, evaluation, and conclusions in order to determine the accuracy of the researcher's materials (Creswell, 2013; Lincoln & Guba, 1985). For this study, I provided copies of the data analysis and findings so that participants could provide clarifications and, if

necessary, corrections. This was done in order to provide the participants an opportunity to clarify and extend their responses to the questionnaire. This method also may have given participants more time to consider their answers and ensure that their meaning was expressed appropriately. Participants were asked to provide any necessary alterations or additions, and changes to the interpretation of the findings were made accordingly.

Transferability. Transferability refers to the researcher providing the reader with enough information to establish coherence between the data, findings, and the conclusions drawn from them. Such research can be characterized as having findings that may be transferred to another setting (Lincoln & Guba, 1985). In this study, I provided straightforward descriptions of the participants' perspectives, environments, and the resulting findings. By providing sufficient details, readers could decide for themselves whether the findings presented could be transferred to other contexts or situations.

Dependability. The concept of dependability has to do with whether research findings remain the same, regardless of who the researcher is and when the research takes place. A primary way to increase dependability is for the researcher to document procedures clearly so that they can be followed by the reader (Lincoln & Guba, 1985). In the current study, I worked toward strengthening dependability via peer debriefing, as discussed in a previous section. During the peer debriefing process, the debriefers were requested to make observations and ask questions regarding the collection of the data, analysis of the raw data, and the results and conclusions drawn from them. Debriefers were also asked to provide their conclusions so as to corroborate the degree of similarity to that of the researcher. Lastly, debriefers were asked to provide ideas regarding research clarity and applicability across time and researcher.

Conformability. Conformability refers to the author's ability to show objectivity, to confirm congruence of the data using two or more independent reviewers, and to ensure that the data and the subsequent findings, interpretations, and conclusions are accurate and reflect the participants' perspectives, rather than the perspective or biases of the researcher (Elo et al., 2014; Polit & Beck, 2012). In other words, demonstrating the researcher's thought process, or how he got from the data to his conclusions, is a core component of conformability (LoBiondo-Wood & Haber, 2010). In order to demonstrate conformability in the current study, I explicitly stated my assumptions as a researcher from Kuwait regarding the topic of this study, the participants, and the environment in which the study was being conducted.

A useful technique for ensuring conformability is that of the conformability audit (Lincoln & Guba, 1985). In this process, the auditor completes an elaborate inquiry, following the researcher's process step by step to ensure the accuracy of the information as well as substantiating that sound decisions and judgments have been made. The "audit trail," which includes a comprehensive study by the researcher at each step, is a fundamental part of ensuring conformability. In this process, two directions could be adopted: (a) an approach that is specifically oriented toward the data itself and will show how the data were gathered, processed, and synthesized in order to make recommendations (Shenton, 2004); or (b) the concepts that guided the work may also be followed, leading to a second approach that describes the whole process of the research from beginning to end (Shenton, 2004). In this study, the audit trail was performed by two individuals, one of them a Kuwaiti music education graduate student living and studying in the United States at the time of the study. This individual was connected to

the Kuwaiti culture, but was not a part of the study. The second individual was an American music education graduate student living in the United States at the time of the study. Both individuals were familiar with qualitative research.

Each of the participants in this study provided a valuable perspective of adult music education, in general, and in Kuwait. As illustrated by contradictory findings in previous literature on adult music education (Bowles, 2010; Coffman, 2009; Coffman & Levy, 1997; Dabback, 2005; Myers, 1989; Rohwer, 2004), there may be no accepted method of teaching music to adults in the United States. Likewise, in Kuwait, each instructor may have his or her own personal method. The data obtained from this study were intended to provide a base of information by which to understand the current condition of adult music education in the State of Kuwait as well as illuminate possibilities for the future. A more complete understanding of how adult music education is approached on specific and general levels in Kuwait could enable educators to refine their own teaching methods, which could benefit instructors and students alike.

Limitations

It is important to acknowledge the anticipated limitations to this research. Participants in the study were limited to adult music instructors in Kuwait City only. There may have been other instructors in other locations in Kuwait who were not able to participate in the study. Those individuals could represent a breadth of experience that could provide additional depth and richness to the findings. Due to the scope of the current study, however, the number of participants was limited to 14 individuals, which meant that the sampling of teachers' attitudes was relatively narrow. Additionally, because participants self-reported their responses, I was dependent on receiving only the

information that they chose to include, without awareness of the context in which they responded, which could have included emotional factors at the time of their writing responses. Self-reporting questionnaires might also present participants with difficulty in providing the kind of detailed responses that would inform the researcher's findings (Barker, Pistrang, & Elliott, 2002, p. 2). Because this study was highly contextual, it was important to recognize that a similar study in a different context could yield different results. Readers searching for generalizability might find that the most universal aspect of the current research is that it may broaden discussion concerning learning in all age groups. Furthermore, readers of this study could make generalizations about adult music education or adult music education; while this study was concerned with teachers of adult music students only in Kuwait, any generalizations or applications to other settings should be made sensibly.

Chapter 4

Findings

The purpose of this research was to determine the self-reported attitudes and practices of music instructors in Kuwait regarding adult music learners. The present research aimed to highlight concepts of teaching music to adults through the lens of instructors themselves. Of central importance to this investigation was to determine how instructors approach adult music education in terms of preparation, goal-making, materials, and evaluation. The following sections include the results of the questionnaire responses and are organized by questionnaire item.

Demographic Data

Respondents included 14 participants, of whom 9 were male and 5 were female, ranging from 25 to 64 years of age. The participants included both Kuwaiti and non-Kuwaiti instructors. These instructors taught adult learners and either conducted private lessons, group lessons, or instructed them in formal settings like music laboratories. The average number of years they were engaged in teaching adults was 15.2 years, with the lowest of 2 years and highest of 40 years for two of them. Their primary area of teaching in private or group settings included flute, guitar, violin, solfege, music theory, clarinet lessons, piano lab instruction, and music education classes (e.g. teacher preparation classes and pedagogy classes). Their musical careers had been focused on performances or directed toward education and further research. While some of these instructors played one musical instrument, others could play as many as five, including piano, clarinet, percussion, guitar, voice, cello, viola, and voice. Some of them taught either in

an academic environment or in a private or home studio. Table 2 shows the basic

demographic information for the participants in this study.

Table 2

Demographic Information

Participant	Gender	Focus work	Number of years taught
1	M	Piano	16
2	M	Piano	11
3	M	Piano	11
4	M	Clarinet	2
5	M	Solfege, Guitar	3
6	M	Piano	40
7	M	Piano	4
8	M	Violin	6
9	M	Bass	9
10	F	Piano, Theory	11
11	F	Violin, Piano, Solfege	21
12	F	Violin	21
13	F	Music Education	28
14	F	Cello, Theory	12

Preparation for and Teaching of Adult Music Students

The descriptions below outline the specific questionnaire items as well as participant responses. This section deals with the preparation and teaching of adult music learners. These responses may foster a greater understanding of adult music education in Kuwait, and the ways in which teachers of adult music education programs work with adult learners.

