

# The Education University of Hong Kong

A4B042 – Bachelor of Education in Music

Honours project entitled

**Small-class teaching in music education  
in Hong Kong – A good approach to take care of the  
diversity of students?**

Submitted by

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## **Small-class teaching in music education in Hong Kong**

### **– A good approach to take care of the diversity of students?**

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The Hong Kong Institute of Education

Bachelor of Education in Music     A4B042

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#### **Abstract**

There are numerous academic journals mentioned about how small-class teaching could help catering for the learning differences in ‘main’ subjects under the curriculum. For the rising awareness in music education in Hong Kong, more attention should be given to the approaches of taking care of the diversity in school music lessons. The purpose of the research paper is to discuss whether implementing small-class in music lesson is a suitable method to cater for the diversity. What learning differences existed in school music lessons and what strategies may small-class music lesson used to help taking care of the diversity in class will also be considered in the project. The effectiveness of small-class teaching in general lessons will be mentioned by using literature reviews. Moreover, qualitative research has been adopted as the main methodology that using interviews on music teachers, in order to focus on the music teachers’ opinions and comments on small-class music lesson. Concrete examples on designing small-class music lesson and suggestions of proper adjustment in small-class music lesson would be given. It is hoped that the awareness of universalizing small-class music lesson would be aroused.

## **Acknowledgements**

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# TABLE OF CONTENTS

<b>Abstract</b>	<b>1</b>
<b>Acknowledgements</b>	<b>2</b>
<b>Section 1: Introduction</b>	<b>5</b>
<i>1.1 Background</i>	5
<i>1.2 Research questions</i>	6
<i>1.3 Significance of Study</i>	7
<b>Section 2: Literature Review</b>	<b>8</b>
<i>2.1 About learning difference in lessons</i>	8
2.1.1 The definition of small-class	8
2.1.2 The difference between Big-class and Small-class music lesson	8
2.1.3 The definition of learning difference	9
2.1.4 The learning style in music lesson	10
<i>2.2 About strategies in small-class music lessons</i>	10
2.2.1 Self-regulated learning	11
2.2.2 Cooperative learning	12
2.2.3 Inquiry-based learning	13
<b>Section 3: Methodology</b>	<b>15</b>
<i>3.1 Instruments</i>	15
<i>3.2 Research target and analysis</i>	15
<i>3.3 Research limitations</i>	17
<b>Section 4: Findings and analysis</b>	<b>18</b>
<i>4.1 Findings</i>	18
4.1.1 The importance of having small-class in music lesson	18

4.1.2 The comments of having small-class in music lesson	20
4.1.3 The opinions in music education in Hong Kong	21
<i>4.2 Analysis</i>	22
4.2.1 Activity approach	22
4.2.2 Proper use of assessments	24
<b>Section 5: Conclusion and recommendations</b>	<b>28</b>
<b>List of Table</b>	<b>30</b>
<b>Reference list</b>	<b>31</b>
<b>Project timeline</b>	<b>35</b>
<b>Appendix</b>	<b>36</b>
<i>Appendix 1A – Worksheet Set A</i>	36
<i>Appendix 1B – Worksheet Set B</i>	38
<i>Appendix 2 - Interview questions</i>	40
<i>Appendix 3A - Interview script 1</i>	44
<i>Appendix 3B - Interview script 2</i>	47
<i>Appendix 3C - Interview script 3</i>	51

## Section 1: Introduction

### 1.1 Background

In Hong Kong, 75% of public-sector primary school (including Government school and aided school) has implemented small-class teaching, however, 25% of public-sector primary school, direct subsidy school and private school have not officially implemented small-class teaching (黎國燦和嚴必友, 2015). On the other side, foreign countries, for example United States, United Kingdom, Finland, Germany and so on have already universally launched small-class and they are looking for class size reduction to 17 to 18 students per class (Hebert & Heimonen, 2013; Lehmann-Wermser, 2013; Ogawa, 2013; Spruce, 2013; 李業富和陳家偉, 2006).

The advantages of small-class teaching is no longer a doubt, numerous of academic journals and official documents proved the importance of small-class teaching in ‘main subjects’, also qualitative research in foreign countries evidenced that students in small-class teaching have better academic performance than students in big-class (Blatchford, 2003). However, there are only a few of academic journals mentioned about small-class music lesson (葉軍和尹潤萍, 2015).

Music lesson is unlike other ‘main’ subjects, its function is not noticeable immediately. But it helps developing people’s right brain, which is controlling the mental, emotional and creativity in long term. Music education is also important for every student by all giving around development. The idea of investigating whether small-class teaching is a good approach of taking care of the learning difference in music lesson was initiated in order to offer every student equal chance to enjoy music at school (Department for Culture, 2011).

Meanwhile, the learning diversity of students in lesson is always a difficult problem for teachers. Teachers could not pay attention to every student in a class that caused the range in the class become larger and larger. Some people think reducing the class size may help the problem because small-class provided a better way for students to learn (Galton & Pell, 2012).

This is a research tried to link the relationship with taking care of learning diversity and small-class focusing on music lesson. By discussing whether small-class teaching a good approach to take care of the students' diversity in music lessons in Hong Kong.

## **1.2 Research questions**

The accordance of small-class music lesson and students learning diversity in lesson will be concerned in the project.

In order to have thorough study according to the research title, two research questions have been set.

### ***1. What is the learning difference existed in lesson?***

The importance of having small-class in music lesson is first and foremost thing to discover. The diversity of students in music lesson will be followed to figure out in order to show whether small-class music lesson is essential to cater for the learning difference. By using the literature on the diversity of students in 'main' subjects, for example, Chinese, English, Mathematics and so on, the existence of the students difference in music lesson will be predicted. There are several literature mentioned about the existence of diversity of learners in classroom settings (Phillipson & Lam, 2011; 盧乃桂, 2012).

## ***2. What strategies and how the strategies in small-class music lesson can be used to take care of the learning difference in lesson?***

Next, some feasible solutions for small-class music lesson would be suggested. There are several theories are suggested to use in small-class lesson (陳錦榮和章月鳳, 2013). How teachers' regular practice in small-class music lesson will be mentioned in interviews from music teachers who have experience in teaching small-class. The ideas will be concluded in order to suggest some workable teaching methods in small-class music lesson. Hence, teachers can have their own practical methods in teaching small-class music lesson so as to take care of individual learning difference.

