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Metacognition in Instrumental Teaching: A Multiple Case Study of Four Hong Kong Piano Teachers

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Abstract

In music education, research has been focusing on metacognition and the strategies that lead to better outcomes, causing self-regulation and even continued music learning. Many music instrumental teachers are concerned with effective ways of teaching which lead to successful results for students. However, there is a research gap on metacognition in Hong Kong music education as little is known about the perception of Hong Kong instrumental teachers towards metacognition. The study aims to find out to what extent Hong Kong instrumental teachers recognize and embed metacognition into their teaching, and to understand their considerations and the factors that affect their teaching strategies.

In this multiple case study, purposive sampling was employed. Four studio piano teachers were selected purposively with diverse backgrounds, teaching experience and music qualifications. Each case study was triangulated into two parts, naturalistic observations within the music instrument lesson and semi-structured interviews with teachers. Data was collected through the real situation of music teaching, which helped to reveal the strategies used for teaching and understand the meanings of their actions. All the data were transcribed and analyzed by coding and categorizing.

From the findings, themes based on various metacognitive behaviors and teaching approaches were emerged, mainly in relation to the elements causing the awareness in metacognition teaching. First, the level of awareness is related to the ways of becoming a piano teacher and teachers' perceptions of music teaching. Second, extensive teaching experience and passion in music playing would lead to metacognition teaching. Third, teachers determine their decision in embedding metacognition teaching according to the ages and competency of students and the expectations of parents. This study offers an in-depth insight for understanding the popularity of metacognition in studio-based piano teaching. Finally, the challenges and difficulties of applying metacognition in instrumental teaching in Hong Kong has been discussed.