Responses to Item 10. Item 10 asked: *What literature (books, articles, etc.) and/or courses and/or workshops or other learning experiences related to adult teaching and learning have you read/participated in?* Responses to this prompt indicated that one of the participants was engaged in teaching and learning music, and another used various books from the piano repertoire for performance teaching. She went through many books for piano laboratory teaching for laboratory courses and read books on piano performance such as *Gyorgy Sandor: On Piano Playing.* She also consulted books on music theory, such as *Marta Arkosky Ghezzo: Solfege, Ear Training, Rhythm, Dictation, and Music Theory,* and also participated in a number of workshops and seminars related primarily to general piano teaching, but also a few connected to adult teaching. The workshops and seminars imparted ideas on choosing programs, involving students in practicing, and developing their musical imagination and performance. The workshops also provided information about the ways of solving technical problems that led to better understanding among piano students.

Another participant had been teaching in a summer music school especially for adult and young learners at the Purcell School of Music in London every year since 2005. Two participants did not use any literature or courses to aid their teaching. Another

participant used a variety of literature like *Scales and Arpeggios for Violin* by A.

Grigorjan, *Scale System* by Carl Flesch, *School of Violin Technics* by Ottakar Sevcik,

Brilliant Studies by Jacques Mazas, *Twenty-Four Caprices for Violin* by Pierre Rode,

Sixty Studies by Franz Wohlfahrt, and *Sonatas and Partitas for Solo Violin* by J. S. Bach.

Two participants used special musical materials, and one provided a specific list of music

materials he used for teaching:

1-   Baker-Jordan, Martha. "Practical Piano Pedagogy, the Definitive Text for Piano Teachers and Pedagogy Students" Miami, Fla.: Warner Brothers Publications, 2003.
2-   Bastien, James W. "How to Teach Piano Successfully" 3rd ed. San Diego, Calif.: Neil A. Kjos Music Co., 1988.
3-   Cartwright, Dorwin, and Alvin Zander, eds. "Group Dynamics: Research and Theory" 3rd ed. New York: Harpner & Row, 1968.
4-   Coats, Sylvia. "Thinking as You Play. Teaching Piano in Individual and Group Lessons" Indiana University Press, Bloomington, 2006.
5-   Deutsch, Morton. "The Effects of Cooperation and Competition upon Group Process." (In "Group Dynamics: Research and Theory" 3rd ed. New York: Harpner & Row, 1968. 461-482.
6-   Duckworth, Guy. "Group Lessons for Advanced Students with No Private Lessons" and "Group Dynamics". In "Proceedings from Pedagogy Saturday III." Cincinnati, Ohio: Music Teachers National Association, 1999 16-18, 57-59, 78-79.
7-   Fisher, Christopher. "Teaching Piano In Groups". Oxford University Press, 2010

(Questionnaire Excerpt, study participant)

One of the participants was unsure whether he had participated in workshops that

were directly related to teaching adults, but had learned about working with adults post-

graduation and during his Ph.D. research. However, he believed he had learned the most

from music labs and practical classes when, as a student, he was asked to teach other

students or adult amateurs in an authentic setting. One participant benefitted from

teaching experience when he was completing his dissertation as a graduate student at

New York University; he taught music theory as a part of his fellowship obligations. He

studied articles in flute magazines in Germany and the U.S. Another participant thought that he had invented his own method book based on his own experience. One other participant read music psychology books and adult psychology books, while two other participants utilized some of the literature on children's music education and modified them to suit their adult students.

Responses to Item 11. Item 11 asked: *What kind of personal teaching experiences (for example, trying to learn another instrument as an adult) as well as training related to adult teaching and learning (workshops, courses, seminars, etc.) do you believe would be most beneficial to educators of adults?* Four participants in the study did not respond to this question. However, one of the participants believed that singing lessons, participating in various classes, and being active in the music world in general would be beneficial to educators of adults (e.g., attending workshops, courses, seminars, and concerts and reading). Another participant believed that training including a combination of seminars and workshops was extremely useful for adult students to increase their level of education and playing experience. Two participants felt that trying to learn another instrument would be helpful to teachers, but one respondent thought that singing was an area that could be beneficial. Based on his experiences in learning to sing and playing the drum set as an adult, one participant believed that his experience was extremely effective in the teaching-learning process later on in life. It helped him to notice the problems that are related to the technique of playing a new instrument, and this process would simplify the learning processes for adult students who were new to learning music. He also acknowledged that attending workshops and participating in courses could be useful. He underscored that this would offer an opportunity to learn

various techniques and methods of working with adults, and to share one's experiences with other participants, which is always beneficial since each student needs a special approach and methods that are student-specific.

One participant organized 10-15 workshops and master classes each year, mostly in Germany and Asia. This gave him the most experience, as he learned a great deal from his students and from exchanging knowledge between teachers and students, which he thought, would benefit adult music educators. One participant thought that attending adult music education workshops every year was beneficial. Two participants thought that learning another instrument, like violin in their cases, would be advantageous. Overall, participants suggested that learning the techniques to play music instruments and a combination of seminars and workshops were extremely useful for adult music educators to increase their level of education and teaching experience.

Responses to Item 12. Item 12 asked: *What learning characteristics do you feel are distinctive to adult learners and not to younger learners?* In response to Item 12, four participants believed that adult learners were more self-motivated and self-sufficient. Another perception was that adults' class attendance was better, and that teachers were able to communicate with them more easily than with younger learners. One participant felt that adult students tended to be stiff physically and needed to be encouraged to adopt a relaxed approach to playing a musical instrument. However, adult students were reported to absorb and understand a higher amount of information within a teaching session. While one participant thought that adults have amassed common sense, another believed that teachers need to work a bit harder on gaining their attention, unlike younger learners who are easier to engage and garnered greater attention. One participant

believed that adult learners had to consume and assimilate more information in a shorter

period of time, and that they had to absorb a lot of information on various topics during a

single class. Similarly, two other participants believed that adult learners have a greater

capacity to think analytically as compared to their younger counterparts, and another

thought that adults have the potential to achieve more in a limited amount of time.

According to one respondent, adult learners want to learn in comparison with younger

learners and that they demonstrate this through spending more time practicing to achieve

their goals.

One participant believed that adults understand study materials – especially

materials that are related to music notation and music theory – more rapidly and easily

than younger learners. The participants reported that adult students knew how to learn

and to use educational resources, and that adults tended to be more responsible and

focused on learning, because they often know what they want and take responsibility for

their own learning. According to the participants, this makes adults more sensitive to

their own successes and failures; therefore, they highlighted that educators need to be

careful to not discourage adults from studying music.

Responses to Item 13. Item 13 asked: *What do you find to be both the most*

challenging and the most rewarding aspects of teaching adult learners? Responses to

this question indicated that for the majority of participants, the challenges and rewards of

teaching adult learners were clear; one participant, however, noted that keeping adult

students motivated and engaged during the class was both a challenge and a reward.

According to the respondent, it was harder to teach adults proper habits and techniques.

However, this same respondent also noted that helping student learn skills and techniques that enriched their lives was personally rewarding.

Participants discussed several specific challenges of teaching adult learners. One participant thought that the most challenging aspect was that adult learners were not concerned with regular practice, while another participant noted that teaching adults methods of practice was challenging. Two participant found coordination and matching rhythm within an ensemble to be the most challenging aspect in teaching adults. An additional issue that teachers reported navigating was managing students' expectations of mastery, as students often expected to master an instrument in a few months and became discouraged when this was not possible. A related concern was dealing with adults' desire to play pieces well beyond their abilities. As one participant noted, a real challenge of teaching adult learners was that students lost their patience quickly.