### **1.3 Significance of Study**

To an educator, it is important to cater for the students needs in lesson in order to offer a better study environment for students to learn. For music lesson, every student has different music background, different ability and different learning style. It is important to take a deep look in whether small-class is a good approach to take care of the students' diversity in music lesson and how can it be proper to deal with the learning difference problem.



## Section 2: Literature Review

### 2.1 About learning difference in lessons

#### 2.1.1 The definition of small-class

*‘The class has 25 or below students is counted to be a small-class.’*

(教育局, 2008)

*‘6 principles of small-class teaching*

- *Focus on the learning process*
- *More thinking time for students while asking questions*
- *Students learn actively*
- *Learn collaboratively from group activities*
- *Assist students to know their weaknesses by giving feedback*
- *Teachers modify their teaching method by self-reflection’*

(黎國燦和嚴必友, 2015 ; 香港課程發展局, 2016)

According to the documents mentioned in the Education Bureau, small-class teaching in Hong Kong can be defined as the class that has 25 or below students and it is expected six elements should be included in small-class teaching.

#### 2.1.2 The difference between Big-class and Small-class music lesson

*‘For the same teaching content, the self-regulated learning in small-class will be more considerable by teachers compared to big-class. Also, the individual emotional change can be noticed after playing music in a small class. The interaction between students to teachers and among students will be strengthened. There are more advantages in teaching music in small-class.’*

(葉軍和尹潤萍, 2015)

*‘According to the teachers who have taught big-class and small-class, they think small-class can offer a more caring atmosphere to learn, students also have more chance to learn.’*

*(Finn & Wang, 2002).*

*‘The difference among students in lessons is very big in mainstream schools due to different family background and ability. Small-class teaching helps catering the learning difference of students in classroom in different subjects in order to improve the performance of students.’*

*(陳錦榮和章月鳳，2013)*

*‘Smaller classes children interact more with their teachers. For very small ones under 15, children rely on their teachers, while in a larger class (not equal to big class) the children are more likely to develop a degree of independence from the teacher, work collaboratively and have a better social relationship with each other.’*

*(Blatchford, 2003)*

Some might think that the smaller the better, however, disadvantages may be more than advantages if the class size is under 15 as Blatchford (2003) mentioned. In short, it is better to set the small-class size from 15-25, the interaction, self-regulated learning, caring, flexibility of rearranging classroom and learning efficiency will be obviously better practiced then in big-class.

### ***2.1.3 The definition of learning difference***

*‘Taking care of students’ diversity is not focusing on minimizing the gap among students; the aim is to initiate students’ potential in order to reach the most efficient learning objectives, so strategies should be used so as to change the teaching and learning methods.’*

*(課程發展議會，2001)*

For a teacher, the most important thing in taking care of the learning difference is to identify their difference and help students improving together.

According to a case mentioned in a book of Professor LI Ip Fu Rex (李業富) and Principal CHAN Ka Wai (陳家偉)(2006), a music elite have been found by the music teacher, Miss Lam. The general music lesson cannot fulfill the elite's needs, so Miss Lam discovered his needs and encourage him to develop his talent in order to activate student's motivation of learning. So, teachers understand different ability of students and they can offer individual help.

#### ***2.1.4 The learning style in music lesson***

*'There are five elements affect students learning: environment, emotion, society, biology and psychology. Some students have to study in quite place whereas some like to learn in a place with background noise. Some students' learning efficiency will be increased by observing while some will be increased by practicing.'*

*(Dunn & Dunn, 1992)*

*'People basically learn from different multi-sensory cognition, which includes Auditory, Visual and Kinesthetic.'*

*(DePorter & Hernacki, 2000)*

Especially for music lessons, the difference in learning style is very obvious. Some students are good at sight singing, which is learnt from visual, while some are good a playing instruments, which is learnt from kinesthetic. Overall, the learning style in music lesson is needed to pay attention to.

## **2.2 About strategies in small-class music lessons**

Before considering into the strategies in small-class music lessons, strategies used in general small-class lesson should be mentioned first. Several theories have suggested using in

a small-class lesson, for example Guided discovery approach, Multi-sensory cognition and Holistic approach(李業富和陳家偉，2006); Cooperative learning (葉娟卿，2013), Variation theory (陳穎欣，2013), TARGET model from Epstein (陳錦榮和章月鳳，2013), Self-regulated learning (陳錦榮和章月鳳，2014), Inquiry-based learning (李業富和陳家偉，2006；Shelia, 2008). In this research, three strategies are suggested to use in small-class music lessons.

### ***2.2.1 Self-regulated learning***

Small-class teaching can also help students to have self-regulated learning, which means children can plan what they want to learn by using scaffolding theory, student portfolio, student-oriented and activity approach and so on (陳錦榮和章月鳳，2014). The education theories the teachers learnt can be used more frequently and more completely under a small-class teaching setting.

According to Boekaerts and Niemivirta quoted by ZHANG yuefeng Ellen(章月鳳)(2014), there are three steps for practicing self-regulated learning in small-class. First of all, teachers have to provide choice and opportunity for students to have self-regulated learning. Students can choose what they want to learn, which means the learning objective and content. They can also plan how they are going to learn, which is the learning procedures and arrangements of strategies. Also, they have to reflect their learning efficient after the learning process. Secondly, teachers should nurture our students to control their ability of learning. It is meant that students should be well equipped by the ability of management, analysis, motivation, setting targets and so on. Thirdly, teachers should offer a sufficient self-regulated resources and environment in order to provide a complete context for students to learn by themselves. No matter Internet resources, suggestions of learning strategies and evaluation

tools for reflecting learning efficiency are needed to fulfill students' needs in the above three steps of implementing self-regulated learning in small-class.