Another respondent noted that adult learners seem to lack physical flexibility; thus, it is difficult to teach them and to make them understand how to do something physically on their instrument. Along those same lines, according to one participant, substantial challenges were experienced when modifying one's teaching style to fit the needs of adult learners and changing the bad playing habits from the past. Finally, participants also found it challenging to align teaching methods and the learning process with the pace and will of adult students who were learning music for fun, with no high pressure and expectations.

Participants also indicated a number of rewards to teaching adult learners, the most rewarding being that students were responsible. Two participants believed that it was rewarding to see their students continue to be involved with making music, even

after completion of their studies. Another noted that the reward comes from seeing the student perform on stage, as this is an indication of the final stage of his work as a teacher. Compared to teaching school-aged students, respondents believed adult learners understand material easier and faster than younger learners, are able to communicate easier and express their thoughts more precisely, and are more aware of the learning process and, thus, have more self-control when studying; this lead to rewarding experiences for the instructors.

Student goals and goals that the teachers set for their students also lead to a feeling of satisfaction and reward for the participants. For instance, for a professional conservatory student, the love of music as well as achieving a high-quality sound, perfect technique, winning competitions, a having a good career and a good job were most important; in this case, the instructor felt a sense of reward for helping the student achieve these goals. For adult beginners, achieving the goals of quick development, doing hard-but-good work, and a love for music were rewarding for the teachers. Finally, one participant noted that the most rewarding aspect of teaching adult learners was learning different teaching styles when dealing with different adult groups, thus experiencing a sense of being a teacher and a learner simultaneously.

Goals

This section illustrates the learning goals that participants set for their adult learners. It includes the strategies that they have employed over the course of their profession that have enabled their adult students to learn. This further underscores the participants' motivation in pursuing musical tasks, with the overall goal of creating adults who have an appreciation for music.

Responses to Item 14. Item 14 asked: *Please state what learning goals (both your own internal goals and those you share with your students) you set for your adult learners.* One participant shared that he had been teaching at the College of Basic Education in Kuwait since September 2015, and that all his students were talented beginner flutes. While all of them had learned the proper posture, good sound, and finger technique in all octaves, some of the exceptional students were preparing for further study abroad. He shared with them the targets that they would be achieving in each semester and what they should do during the weekends and free time to achieve the goals.

Another participant taught discipline and accountability, while mindfully challenging the students to learn music that they otherwise believed was impossible; for instance, playing a piece of music students thought was beyond their capacity. One participant's main goal was to help his students love music and have a good time during lessons and rehearsals. She wanted all students to have positive experience with music, even if they did not have the capacity to play music professionally. She believed that cultivating an appreciation for music was important so that her students would attend concerts, listen to music, and encourage their children to learn music in the future. Besides wanting them to learn how to play the music instrument as well as numerous pieces of music in various music styles, another participant wanted her students to learn to express themselves through music and share this emotion with others. One respondent maintained the goal of instilling among his students the ability to play pieces of intermediate difficulty, to sight-read simple tunes, and to become familiar with the history of piano performance literature. Another respondent's instructional style was directed toward the improvement of the individual, the creation of self-learning ability,

and the comprehension of new practical activities. Three participants had the goal of

teaching their students to correctly sight read, showcase the idea of composition during

their playing, learn as many scales as possible, and absorb theory and harmony

(polyphony, if possible), as well as appreciate different epoch styles of music and their

articulation. Four participants wanted their students to achieve the objectives established

before the start of each course, develop their interest in music, and enhance their

understanding of practicing and its importance. Another participant wanted the students

to appreciate music, improve their listening, and reinforce pianistic technical skills. A

final respondent mentioned wanting to create independent learners in the future. While

participants provided varied responses regarding goal-setting with students, their overall

objective was to create people who appreciated music and became professional musicians

in life.

Responses to Item 15. Item 15 asked: *Please describe the strategies that you*

employ for enabling your adult students to learn. Areas that you may wish to discuss

could include long-term lesson planning, class/individual lesson time structuring, and

learning activities, among others. In response to this question, participants reported a

focus on creating interest for learning music, breaking tasks into simple steps, and

empowering students to be independent learners. Respondents reported sending out

small and short amounts of information at a time, with constant repetition and gradual

addition. Teachers incorporated sight-reading as part of every lesson and allowed

students to make mistakes and accept and learn through them. One of the participants

understood that the students of Kuwait liked to know more of the teacher's experiences,

which built a sense of friendship with the teacher. Another participant wrote that one of

his strategies was to encourage students, which helped him to create a connection with all the students and to understand their needs and goals as future musicians. Two of the participants commented that adults were exceptionally and actively involved in music training and that they often required encouragement and motivation, which could be achieved by shifting the focus on different aspects as well as alternating between certain training techniques and types of activities. One participant provided the students with a clear and simple syllabus with appropriate music sheets, books, and homework assignments.

Another teacher organized and controlled students' practice procedures – especially with new students – and carefully planned the learning process. He taught them different techniques of practicing by combining individual practice with group practice. He challenged them with various tasks and encouraged competition by creating teams and simulating an ensemble, giving students the chance to present their work in front of an audience during informal concerts. He also allowed students to take part in making decisions with regard to the day's plan by choosing various learning activities. Another participant utilized the method of team teaching and problem solving. Two other participants organized their individual teaching process and employed sound and breathing exercises and techniques. Overall, the most important and unifying element among participants' responses was that of keeping their students motivated at all times.

Subject Matter

This section deals with the various resource materials that the participants reported utilized when teaching particular music concepts or skills like sight-reading and harmony, among others. Participants also included whether they believed adults have a

broader knowledge and more comprehensive understanding of subject matter than do children at the beginning of the learning experience. These perceptions, as well as the availability of materials, have a reported bearing on the resources that instructors choose.

Responses to Item 16. Item 16 asked: *What materials do you use that you feel are unique to adults when teaching particular music concepts or skills (e.g., sight-reading, harmony, fingering/bowing, etc.)?* Based on the collected responses, three participants used sight-reading as well as the graded repertoire from the Exam Board of the Royal Schools of Music (ABRSM), while three others motivated their students through group learning or innovative ideas to help students achieve their goals. One of the participants felt that teaching style was more important than the material used. Others utilized harmony, fingering, singing, and rhythmical technique exercises, and recommended books such as the John Thompson Piano Method, Marguerite Long's *la Petite Methode de Piano*, A. A. Nikolaev's *School of Piano*, and the *Hannah Smith Progressive Sight-reading Exercises for Piano*. One of the voice teachers created special arrangements of music that were approachable and contained appealing sonorities when performed in a five- to eight-voice ensemble. Two participants used advanced music theory and reading materials, and two others combined methods designed for younger players with books for professional flutists like *la sonorite* by Marcel Moyce.

Responses to Item 17. Item 17 asked: *Do you find that adults have a broader knowledge and more comprehensive understanding of subject matter than children do when beginning the learning experience? Explain.* In response to this question, the participants responded briefly. All of the participants believed that adult learners have a broader knowledge and a more comprehensive understanding of subject matter than do

children when beginning the music education experience. They indicated that adults
have more life experience, a deeper understanding and analysis of the subject, and are
more willing to explore. For one respondent, however, it seemed that adults are not as
easy to supervise, as it depends on the background of the individual. That is, a person
who has been playing piano seriously since age 5 would know more than an 18-year-old
who has never read or played music.

   Responses to Item 18. Item 18 asked: *What are the music-learning materials*
that you typically use with adults (i.e., materials specifically created and published for
adult learners, materials designed and published for younger learners, materials for
adults that you have designed yourself, etc.)? If your materials vary based on learning
context (e.g., individual lessons versus ensembles, etc.), please elaborate. Responses to
this question indicated that while three of the participants incorporated books for adult
learners, most used books meant for children and modified them to suit the needs of adult
students. One respondent prepared music-learning materials, such as music arrangements
for Orff ensemble and vocal ensemble, and also used course books like G. White's *Music*
First for music theory. Other participants used materials provided by the college
administration, such as the PAAET, as the curricula for each subject was pre-determined
for the faculty members in their teaching.

   Responses to Item 19. Item 19 asked: *What teaching materials related to adult*
music education would you like to see that currently do not exist? According to their
responses, participants wanted a computer program for piano sight-reading, music theory
books, flute books, materials that deal with the importance of practicing, a course that
demonstrated the proper ways of practicing, and other sources that are specifically

designed for adults. Video lessons for adult education and materials designed

specifically for individual lessons (e.g., instruments, voice) that would be attractive and

marketable to adults were also listed as possible additions, as a lack of them has

discouraged adults to pursue lessons further.

Evaluation

The following section outlines the frequency with which the participants

evaluated their adult music students and the various ways they assessed their students'

progress. It also includes the ways in which teachers allowed themselves to be assessed

regarding their performance as an instructor. This two-pronged approach encompasses

overall evaluation practices at participants' respective institutions.

Responses to Item 20. Item 20 asked: *Please describe how and how often you*

evaluate your adult learners (e.g., grades, written evaluation, verbal evaluation, etc.).

Two of the participants indicated that after each private lesson, they conducted student

evaluations and shared their thoughts and comments with them, as they were quite

particular about students' development every day. Another employed authentic

assessments such as sight-reading, sight-singing, dictation, and analyses of music texts in

order to assess student improvement. While three participants used the mid-term and

final exams for formal evaluation apart from ensembles, they also administered exams

like take-home assignments or quizzes to check for progress, either weekly, bi-weekly, or

on a regular basis. Some also conducted practical exams to verify both the sight-reading

skills and the precision with which students played the piece of music.

Responses to Item 21. Item 21 asked: *Are the evaluation procedures that you*

use with adults different than those that you use or would use with younger learners?

Please describe. To this question, seven participants responded that similar evaluation processes were adopted for both adult learners as well as younger ones, while three others reported that they tested younger students more frequently. Two participants did not respond, as they did not teach younger learners. The remaining participants indicated that compared to younger learners, they expected better preparation from adult students and a deeper understanding of the chosen topic, with the hope that at least some of them might become successful professional music teachers in the future.

Responses to Item 22. Item 22 asked: *Do you offer your adult learners the opportunity to evaluate your performance as an instructor? (Please describe.).* Each of the 14 participants indicated that they do provide their students with the opportunity to evaluate their performance as an instructor. Students complete evaluations at the end of the course, term, or semester, and do so either through personal initiative or are required by the music department of their college, which is shared with the Dean of the College of Arts. They encourage their students to be critical, which would enable them to improve their teaching skills. Some of the students fill out anonymous online evaluations of each teacher, while one instructor shares links of his performances on YouTube, where students can freely express their opinion about him as a teacher or leave any other comments.

Responses to Item 23. Item 23 asked: *How and how often do you reflect upon or evaluate your own teaching as an instructor of adult learners?* Based on the responses to this question, all the participants valued immensely student evaluations of teaching performance. They indicated that they reflect upon these assessments on a continual basis, ranging from each day to each semester, as they realize that it is important for them

to reflect upon their teaching methods in order to deliver an improved quality of education to adult students. Other instructors believed that high student grades and successful concerts of their students held during the semester were ways of evaluating their skills as teachers.

Summary

In pursuit of the overall objective of this research, which was to determine the self-reported attitudes and practices of music instructors in Kuwait regarding adult music learners, this chapter dealt with the findings of the study undertaken. The findings included here depict a clearer picture of adult music education practices in Kuwait, and the ways in which the participants in this study have navigated working with adult learners. It further enables an understanding of the ways in which instructors of music in Kuwait prepare for and teach adult students and highlights the goals, subject matter, and evaluation of the instructors.

Responses to the questionnaire items indicated that the 14 participants had substantial experience teaching theoretical and practical music lessons to adult learners. They have utilized methods that have included teaching from a set of literature, facilitating practical training in music laboratories, formulating methods based upon their own experience, and preparing students to perform live in ensembles and competitions and for their teaching career. Teachers have consulted books on instrumental methods, psychology, adult psychology, and other relevant literature.

The participants stipulated that learning the techniques to play musical instruments and using a combination of seminars and workshops were extremely useful for adult students to increase their level of education and playing experience. They

employed various strategies for enabling their students to learn music, which included

using carefully planned learning processes, appropriate and simple syllabi, and

homework assignments. The most important element of their strategy was that of

keeping students motivated at all times; respondents highlighted that adult music learners

need encouragement to pursue their desire to learn music. The tendency of most adults to

want to learn and succeed has been a motivating factor for the participants who hope that

their students build successful musical teaching and performing careers. In addition,

receiving feedback from students has enabled teachers to consistently improve their

teaching patterns. Teachers' overall objective was to create people who appreciate music.

Chapter 5

Discussion

The purpose of this study was to discover the methods and opinions of music educators in Kuwait with regard to how they go about teaching adult learners. This is a timely endeavor, as it is difficult to find any studies related to adult music education in Kuwait. In other countries, such as the United Kingdom and the United States, there is already a substantial amount of research on this topic, and it continues to be a field of study that garners attention from researchers and practitioners alike. Conducting research on this topic in Kuwait, therefore, is a fertile prospect from an empirical research perspective.

The participants in this study were asked about their preparation, goals, chosen materials, and evaluation techniques to better understand the current state of adult music education in Kuwait. By collecting data directly from the 14 participants through an open-ended questionnaire as well as a qualitative descriptive approach, a comprehensive and thorough analysis was achieved that can be used as a base for the current adult music education situation in Kuwait. As mentioned in Chapter 3, participants in this research were limited to instructors located only in Kuwait City; generalizations or applications to other adult music settings should be made carefully.

The following discussion includes the interpretations, implications, and applications derived from the research findings and centers on four categories: preparation for and teaching of adult music students, goals, subject matter, and evaluation. Connections to preceding research (Boswell, 1992; Bowles, 2010; Coffman, 2002a; Coffman, 2009; Myers, 1992; Orlofsky & Smith, 1997; Rohwer, 2004; Scott,

2012) support the need to continually attain information from music educators who teach

adults. These notions are reinforced here in an attempt to draw associations between the

current study and future practices in and research on adult music education in Kuwait.

Preparation for and Teaching of Adult Music Students

To encapsulate the preparation and teaching aspects of the participants' responses,

it was clear that the participants believed preparation for teaching adults was crucial.

They all indicated that they do and have done personal preparation work to prepare

themselves to be effective teachers. While the vast majority of participants indicated that

they read pedagogical books and attend teaching workshops to aid their preparation in

teaching adults, a small minority revealed they rely on their own preparation methods.