### ***2.2.2 Cooperative learning***

According to CHAN Kam Wing Paul(陳錦榮) (2013), the relationship between students and teachers can be strengthened by using the advantages of small-class. The classroom setting and the classroom management can be redesigned in order to have better collaboration and idea exchange among students in groups. Group Investigation can be adopted in cooperative learning. Students can learn from investigating a certain area selected by them. After their planning, researching and presentation, teachers can easily cater for the difference in the group. Different question types, including understanding, application, analysis and drawing, should be given in the worksheet so as to suit multi-sensory and learning style.

From ZHANG yuefeng Ellen(章月鳳) (2013), there are five elements in cooperative learning to take care of the learning difference, they are as follows:

1. Guidance
2. Sharing and Listening
3. Evaluation
4. Correction
5. Assessments

For a small-class, there are suitable time and space for fulfilling the above procedures in order to have a student-oriented learning method.

Ellen also mentioned different models of cooperative learning can be practiced in small-class cooperative learning environment, for examples, Roundtable (write the answer once by one), Roundrobin (say the answer one by one), Corners (a corner for investigation),

Team Word-Webbing (build the word-webbing together work as a team). Therefore, different ability groups can be allocated different level tasks. Hints and supports from others can also be involved in the cooperative learning, so every student reaches their self-satisfaction. For the benefits of cooperative learning is that the students can take care of each other in the same group.

### ***2.2.3 Inquiry-based learning***

As Shelia (2008) mentioned, it is very essential for music lesson to have inquiry-based learning. It is important for music lesson because it is a student-centered approach teaching. Students are given a problem and they can solve the problem collaboratively during lesson. Teachers act as an inquirer during the lesson, motivating students to engage in the lesson and solve the problem by their curiosity.

For having an inquiry-based learning lesson, Professor LI Ip Fu Rex (李業富) and Principal CHAN Ka Wai (陳家偉)(2006) recommended to have a guided discovery approach which includes seven steps in a 35-minute lesson.

#### **Step 1: Attention (2 minutes)**

Drawing students' attention by using slogan, singing, marching or queuing up. Students will be focused by having the regularly practice.

#### **Step 2: Motivation (3 minutes)**

Teachers introduce the learning objective by raising interesting questions, telling a story or sharing some related-daily life experience. Students will feel interested in the lesson after the motivation part and be more engaged in the lesson.

#### **Step 3: Learning Objectives (13 minutes)**

Teacher state the learning objectives clearly and helping students to remember and consolidate the knowledge by visual, auditory and kinesthetic lesson experience.

#### Step 4: Preparation (7 minutes)

Teachers give clear instruction and obvious mission. Students solve the problem in pairs or in group.

#### Step 5: Presentation (5 minutes)

Teachers give suitable encouragement, praising and guidance after each group's presentation.

#### Step 6: Conclusion (5 minutes)

Teachers summarize the main points of the lesson by asking questions. Answering all questions from students and giving homework.

#### Step 7: Consultation (After lesson)

Teachers cater for the learning difference by individual consulting time.

It is feasible to implement the above steps in small-class teaching because the time management in groups' preparation and presentation is easier to control compared to big-class. Students can learn by themselves when they have inquiry-based learning. It is a more student-centered approach.

## **Section 3: Methodology**

### **3.1 Instruments**

Qualitative research will be used in the project. Qualitative research can help people to identify whether the case is common or specific (Keegan, 2009).

Case study from literature is a research design of this project. Through case studies in literature, the effectiveness of small-class teaching in every subject will be clearly observed. By using case studies, deeper understanding of the case will be found. The relationship of the case and generally situations should be matched. Therefore, the case selected can be claimed as a good case study so as to have a thorough project.

Besides case study, interviews will also be used in the project in order to have the personal feelings and opinions from teachers. Interviews take a major role in this project. By interviewing music teachers who had taught small-class in music lesson, the effectiveness of small-class in music lesson can be conducted. Interview is an objective way to know how teachers think about the small-class teaching in music education. It is important to know the feeling of teachers in order to know how they think about the small-class teaching in their school. For interviewing teachers, we can know the usefulness of having small-class teaching in music lesson and the possible teaching methods and strategies can be applied in small-class music lesson.

Qualitative research is required to use case study and interview so as to have a more complete research project.

### **3.2 Research target and analysis**

As interviews will be conducted, three teachers have been interviewed. Their own experience of teaching, the effectiveness of small-class teaching in music, the methods and



preparations used while having small-class teaching and the difference between teaching small-class and big-class have been mainly asked in the interview.

The background information of teachers is show as the table below:

Table 1 *Background information of interview teachers*

Name (Pseudonym)	Teaching experience	Class size (No. of students)
A	5-10 years	26 or above; 15-25
B	3-5 years	26 or above; 15-25
C	1-2 years	26 or above (TP); 19-25

Different teaching experience music teachers have been interviewed in order to have a better comparison on their comments on small-class music education. All teachers have been taught big class and small class lesson so better opinions on big and small class can be found.

Table 2 *Types of interview questions*



For a qualitative research, it is important to set correct interview questions. Basically, four types of questions including background information, topics that interviewees are

interested, guided questions and open-ended questions have involved in the research interview (Magnusson & Marecek, 2015).

### **3.3 Research limitations**

Deal to the limited time and resources, only three teachers can be interviewed. Also, deal to the lack of teachers' connection, at most 5-10 year experienced music teacher can be found. The generality of the research is not high enough.

## Section 4: Findings and analysis

### 4.1 Findings

#### 4.1.1 The importance of having small-class in music lesson

Table 3 *Diversities in music lesson and recommendations*

Teacher	Diversity of students	Difference between big and small class	Recommendations for caring diversity
A	Perfect pitch vs Cannot read score	Big class: learning atmosphere can be good Small class: caring on individuals	Identify the ability of students. Train their skills
B	Performers vs Lack of self esteem	Workload smaller, passion, caring and time will be given to each student. Know them name-by-name.	Different standard can be set according to their ability
C	Compose vs Cannot sing in key	More space in music room. Better communication.	Change teaching method based on different characteristics

Table 3 indicated the diversities that music teachers usually come across in music classroom. During the interview, teachers shared their experience in solving the above problem. For example, For students cannot read score, Teacher A will explain clearly in the lesson, while Teacher B will use the interactive board to solve the music understanding problem and the boring problem meanwhile. Teacher B also mentioned that music is a lesson for gaining self-satisfaction, which the purpose of giving assessments has to be paid attention.

In general, teachers like small-class music lesson more than big-class, because it is obvious for teachers to find elites and offer extra support, it is more passionate for teachers to understand their ability and it is more flexible for teachers to change teaching method.

As Professor LI Ip Fu Rex (李業富) and Principal CHAN Ka Wai (陳家偉)(2006) mentioned it is easier for teachers to find elites in small-class and offer better education.

Teacher A proved the above description:

*‘For the elites, it is easy to spot them out immediately and appreciate them... And try to push the elites to the upper level of learning music, but have to use another way.’*

Teacher B said:

*‘Teachers may offer better caring in small-class. I can know them by name, even by characters. I have more patience in searching their learning background and even family background.’*

This echoes the findings of Finn and Wang (2002) mentioned in a quantitative research that it is possible for a teacher in class size of 15 to have more understanding to each student and their families. Parents will realize that the teacher cares about their children from the bottom of their heart.

Teacher C mentioned the teaching style could be changed and reflected according to the understanding of the class:

*‘They are not good at pronouncing the lyrics, I tried using drumsticks to make the basic pulse, and we ‘rap’ the lyrics.’*

In short, it is important to have small-class music lesson because it offered more time and space for teachers to take care of each student.

### 4.1.2 The comments of having small-class in music lesson

Table 4 Comments on small-class music education

Teacher	Comments on small-class in music education
A	<i>'Small class can take care of individual difference among students. This is the most treasurable thing in small-class teaching. You know the ability of each student so <b>students enjoy music.</b>'</i>
B	<i>'You know each student well, so you may <b>tailor-make the standard</b> for each students while having assessment. When a child has got <b>little improvement</b> in assessment, you may <b>realize</b> immediately.</i>
C	<i>'For fewer students in a class, the <b>classroom setting</b> can be <b>changed</b> according to your activities, students have better <b>enjoyment</b> in music lessons.'</i>

Table 4 showed few selected phrases from each teacher about their comments on small-class music education. Three teachers agreed that small-class is a good approach for music lesson, both for students and teachers' enjoyment. Students can have more self-satisfaction and enjoyment in music lesson and the classroom setting can be rearranged for matching the music activities of the day. Small-class offered students a real enjoyment in music lesson by proper care taken by teachers, no matter during lesson or having assessments.

Teacher C commented:

*'I love using Orff, Kodaly, Dalcroze approach while in my small-class music lesson.'*

Teacher B stated:

*'For example, the hand-sign of doh re mi, it's easily to find when they have made it wrong in a small-class'*

Teachers can also adapt what they have learnt in music pedagogy lesson. For example, Kodaly's hand-sign can be well used in small-class music lesson that the teachers can monitor every student whenever they have done wrongly.

#### ***4.1.3 The opinions in music education in Hong Kong***

Table 5 *Opinions in Hong Kong music education*

<b>Teacher</b>	<b>Opinions in music education in Hong Kong</b>
<b>A</b>	<i>'Definitely that small-class teaching can help taking care of different students more thoroughly, but funding is always the main concern point.  Please think from the students' side!'</i>
<b>B</b>	<i>'Music is a good tool for students to gain more self-awareness and achievement. The competitiveness can be removed in small-class music lesson. More awareness should be given from the public.'</i>
<b>C</b>	<i>'Students have got more emotional problems nowadays; let music to be some enjoyment in their study life. Small-class is very useful for taking care of students needs in this generation.'</i>

Interviewees would also like to raise the awareness of music education in Hong Kong through the interview. Although it is important to measure how effective for the money input in small-class teaching in music, it is immeasurable for the benefits the students gained.

After all, small-class teaching in music lesson is good approach to take care of the diversity among students and students' self-esteem can also be raised.

## 4.2 Analysis

Generalized the above interview findings and according to their opinions, there are two main points have to be paid attention in small-class music lesson: activity approach and proper use of assessments. These two points can help small-class music lesson to cater for the different learning style of students.

### 4.2.1 Activity approach

#### 4.2.1.1 Classroom setting and music activities can be well adapted

Teacher B mentioned that:

*‘Provided that the classroom is big enough, it is better to arrange the classroom setting for the corresponding lesson for a small-class. For big class, you will never change the seating plan. However, in small-class, I will sometimes use two semi-circle, or not using chairs, to fit the lessons.’*

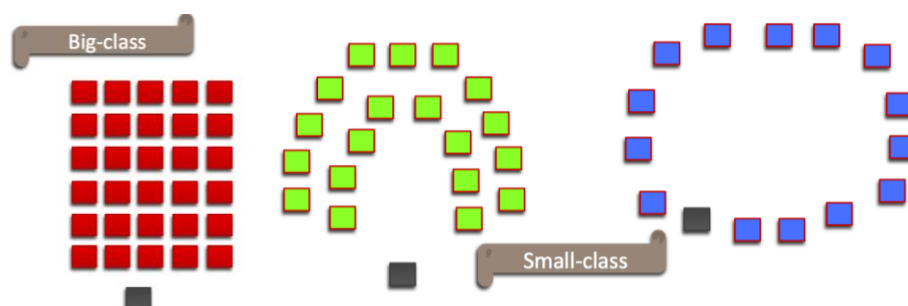
Teacher C said:

*‘I will ask them to form a circle and have a lesson.’*

*‘I am glad that my music room is big enough to let them form a circle in the front of the music room. They may have better movements in music lessons. For example, move and freeze. Spacing is very important.’*

*‘For junior students, I may sometimes offer some games like body percussion and creative exercise for them to play.’*

Table 6 *The classroom setting for big-class and small-class*



From the above table, the differences between big-class and small-class classroom setting are totally different. Teachers can rearrange the classroom setting according to the lesson they need.

As mentioned by teachers, they can also play some music activities suggested by Dalcroze, for example: move and freeze. It is safer to introduce different activities in music lessons in small-class.

Students can be not only learnt from auditory and visual, but also kinesthetic approach, which is more thoroughly taking care of students' learning style (DePorter & Hernacki, 2000).