Two participants provided detailed lists of specific books they had read, while others

simply mentioned reading music education books in general and attending music

teaching seminars, workshops, or programs. Other participants indicated they had

consulted books that were not directly related to adult music education (e.g., teaching

music to children, the psychology of teaching, and the art of teaching), but adapted what

they learned to teaching music to adults.

The benefits of reading and using teacher methodology books and participating in

teacher training programs and seminars were many, according to the participants. The

majority of participants claimed that consulting books aided them in their development

and effectiveness as teachers, which in the end, was a great benefit to their students. This

was because it gave them more knowledge and background upon which to draw best

teaching practices when they were attempting to foster musicianship among adult

students. This philosophical approach to teaching speaks to Bowles (2010) and Rohwer

(2012), who found that professional development programs and books that are intended to teach adult music education methods are highly beneficial for teacher improvement in their instruction. Bowles (2010) further asserted that these resources help teachers develop and implement effective strategies for teaching. Method books can be essential for a teacher who might be puzzled regarding how to teach a specific topic or skill. They also can help a teacher who has a student who does not understand a concept that the teacher has already taught, whereby the teacher can reference a teaching method in order to find an alternative way to explain the same concept (Rohwer, 2004).

The basis for participants' knowledge and skill was not limited to just books and workshops, but extended to the learning of music instruments, as well. One interesting result was that most of the participants believed that teachers should learn an instrument that they had not previously learned or study singing to get a visceral feeling for what it is like to be an adult learner. All of the educators in this research learned their first instrument when they were young. Before attempting to learn another instrument as an adult, they were removed from understanding fully the challenges their adult students would encounter when they learned their instruments. In learning a new instrument, the participants gained an awareness of their students' needs, which helped to make them more effective teachers. However, some of the participants did not answer a question related to this topic. These lacks of answers could possibly be due to a lack of experience by these participants or maybe they were not able to come up with answers within the allotted.

When prompted to discuss the main differences between teaching music to adults versus children, the majority of participants indicated that adults were more motivated,

self-sufficient, eager, and easier to teach and that they could be taught more content in a

given period of time. Differences between teaching music to adults and children have

also been addressed in extant research. While Coffman (2009) claimed that adults are

more mature and patient with the learning process, it stood to reason that they have the

latitude to demonstrate more independence as learners than do children. Myers (2003)

also described adults as being more mature and having higher critical thinking skills in

relation to learning music and that adults can have high levels of motivation (Myers,

1992). Thus, there is some level of agreement that adults may be more accommodating

learners from a dispositional standpoint. On the other hand, participants claimed that it

was more difficult to get adult students engaged in the material. This may be due to the

fact that many music students in adult education classes have preconceived ideas that

learning an instrument is not possible or nearly impossible for adults compared to

children (Scott, 2012). This can lower students' confidence levels and make it more

difficult for them to learn. Another interesting result from the questionnaire was that

adult learners needed to be taught how to relax physically when playing music and that

they exhibited a stiffness in their physical ability. Coffman (2009) stated that while the

motor skills and physical capabilities of children are greater than adults, this does not

necessarily mean that adults are deficient in their abilities; adults still can learn an

instrument to a proficient level. These notions are also consistent with Olseng and

Burley (1987) and Scott (2012), who claimed that adults have the capacity to learn

anything they wish, even though it might take them more time to acquire a particular

knowledge or skill set. The participants in the current research believed that

understanding these differences will help them greatly when it comes to navigating the idiosyncrasies of teaching adult students.

Lastly, when describing the rewards and challenges of teaching adults, the participants indicated that watching their students work hard and progress in achieving their goals was very uplifting and made them proud. Seeing their students continue playing and learning their instruments, even after they finished their education, was also inspiring. They indicated that their students were responsible for their own learning, understood the material quickly, and exhibited more self-control when studying. Participants expressed that all of these attributes were a great benefit of teaching adults. However, several participants cited the difficulty in correcting bad habits that students developed and admitted that managing expectations of adult learners and modifying teaching styles was not easy. Bowles (2010) reported that a substantial amount of time spent on teaching adults involves trying to change learning habits. As with most aspects of educating others, teaching music to adults has both positives and negatives.

Goals

Roulston (2010) specified that setting goals for adult students is integral to their success, and the participants in this research were no different. All of the respondents indicated that they set specific goals for students, even though the types of goals and how they set those goals differed from participant to participant. Almost all of the participants indicated that being organized in some form or another was essential. Some teachers achieved this by giving students an overall plan for the class, like a syllabus, while others gave students small pieces of information to work on at any given time. Other participants indicated that providing encouragement in one form or another was essential

to helping students attain their goals. This notion is supported by Taylor (2010), who

clamed that students need encouragement from others in order to achieve their goals and

to improve self-confidence. Participants also believed that allowing students to make

mistakes was important and that having a good relationship with students was key.

Myers (1992) believed that defining goals and strategies for success lead to better

learning opportunities and improved abilities in making music.

Aside from the practical goals mentioned above, other participants held more

subjective goals at the heart of their teaching. These teachers shared that they wanted

their students to develop a love and appreciation of music, enjoy playing, express

themselves, and share their emotions through music. This was to help their students

improve as people and to become independent self-learners so they could be successful in

the future. Overall, participants pointed to the need for setting goals because they give

meaning and direction to students. Roulston (2010) espoused that setting goals in this

way helps develop learners' skills, knowledge, and enjoyment of learning. In relation to

the current study, the types of goals that teachers used, whether short- or long-term, were

essential. They could be introduced at the beginning of class or at the end of class. As

long as teachers made their goals clear and students understood that it was their

responsibility to meet those goals, the classroom was a better place for learning when

those goals were present. Myers (1992) suggested that teachers should be attentive to

students and try to understand their pre-existing levels of musical understanding. This

could assist teachers in developing appropriate goals for specific students and a specific

class. If a student or group of students is skilled in one area, but lacking in another – in

music theory, for example – teachers can tailor the class and individual student goals to meet those needs.

Subject Matter

Each of the participants indicated that adults have the choice of learning and widening their knowledge base more than the children. According to Bowles (2010), more than half of teachers believe that adult learners have a broader knowledge and a better understanding of the subject matter being studied than do children. This belief, then, might have influenced the types of materials the participants used in their own lessons and teaching methods. However, most of the participants used books that were designed for children and modified them for lessons with adults. It is possible that this was due to a lack of published music material specifically geared toward adults. Rohwer (2004) stated that some method books that are developed for children can be used effectively in teaching adults. In contrast, other researchers have encouraged teachers to use instructional books that are specifically developed for adult music learners, and to change materials if children's music books are used with adult classes (Orlofsky & Smith, 1997). In earlier research, Boswell (1992) melded the two sides by recommending that teachers simply revise materials that are used with adults. Still, the majority of teachers might prefer to have materials that are designed for adult learners (Bowles, 2010). This could help in teacher preparation and implementation of lessons and could streamline student evaluation. Even though many of the participants in the current study believed adults have more advanced knowledge than do children and should, therefore, be provided with materials that reflect that, the lack of books designed for adults might mean that, in the interim, teachers may need to modify resources for

adult students. Few participants in this study used materials published before the 1950s.