#### ***4.2.1.2 Classroom instruments can be properly used***

*From Teacher B:*

*'For using djembe, energetic students are able to handle it. Music always gives people an idea of clam and peaceful, it is for some graceful people. But djembe can offer students to understand music in another aspect.'*

For small-class, music teachers can better manage the distribution of classroom instruments to the whole class in order to let students to experience music as what Orff, the music educator, recommended in music education and what Estonia and Finland practice in music lesson (Sepp, Ruokonen & Ruismäki, 2015).

Teacher B suggested:

*'Interactive boards are recommended to use in music lessons. While having theory and music appreciation, the interactive board helped a lot. The problem of being afraid in reading score and boring in music can be solved easily.'*

Besides using classroom instruments, multi-media should also be well adapted in music lesson. As the influence of multi-media has strengthened, proper use of multi-media



will increase students' awareness and motivation in learning music. Meanwhile, the learning diversity among students can also be solved according to Teacher B's point of view.

#### **4.2.2 Proper use of assessments**

In music education, two forms of assessments are mainly focused: Formative and summative assessments (Taylor, 2006). Two forms of assessments show the degree of understanding of a student subjectively and objectively.

##### **4.2.2.1 Formative assessments**

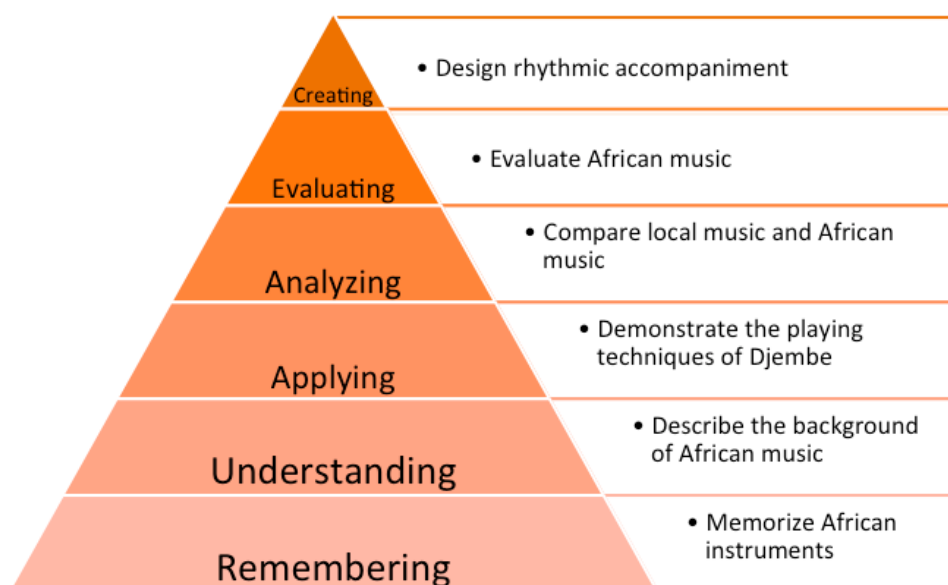
Teacher A:

*'For formative assessments, I will check their understanding by using lesson's worksheet. According to the theory I learnt, I will always apply 'Bloom taxonomy' into every lesson I teach in order to help the students to apply their knowledge.'*

*'The first part of my worksheet will be remember the basic knowledge, for example, the basic information that I have mentioned in the lesson. Let's take an introduction of instruments as example. They have to remember the name of the instrument first, after that they should understand the usage. Students may absorb the applying, analyzing and evaluating part through group discussion and interaction in class. For the last part of the worksheet, creating should be involved in order to consolidate their understanding as Bloom said.'*

Table 7 shows a suggested lesson designed by teacher A. New Bloom taxonomy mentioned the layers of a lesson including 6 levels: Remembering, Understanding, Applying, Analyzing, Evaluating and Creating (Anderson & Bloom, 2001). According to Teacher A, New Bloom taxonomy can be applied in every small-class music lesson. Also, worksheet can be designed into three main parts for checking students remembering, understanding and creating (See Appendix 1A or 1B).

Table 7 Suggested design of Bloom taxonomy in introducing instruments



Teacher B:

*'You may also use worksheet in small-class by designing different levels suiting different needs of students.'*

For taking care of students' learning difference in music lesson, different levels of worksheet can be designed in music lesson (See Appendix 1A and 1B), which echoes the opinions stated by CHAN Kam Wing Paul(陳錦榮) (2013). Students can select different worksheet according to their ability. Worksheet set A (see Appendix 1A) is the easier level worksheet for students who do not think they have good English in completing a music worksheet, while worksheet set B (see Appendix 1B) is for students who want to have some challenge.

After all, formative assessment is a measurement of students' continuously learning progress (Taylor, 2006). Not only assessed by performance in lesson, but also assessed by different levels of worksheets for student so as to engage them in learning music. All obstacles are trying to be cleaned by using different level of worksheet in order to improve their learning in every lesson.

#### 4.2.2.2 Summative assessments

Summative assessment is to assess students' effort will be assessed by having examinations in certain musical skills. Grades or comments will be given after the assessments (Taylor, 2006).

Teacher A thought the content of summative assessments should be:

*'I will focus on how students apply their music understanding more than how's their performance in summative assessments.'*

Teacher B recommended music teacher to have a better rubrics in summative assessments:

*'For some students know how to play recorder in the first lesson and he didn't choose higher level songs for assessment, you should not give him high marks in effort column. I mean you will know the students' ability better in small-class. I usually give effort and skills marks for 50-50.'*

Table 8 Rubrics while assessing in playing recorder

Playing recorders					
Techniques (50 %)					
Fingering	1	2	3	4	5
Phrasing	1	2	3	4	5
Effort (50 %)					
Piece selected	1	2	3	4	5
Familiarity to the piece	1	2	3	4	5
Total marks	/ 20				

Based on teachers' opinions, a suggested rubrics table has designed for summative assessment giving marks on player recorder as an example. The principle of having summative assessments is to understand how they can apply the knowledge they learnt.

Secondly, not only techniques should be concerned, but also effort can be considered in small-class base on the understanding of the students' ability.

For assessing recorder, music teachers can assess fingering and phrasing for techniques marks, while the piece selected and how the students is familiar to the piece for effort marks. In short, it is fair for every student who is different in music ability. The main target for achieving music standard is to drive our students' love and engagement in music, being motivated to learn music for their life (Taylor, 2006).

## Section 5: Conclusion and recommendations

As Finn and Wang (2002) said ‘Good teaching is good teaching’, strategies in small-class music lesson have been suggested in order to provide a better environment for different learning ability and different learning style students to enjoy music, have fun in music lesson.

Some people might say that it is not effective for having small music class. It is because more music teachers should be hired and music lesson is not very important in students’ learning path. People may think efficiency can be defined as the outcome of investment certain amount of money. This is a definition defined from the businessmen aspect. However, for educators, efficiency should be defined as the satisfaction of teachers while teaching, the caring that students received, the communication between parents and teachers enhanced (李業富和陳家偉，2006).

After having interviews and analyzing the literatures, there are three main reasons for say small-class is a good approach to cater students’ learning diversity in music lesson:

First of all, for teachers, as mentioned in three interviews, they may have more time on taking care about each student instead of working on the administrative work, they also much passionate in designing different levels of worksheet to cater for the learning diversity and there are much more space for students to learn from music activities.

On the other hand, for the sake of music education curriculum, small-class can bring assessment to a proper place for giving students a way that how they can improve instead of judging them they are not as good as the other classmates. A better learning environment can be offered by strengthening the relationship between teacher and students and among students. The competitiveness can be minimized if teachers make good use of small-class music lesson.

Last but not least, the tools, for example, classroom instruments, multi-media, can be managed better in small-class music lesson. When every student can be participated in lesson and experience in the lesson, their learning efficiency can be reinforced.

To conclude, the project is aimed to suggest a better way for the structure of music education in Hong Kong. It is hoped that the awareness in small-class music lesson can be aroused.

## List of Table

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	Title of the table	Page No.
Table 1	Background information of interview teachers	16
Table 2	Types of interview questions	16
Table 3	Diversities in music lesson and recommendations	18
Table 4	Comments on small-class music education	20
Table 5	Opinions in Hong Kong music education	21
Table 6	The classroom setting for big-class and small-class	22
Table 7	Suggested design of Bloom taxonomy in introducing instruments	25
Table 8	Rubrics while assessing in playing recorder	26

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## Project timeline

Date	Details
Jun - Aug 2015	Brainstorm the idea of project and find literature
Sep 2015	Revise project direction, title and research questions
Oct 2015	Finalize project proposal, Draft the literature review and ethical review
Nov - Dec 2015	Draft interview questions, Explore interviewees for the project and interview them, Search for literature to answer the research questions, Submit the consent forms and ethical review
Jan 2016	Interview with the interviewees, Search for literature to answer the research questions, Work on the details in the honours project
Feb - Apr 2016	Search for literature to answer the research questions, Work on the details in the honours project, Prepare for the presentation of the honours project,
May 2016	Present the honours project Finalize the dissertation

# Appendix

## Appendix 1A – Worksheet Set A

Set A

### African music worksheet

Name: \_\_\_\_\_ Class: \_\_\_\_\_ Class No.: \_\_\_\_\_

#### A. Matching



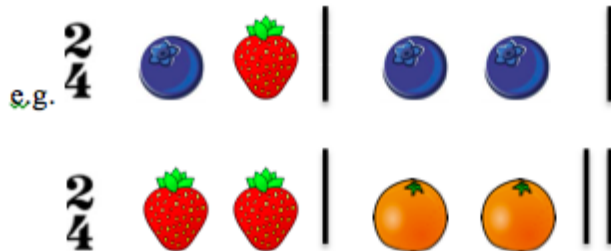
Name of the instrument	Corresponding picture	Specialist
Djembe		Techniques:
Donno (Talking drum)		Tightened: high/ low pitch Released: high/ low pitch
Kazoo		'Hum' / 'Lu' / 'Bu'
Shekere		It is a/an solo / accompany instrument
Log Drum		Used for passing messages / communication
Casaba		Mordern instrument of Shekere / Gankogui
Gankogui (Double bell)		Random / Steady tempo when accompaniment

## B. Creating

Please select the rhythmic patterns below in order to make a 4-bar phrase drum accompaniment for a selected music by using your own rhythmic symbols.



Accompaniment:



Your 4-bar phrases:

## Appendix 1B – Worksheet Set B

Set B

### African music worksheet

Name: \_\_\_\_\_ Class: \_\_\_\_\_ Class No.: \_\_\_\_\_

#### A. Matching



Name of the instrument	Corresponding picture	Specialist
Djembe		Techniques:
Donno ( _____ )		Tightened: _____ pitch Released: _____ pitch
Kazoo		
Shekere		It is a/an _____ instrument
Log Drum		Used for passing messages / communication
Casaba		Mordern instrument of _____
Gankogui ( _____ )		_____ tempo when accompaniment

## B. Creating

Please create a 4-bar rhythmic phrase for accompanying the piece of music selected with your group-mates. (There are some examples of the rhythmic patterns below)

Name of group-mates: \_\_\_\_\_

Piece selected: \_\_\_\_\_



Accompaniment:



Your 4-bar phrases:



## Appendix 2 - Interview questions

Hello! I am a year-4 student from Hong Kong Institute of Education Bachelor of Education in Music. I would like to have an interview with you about how small-class teaching helps minimizing the diversity of students in music lessons. It takes you about 30-60 minutes. All information will be confidential and conducted for educational use only. Thank you.

### A. Background information

1. Name: \_\_\_\_\_
2. Position at school: \_\_\_\_\_
3. Which year are/were you teaching: \_\_\_\_\_
4. How many years for teaching:  
☐ 0-5 years   ☐ 5-10 years   ☐ 11-15 years   ☐ 15 or above
5. Education background:
  - a. Place: ☐ Hong Kong   ☐ Mainland   ☐ Overseas: \_\_\_\_\_
  - b. Details of studies:  
☐ Degree in Music   ☐ Degree not related to music or education  
☐ Degree with Education   ☐ Degree with **Music Education**  
☐ PGDE in Music   ☐ PGDE in other subject: \_\_\_\_\_  
☐ Others: \_\_\_\_\_

## **B. Details of small-class teaching in music lesson**

1. Why do you want to be a teacher?

---

---

2. Why do you enjoy teaching? Where does the most satisfaction come from?

---

---

3. Would you please share with me the class that you like most? How many students are there in the class?

---

---

4. Would you please describe the characteristics (or the strength and weakness) of the student in your classes?

---

---

5. Do you have any music elites or students who is weak in music, for example the students who cannot sing the right pitch?