According to Kathleen Horvath, Associate Professor at Case Western Reserve University,

until the 1950s, music materials in the United States were neither specifically published

for adults or for children, but for developing players in general (personal communication,

2016). Bowles (2010) found that one-third of the participants in her study designed their

materials to be used in class by their students. The practice of modifying and adapting

music for students in school music programs can be commonplace; therefore, many

music educators may already be familiar with this process.

When prompted to discuss the types of materials they would like to see for adults

that do not exist currently, most of the participants indicated resources such as computer

programs and video lessons that were appropriate for adult consumers. Only a few

participants indicated using books that were specific to teaching music to adults, some of

which were procured through the college administration for which they worked. The

majority of teachers described some of their own material that they incorporated into

their lessons, such as sight-reading examples, music theory materials, and their own

creations of lessons or musical arrangements designed for their teaching style and

students.

Since adult students tend to have a broader knowledge base and more life

experience and like to explore aspects of learning on their own, the materials that

teachers use should meet these attributes, among others. The debate between modifying

material to fit the needs of adult learners and procuring resources that are specifically

designed for adults is ongoing. In Kuwait, the availability of adult music materials is

limited, so it would be a welcome idea for teachers to search for instructional materials that are designed for adults, modify existing materials, or create their own materials.

Evaluation

Evaluation is a common aspect in the world of education and typically is used in two distinct ways. The first way provides students with teacher feedback that documents their progress and guides development. The second way provides teachers with student feedback that reflects student perceptions of teacher effectiveness. Participants in this research agreed that evaluation is important and that they all employ evaluation measures in the form of tests and assessments. These findings stand in contrast to existing literature, however. Bowles (2010) stipulated that many educators choose not to evaluate adult students in a formal sense and, instead, choose to provide verbal feedback only. None of the participants in the current study specifically mentioned that they avoid evaluations completely, but rather, indicated that some type of evaluation is used or administered, even if it is informal.

The frequency of evaluations varied among participants. Some participants reported giving assessments at the end of each and every lesson, while others reported giving only two formal assessments in the form of a midterm and a final exam. Informal assessments like quizzes and take-home assignments also were mentioned as evaluative tools used in conjunction with music instruction. These practices align with Bowles (2010), who found that teacher evaluations of students come in many forms and occur across time. Bowles also indicated that instructors frequently use verbal feedback instead of written feedback for their evaluations, implying a more informal approach, which supports with the type of assessment that many of the participants in this study described.

In terms of learning objectives, participants indicated that their evaluations often test for comprehension of skills such as sight-reading, understanding of musical text, and musical precision. Some participants held different expectations for their adult students as compared with their younger students, claiming that adults should be better prepared, have a deeper understanding of the material, and do not need to be tested as often as young students. Bowles (2010) concluded that evaluations of adults differed greatly from evaluations of children. However, half of the participants in the current study believed there were no substantial differences between how they evaluated younger and older students, although they did report testing younger students more frequently. The number and frequency of evaluations varied quite a bit from teacher to teacher, but it is clear from the participants' responses that evaluations are important to keep students motivated and to help create learning targets. Additionally, since all of the educators worked for formal institutions, they were required to provide grades to the students and to the universities. During the semesters or classes, instructors provide more informal feedback in addition to the formal evaluations.

In terms of students conducting evaluations on their teachers, all of the respondents indicated that teacher evaluations do play a role in the teaching and learning process. Some responded that the school departments for which they worked mandate student evaluations of teachers, while others distributed their own version in an attempt to collect feedback. Some teachers also included the students' improvement and achievements in their musical performances as an indication of teacher performance, which can be used as a supplementary evaluation method. Each of the participants noted that they highly value the feedback and use it to constantly reflect on their teaching

performance and improve their methods. Both Berk (2005) and Murray (2005) found in their respective studies that student evaluations or student ratings of their teachers had positive impacts on their educators' teaching performance.

Overall, the participants in this study believed that evaluations are important for self-improvement and that they ask their students to be critical and constructive while filling out their teacher evaluations. Participants admitted to using students' evaluations as a means to improve their own teaching and style to meet students' needs. While not all evaluations were compulsory, teachers and the institutions for which they worked highly recommend that students complete teacher evaluation forms so that teacher performance can be assessed.

Implications for Music Education

There are several conclusions that can be drawn from the results of this study. The implications of this research can benefit both Kuwaiti music educators and music educators in general. First, it is important to implement lifelong music-making teaching practices into the preservice teaching programs in Kuwait. The idea that learning is a constant and fundamental attribute of all teachers is important for imparting this to their students. Teachers need to have a desire to always learn more so that their students see this and emulate their teachers. For example, part of the preservice teacher programs might involve peer teaching among student educators as a way teach and learn a new instrument as a beginner, even if they have already mastered another instrument. While peer teaching can be common practice in teacher preparation programs in the US, they are lacking in Kuwaiti teacher preparation programs. Peer teaching moments could show students how integral sequential teaching moments are to good teaching, and that even if

students have mastered one area of music, there is always another area in which to learn more. Another example might include the creation of an intergenerational community ensemble for preservice and in-service teachers. This ensemble could be used to help preservice teachers learn new ideas and techniques from veteran teachers, and vice versa. This might hold countless benefits for the teaching community, because it is not a common practice in Kuwait, but it could greatly increase teacher performance and promote lifelong music learning opportunities for numerous stakeholders.

Second, preservice and in-service music educators should be encouraged to study adult music education characteristics, including adult motives for learning, in order to develop lessons and materials that suit adults. As seen in the current study, as well as in previous research, adult learners can be different compared to younger learners. Adults may comprehend subject matter differently and may have different motivations for pursuing musical endeavors. Implementing general adult education classes in the undergraduate music education program to further understand the characteristics of adult learners could teach preservice teachers how to create materials and lessons that are specific to adult learners. In addition, age-appropriate materials need to be developed to aid educators in the teaching process. This could be done by teachers modifying existing materials to suit adult students, or by creating materials on their own from scratch. Therefore, the lessons and materials that adult music educators create and use will have a greater and more beneficial impact on their students than if they did not receive these instructions in their education program. A specific example for motivating adult music learners could be to have the students and teacher create a musical

composition together as a side project. This could develop positive relationships between students and teachers and hopefully increase student motivation.

Third, the student-teacher relationship during preservice teacher coursework could be addressed. Establishing this type of relationship and creating positive communication between students and teachers should be a common thread throughout preservice teacher preparation, one that is central to producing accomplished music learners and effective teachers. However, these tenets might take on new meaning when teachers work with adult learners. Instructors need to understand the needs and goals of their adult students and use this awareness to alter or update their own goals, materials, lessons, and evaluation practices. Teachers also need to understand that the relationship between them and their adult students may be quite different from that with younger learners. As such, music instructors should be encouraged to create a more personal relationship with adult students, where the teacher is viewed as a co-participant in learning as well as a facilitator and director of the class. In addition, educators should embrace the notion that one of their roles is to identify and draw out the creativity that their students already possess, but may not consistently show. For example, educators can allow students to experiment with the music in class by creating their own songs and improvisations with their instruments.

Fourth, by having well informed teaching techniques, teachers could become more effective at understanding the needs of their students. Current teachers could create a community in which to share their thoughts, ideas, and opinions by having frequent meetings and development seminars since currently there are no specific teacher development programs in Kuwait for teaching adults. Launching seminars, workshops,

and conferences in Kuwait City to help music educators develop their practices also might create better music education programs as well as a community of learners engaged in current, innovative teaching practices. For example, an annual adult music education conference could be created that includes sessions and interactive seminars that update teachers on the most recent and effective adult music education practices. Another example might be to create scholarships or other recognitions that acknowledge motivated teachers and can be used to send them to seminars or conferences in foreign countries that have well-developed adult music education programs.

Fifth, music educators in Kuwait should consider all of the issues discussed above and other, more practical issues. Music teachers must consider that adults elect to study music on a volunteer basis, so they may need to adjust their teaching styles, including their method of preparation. Teachers must prepare in such a way that adult students can understand and appreciate. Educators of adults are also encouraged to set goals for the adult learner that are both feasible and enable the student to meet his or her own goals and motivations. One aspect of this is choosing repertoire that is appropriate to students' skill level and that is stylistically of interest to them; young people and adults may have differing tastes in music, which the educator should consider, lest the students lose interest (Coffman, 2009). Teachers of adult students in Kuwait could find that they have to change some teaching strategies and accommodate needs that are not present in young learners. According to Achilles (1992), educators need to understand their students' physical and emotional strengths and weaknesses, styles of learning, and development level. For example, a teacher should understand that an adult learner possesses different physical attributes than a young learner. If an adult learner is learning a string

instrument, he or she may have to be taught correct finger position and posture in a specific and clear manner, because adults often have to be taught how to break bad physical habits. However, there are also a number of benefits to teachers of adults, including the furtherance of their own learning and growth.

Sixth, the evaluation of adult students might differ from that of the younger students, and Kuwaiti's preservice teacher programs can introduce future music educators to the best methods for evaluating students of any age. Music assessment should use a combination of formal (e.g., rubrics, rating scales, written exercises) and informal feedback (e.g., verbal, non-verbal, gestural). For example, a teacher might suggest correct posture or finger positions. Teachers need to identify the challenges and difficulties their students are having as well as consider students' goals and why they are learning music in order to give appropriate and educationally-sound feedback that will help students progress in the most efficient and effective manner possible. Teachers also could provide their adult learners with music software (e.g., SmartMusic) to practice their musical instrument, which could provide them with immediate evaluation and constructive feedback.

Seventh, teachers may find that adult learners' previous experience provides both teacher and student with a powerful resource for learning (Coffman, 2009). In essence, music educators have a number of issues to consider when dealing with adult learners. These issues demand that music educator be flexible, understand the similarities and differences between young and adult learners, have a sense of humor, be well-versed in accommodating different learning styles and goals, and be prepared to work with very different timelines, schedules, and motivations. Each student has a different life and

musical background, and teachers must be willing to respect, be curious about, and accommodate these different backgrounds. Music educators must be a co-participant with the adult learner and be able to develop a relationship based on mutual respect and perhaps even friendship in order to truly understand the needs of their student; this will also enable them to meet their own needs as an adult involved in music. Music educators, in order to both motivate adult learners and further understand their adult students' needs and characteristics, might focus on adult learners' learning advantages, helping them, and showing them their progression, rather than focusing on weaknesses. Adult learners have a number of strengths in learning music that are unique to being an adult, and these strengths should be valued by both learners and educators. However, there are challenges to learning music as an adult that should be understood; appreciating these challenges could enable educators and adult learners to overcome more quickly these challenges, and to focus learning and teaching efforts on what students are seeking in the music process. In short, music educators in Kuwait should be prepared better for the increasing numbers of adult students and the unique situations that come with teaching adults.

Suggestions for Future Research

From an empirical standpoint, the field of adult music education in Kuwait is quite new. Thus, there are numerous possibilities for further research, both in Kuwait and on a wider international scale. First, future researchers could investigate the experiences and attitudes of Kuwaiti adult music learners who are learning music for the first time. This type of inquiry could help uncover the reasons why Kuwaiti adults choose to enroll in a music education program relative to other program areas such as art

or sports. This type of study could employ a qualitative approach with semi-structured interview questions to determine what motivates adults to become music learners, or it could employ a quantitative approach in which adult music learners from across the country are surveyed. This also might clarify the reasons adults have for enrolling in music programs during that particular life stage, instead of at an earlier time in their lives. Another possibility might be to explore adults' self-image as beginning musicians.

Second, with reference to materials and delivery methods that teachers utilize, future research could include ways to create effective materials that are specific to Kuwaiti adult music education. This could help uncover the many uses of local music, folk music, and Western classical music in order to procure a more diverse set of materials that aid student learning. Future research also could explore adult music learners' motivation as it relates to current teaching practices and whether course materials should be changed or updated. The effects of teacher instructional delivery methods on adult learners also might be examined in an attempt to understand which delivery methods are best suited for adult learners in Kuwait. One area that remains unexamined is the use of technology in music classrooms. An exciting prospect would be to determine whether technology in the adult music classroom is an effective tool for learning. A prime area to explore, however, would be Kuwait's infrastructure for handling adult music programs as a whole, as well as its readiness for supporting such growth (e.g., facilities, staffing, musical equipment, instruments, sheet music). In addition, another areas to investigate is how to improve teacher preparation program, such as implementing classes related to adult music learning and lifelong music making.

A third research area to consider would be the benefits that adult music learners report from attending adult education programs. Researchers could investigate personal benefits in Kuwait, such as becoming better musicians, improving emotional wellbeing, and strengthening ties to the community or society as a whole. Another angle might attempt to look at the challenges that adult music learners encounter when learning music as a beginner and how those challenges could be addressed and solved. One example of this could be to investigate the physical limitations adults encounter when attempting to learn a musical instrument.

As music education research progresses in other areas of the world, it is essential that inquiry into adult music education in Kuwait be undertaken. Music educators in Kuwait need to understand and follow the best methods that research has identified as being effective. This could elevate the Kuwaiti adult music education productivity. If research, practice, and cultural identity can be interwoven in Kuwait's music teaching traditions, the power of those relationships could be transformative.

Appendix A

Map of Location of Kuwait in the World

Figure 1. Map of location of Kuwait in the world (retrieved from

http://1.bp.blogspot.com/-

DPgXK9XBhYk/UDJwBnSwYI/AAAAAAAAADs/D2pbUYTOmFs/s1600/kuwait.tiff

Appendix B

Bowles (2010) Questionnaire

Adult Music Educator Survey

Directions

This is an e-mail survey. You may type your responses directly into the attached document and return as an attachment, or you may respond in the body of the message and press reply. Or if you prefer, you may print your responses and return them via post (please see the cover message for mailing address).

Some of the questions below have simple short-answer or multiple-choice response options. Some response options are open, however, so that you can respond freely. Explanatory responses can be as short as a few words or as long as you wish to make them.

Demographics

1. What types of experience(s) do you provide or have you provided for adult music learners?
   Check all that apply:
   _____ Individual lessons
   _____ Group skills classes
   _____ Lecture classes
   _____ Performance groups
   _____ Online/print correspondence

2. Please indicate your primary adult music instruction subject/performance area, or two areas if you engage in two areas equally.