---

---

---

6. What will you do when you come across with the above cases?

---

---

7. Why do you think it is important to minimize the difference in a class?

What will you do to reduce the diversity among students during lessons?

---

---

8. Would you please share your point of view that how many students in a small-class can have the best efficiency in teaching? Why?

---

---

9. What is the difference between teaching small-class and big-class (if applicable)?

---

---

10. Which size of class would you prefer to teach? Why?

---

---

11. What is/are the obstacle(s) for Hong Kong to implement small-class teaching?

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---

12. Would you please share some opinions or ideas about having small-class teaching in music education in Hong Kong? For example, the educational planning, the feasibility at schools or the policy under Education Bureau.

---

---

13. What do you think about the music education policy in Hong Kong?

---

---

This is the end of the interview. Thank you very much.

## Appendix 3A - Interview script 1

Date: 23<sup>rd</sup> December, 2015

Time: 13:00- 13:37

Name of interviewee: A

Interviewer: Lam Kin Yan (M)

M: Hello! Thanks for doing the interview with me. May I know some of your basic information first? What did you teach in your school and how many students do your class have?

A: music lesson and Eng lesson.

For music lesson, music appreciation, composition, piano lesson, choir.

I have taught Secondary and primary school. The number of student is around 18-32 people per class.

M: What did you study in your college life or master?

A: CU music theory, CU PGDE in music , master of piano pedagogy

M: why did you choose to be a teacher?

A: I love teaching, I enjoy teaching. When I am in my final year, I was thinking my career path. I think school setting is very suitable for me. The colleagues are much easy going. Not only I chose to be a teacher, but also the career chose me.

M: Have you found some elites in music or some students very weak in music?

A: Yes, sure. I have come across with some students have perfect pitch that he can recognize the notes in a random cluster and some can say the note that I was knocking the door. They are really gifted students in music. But these students have also got some problems like they do not have passion in learning music. **For weakness students: they are not good at sight-reading, or even reading score. And I have to say several times to make them to understand what is going on.** For the class that I have small-class teaching, Small class can take care of individual difference among students. This is the most treasurable thing in small-class teaching. You know the ability of each student; so all students can enjoy music. For example English lesson, English lesson is divided into high, middle and low level. I taught the high-level and mid-level class. To compare, the difference in each class will be narrowed down.

M: Do you think it is good to have small-class in teaching music?

A: Well. It is really a good thing for music lesson, however, main subjects are more important to have such resources. In secondary school, the ability is divided actually, the students who have higher ability is included into the same class. Technically it is not really work for so many teachers to teach the same subject. Moreover, it may not be needed to teach in small-class for music lesson. There is public performance for the students to join in order to push the students to have better learning in instrument technique.

M: Do you still remember some theories or do you found something useful in your university-education studies?

A: CU music teaches about music knowledge or theories

PGDE learned about considering about student difference, designing music lesson plan. It is very different between private tutoring class and general music lesson. Like if you want to

motivate students to learn music. Some school wanted to build up students' creativity and interests in music while some would like to push their students to learn more music knowledge that is already reached university-level. If a teacher wants to teach students some music knowledge that is shown in textbook, students might feel bored and dull. The motivation of students depends on the educator and the school principal.

M: When you teach music lesson in different school, what is your main purpose of teaching music?

A: First of all, I think it is more important for students to have interests. As an educator, I would ask a student to do what they want instead of asking them to just practice. For example, you have to seek for treasure in each student.

M: How do you choose to take care of each individual student under a classroom setting?

A: Oh! This is a good question. How many students do you prefer in a class?

M: Let's discuss it under your own teaching experience.

A: To be honest, it is hardly to take care of each student in a class as there are so many different types of students you have in a class no matter big class or small class. As we know, it is always the easiest for teachers to pay much attention on the kids that are more naughty and harder to control himself or herself. For the elites, it is easy to spot them out immediately and appreciate them. However, it is always very sad for students who are in average level that no one will take care of them in the first moment, they are like invisible in the class. For me, I will also take care of the weakest group of students in class first. And try to push the elites to the upper level of learning music, but have to use another way.

M: You mean you mainly care about the weaker students first then push the elites?

A: Actually, I love to push the elites to a higher level, however, teachers need to be take care of the majority of students. For example, when you are teaching theory in class, the elites has already understand the part of theory, However, there are still a part of students that do not understand the theory. I will choose to repeat and wait for them, meanwhile, the students who are already understand the idea will feel bored. But it is an unsolvable problem, teacher should help every students in need. Cause teachers also have many restrictions that teachers need to be devoted. Many teachers are passionate in teaching, however, most of the time is doing administrative thing, the passion of teaching may be decayed cause you may find that you will be very tired and you don't like teaching. This is sometimes the reality.

M: What will the students often reply you or how will they act when they understand what you mean and what you teach?

A: It is mainly done by assessments. But it is not good to input many knowledge through lessons. For example, **I will focus on how students apply their music understanding more than how's their performance in summative assessments. For formative assessments, I will check their understanding by using lesson's worksheet. According to the theory I learnt, I will always apply 'Bloom taxonomy' into every lesson I teach in order to help the students to apply their knowledge.**

M: Would you please talk more about the use of 'Bloom taxonomy'?

A: Yes sure. The first part of my worksheet will be remember the basic knowledge, for example, the basic information that I have mentioned in the lesson. Let's take an introduction of instruments as example. They have to remember the name of the instrument first, after that they should understand the usage. Students may absorb the applying, analyzing and evaluating part through group discussion and interaction in class. For the last part of the

worksheet, creating should be involved in order to consolidate their understanding as Bloom said.

M: Thank you for your valuable opinion, but how will you usually do to increase their interests?