   _____   _____

3. Approximately how many years have you taught adult music learners? _____

4. In your music career (either professional or amateur), do you consider yourself primarily
   a performer or a teacher of music? _____ Performer   _____ Teacher

5. Have you primarily taught adults in a school/college environment or independently?

   ___ School/college   ___ Independently

6. In addition to teaching adults in your career, have you had a substantial amount of experience teaching music to elementary students, secondary students, or college age students?
   Check all that apply:
   ___ Elementary age students
   ___ Secondary age students
   ___ College age students
   ___ None or few students other than adults –
       my primary teaching activities have been with adults

Goals

7. Please discuss your goals for adult learners in relation to those you might have for younger learners. You might want to consider if your end goals and your method of selecting goals are generally different with adult learners than with younger learners.

Methodology/Implementation

8. Please discuss your methodology or how you implement learning for adults. You might want to consider if your long-range lesson-planning, how you structure time within individual lessons/classes, and your selection of learning activities within lessons/classes are different from those you might use with younger learners.

Materials

9. What is the primary source of materials that you use with adult learners (i.e., published materials specifically designed for adult learners, published materials designed for younger learners, materials you design yourself specifically for adult learners)? If your responses differ with the learning situation (lessons as opposed to classes or ensembles), please specify.

10. Is it or would it be beneficial to have published materials designed specifically for adult learners?   Yes   No

Subject Matter

11. Within the context of a specific subject matter, do you teach/discuss different topics with adults than you would with younger learners?   No   Yes – describe in general terms

12. Do you feel adults enter the learning experience with a general knowledge and better understanding of the subject matter than do younger learners? Yes   No

Evaluation

13. Please discuss the evaluation procedures you use with adults learners (i.e., do you use grades, verbal feedback only, written feedback with no grades)?

14. Are your feedback/evaluation techniques and procedures different with adults than those you might use with younger learners?   No   Yes – How?

15. Do you provide a way for adult learners to evaluate their experiences with you (i.e., teacher evaluation)?   Yes   No

Behavior Management

16. Do you ever encounter class/lesson behavior situations that you find more difficult to handle with adults than with younger learners?   No   Yes

17. Please describe briefly your most difficult management issue in teaching adults.

Preparation for Teaching Adults

18. Have you studied books, articles, and/or research related to adult learning and teaching?
     Yes   No

19. Have you taken a course, attended a workshop or conference, or participated in any learning experiences related to adult learning?   Yes   No

20. Do you think it was or would be advantageous to participate in training specific to adult learning issues?   Yes   No
    If yes, please list any specific topic(s) related to adult learning you feel would be helpful to study.

21. What do you know now that would have helped you most when you began teaching adults?

Teaching Adult Learners

22. What would you say are distinctive characteristics of adult learners? (You may want to consider this question in relation to characteristics of younger learners.)

23. What do you consider to be the most difficult aspect of teaching adult learners?

24. What do you consider to be the most rewarding aspect of teaching adults learners?

25. What is your primary motivation for teaching adult learners?

Thank you for completing this questionnaire.

Appendix C

Research Questionnaire

Questionnaire of Adult Music Educators' Attitudes and Practices

Directions
Please respond to the items on this questionnaire. If you need extra room, please feel free to write on the back of this paper or attach additional pages. You will have two weeks in which to complete this questionnaire. After one week, you will receive a reminder e-mail about completing the questionnaire. In two weeks, you will receive a final e-mail reminder that the questionnaire completion period is over. When you have finished completing this questionnaire, please reply to me at [insert address here], and I will collect the questionnaire in person according to your schedule.

Some of the items in the questionnaire require only short responses or check marks in a list of possible choices. Questions that are open-ended, however, can be as long as you would like them to be.

DEMOGRAPHICS

1. Please indicate your gender: M_____ F _____

2. Please indicate your age group:
   Below 30 ____ 30-40 ____ 41-50 ____ 51-60 ____ 61-70 ____ Over 70 ____

3. What types of instruction do you deliver (or have you delivered) to adult music learners?
   ____ Private lessons
   ____ Group or class lessons
   ____ Performance groups
   ____ Lab instruction (piano lab, etc.)
   ____ Other (if so, please describe) _____

4. Please list your primary area(s) of teaching:

5. What is the focus of your musical career?
   ____Performance
   ____Education
   ____Research
   ____Other (if so, please describe)_____

-Please turn the page and continue-

6. Please indicate the approximate number of years that you have given music instruction to adults (in large groups or private instruction): _____

7. What instrument(s) (including voice) do you play (including all instruments played

   on any level)?

8. Where does your teaching take place?
   ____Private or home studio
   ____Independent music school
   ____Academic environment
   ____Other (if so, please describe)_____

9. In addition to providing instruction to adults, what other ages/levels have you taught? Please check all that apply:
   ____ Elementary School (grades 1-5)
   ____ Middle School (grades 6-8)
   ____ High School (grades 9-12)
   ____ College
   ____ None or few students other than adult students

PREPARATION FOR AND TEACHING OF ADULT MUSIC STUDENTS

10. What literature (books, articles, etc.) and/or courses and/or workshops or other learning experiences related to adult teaching and learning have you read/participated in?

11. What kind of personal teaching experiences (for example, trying to learn another instrument as an adult) as well as training related to adult teaching and learning (workshops, courses, seminars, etc.) do you believe would be most beneficial to educators of adults?

-Please turn the page and continue-

12. What learning characteristics do you feel are distinctive to adult learners and not to younger learners?

13. What do you find to be both the most challenging and the most rewarding aspects of teaching adult learners?

GOALS

14. Please state what learning goals (both your own internal goals and those you share with your students) you set for your adult learners.

15. Please describe the strategies that you employ for enabling your adult students to learn. Areas that you may wish to discuss could include long-term lesson planning, class/individual lesson time structuring, and learning activities, among others.

SUBJECT MATTER

16. What materials do you use that you feel are unique to adults when teaching particular music concepts or skills (e.g., sight-reading, harmony, fingering/bowing, etc.)?

17. Do you find that adults have a broader knowledge and more comprehensive understanding of subject matter than children do when beginning the learning experience? Explain.

18. What are the music-learning materials that you typically use with adults (i.e., materials specifically created and published for adult learners, materials designed and published for younger learners, materials for adults that you have designed yourself, etc.)? If your materials vary based on learning context (e.g., individual lessons versus ensembles, etc.), please elaborate.

19. What teaching materials related to adult music education would you like to see that currently do not exist?

EVALUATION

20. Please describe how and how often you evaluate your adult learners (e.g., grades, written evaluation, verbal evaluation, etc.).

-Please turn the page and continue-

21. Are the evaluation procedures that you use with adults different than those that you use or would use with younger learners? Please describe.

22. Do you offer your adult learners the opportunity to evaluate your performance as an instructor? (Please describe)

23. How and how often do you reflect upon or evaluate your own teaching as an instructor of adult learners?

Thank you for taking the time to complete this questionnaire!

Appendix D

Recruiting Email

Dear Professor,

We consider you to be an expert in the field of adult music education, and I am reaching out to you to help me better understand the self-reported attitudes and practices of music instructors in Kuwait regarding adult music learners.

I have included the link to a questionnaire for you to briefly complete as well as the consent form explaining the purpose of the study and your voluntary involvement: https://cwru.az1.qualtrics.com/SE/?SID=SV_8Cy2cXcYP715pC5

I would appreciate it if you could return the completed questionnaire *no later than 2 weeks from now, February 1, 2016.*

Please do not hesitate to contact me with questions, concerns, or thoughts, and thank you for your help and time with this project.

Best Regards,

Abdulaziz Alyoser

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