A: Mainly, I will play music recordings to raise their interests. For this generation, people can play some funny video of music in youtube. For students to know what is fun and what is creative. People will love music automatically.

M: Do you have any opinion in having small-class teaching in music lesson?

A: If there's small-class teaching, it is good. However, I think it is hard to implement. In a school classroom setting, it is hard to do so. If you want to implement small-class teaching, however, it is more important to hold more groups ensemble like handbell team, choir or small-group learning activities.

M: How about to divide students into small-groups but not divided into different ability?

A: Yes, definitely that small-class teaching can help taking care of different students more thoroughly, but resources or funding is always the main concern point. Please think from the students' side! There is also a suggestion that we can have small-group consultation in a big class in order to have tutorial lesson for each group when they are doing project. It may be a better way to have the same effect.

## Appendix 3B - Interview script 2

Date: 22<sup>nd</sup> January, 2016

Time: 14:40- 15:20

Name of interviewee: B

Interviewer: Lam Kin Yan (M)

M: Hello! Thanks for doing the interview with me. May I know some of your basic information first? What did you teach in your school and how many students do your class have?

B: Only music lesson. I have been taught in three schools. I taught P3-P5 that the class size sometimes more than 25 sometimes less than 25 in the first school. For the second school, I taught age 4 to 10, it's less than 25. For the third school, I taught P5 –S.2 in the third school, less than 25 students in a class.

B: I studied in CU music and studied Music and Education in England. The master class had been given more knowledge in Music and education.

M: Why would you like to be a teacher and any class you still have deep impression?

B: As I wrote in all of my teaching aspiration, I would like to introduce myself to all students, then to spread my religious to them. Music is a good media to tell my students that how is my Lord, especially when I teach them music appreciation. It is because many composers are Christians that they have specific reasons to compose that piece. The purpose of composing and the way that they compose can let me to share more about my religious. Although most of my students may not be musician in the future, however, they will know how to appreciate music, they will like music through my teaching. And the music knowledge may extend their understanding in music. It is kind of life-long process that music affects a lot to their life.

For deep impression, I remembered that the first class that I have, which is P.5, there is a kid that he kept rolling on the floor, use recorder as a weapon and try to ignore you while having lesson. At first, I think that it is difficult to handle such student in class. Then I try to check his background information, I found that he is a lonely child in his home, that he always being ignored by his family. Other students will have parents to pick them up before and after school, but he didn't. On the other hand, because of this 'naughty student' in class, other students will more understand me and cooperate with me while having lesson. It is good tough. After I understand him more, I tried to have one-to-one chat during recess. He then sit there more often and concentrate on the lesson more. He tried to tell other students he wanted to suicide; however, I found that he always talked to others like this. Then I try to keep a good relationship with him. When you have better relationship with the students, you will find problems are easier to solved. Then you will have more ideas on how to plan better lesson for the 'special need' students. Design more funny activities, they will enjoy and they will show they are participated in the class. For the 'naughty student', he enjoyed performing by using recorder. When the teacher can control the performing stage in class instead of a competitive stage for class. Students will enjoy much; they can get more achievements in class. That's why I love to teach music too cause music is a good tool for students to get more self-awareness and achievement.

M: What specific skills or tool will you use in the lesson in order to improve their music knowledge?



B: I think we have to know what they have learnt before. As we know, although the curriculum has mentioned what they have learnt, we found that they have not really reached that level. Actually, we have to rearrange each academic year. Maybe we have to restart from the basic knowledge but they will learn much faster year by year. However, we have to pay attention to the students' ability. When the first year of my teaching, I didn't pay attention to what they know before. So, many students do not feel satisfied in my lesson and the students' who have higher music level will always show off. So we have to know their majority of learning standard. Secondly, I will try to use multi-media tool to teach. Not only I teach in the lesson, they have to try and understand, visual For example, I will use some percussion instruments. But we have to manage the classroom well; otherwise, they may make noise instead of music. Moreover, to teach their what is respect through music. Base on respect, even their classmates played recorder badly, it is still music, we have to respect others. There are still many appreciate points to praise them.

For music knowledge, I did not expect much after several years of teaching. First of all, not every students love music, and music may not be their career in the future. So I won't force them to love or reach several standard. For majority of the students to enjoy the lesson, it is already reached my goal. When they have their exam, they must be able to handle the exam if they enjoy the lesson. It is because they mainly have singing test, recorder test that they have tried during lessons. Because they have participated in the lesson, so they will work harder in their exam naturally.

M: We have mentioned that the majority and the minority in a class, do you think small-class will help in solving the learning difference?

B: I think small-class is easier to solve this problem. First of all, I will know deeper for each student, for larger class, I will not pay attention to each student in the class. I don't even know for someone who has absent, I have to take attendance for knowing who has absent every lesson. This is quite embarrassing; cause I found the person I called has absent in the middle of the lesson.

Secondly, for small-class teaching, the cooperation among classmates will enhanced, a family-like. They will have more love. And the learning atmosphere will be better, they will be more willing to ask questions in class, because they think they are important in the class, and they belong to the class.

Thirdly, teachers will easily spot out the problem that the students have and help correcting their mistakes. For example, the hand-sign of doh re mi, it's easily to find when they have made it wrong in a small-class.

Fourthly, Provided that the classroom is big enough. It is better to arrange the classroom setting for the corresponding lesson for a small-class. For big class, you will never change the seating plan. However, in small-class, I will sometimes use two semi-circle, or not using chairs, to fit the lessons.

M: Will you always give them chance to move while learning?

B: Yes for sure, for example while having music appreciation lesson, I will ask them to run for the answer for the song like rabbits, turtles etc. in order to let them to move more often. We definitely know that it is more possible for 20 people run for an answer comparing to 30 people or above students to run for an answer.

M: What do you think about the efficiency of implementing small-class teaching in music lesson in Hong Kong? Do you think the students will have better performance in music lesson?

B: I think they may not be brilliant in performing music or understanding music knowledge, but they will like music and enjoy music lessons. In my generation, we have 40 students in a

class, it is just like a lecture in music lesson. For the last row in the class, people will think it is useless to have music lesson. For small-class in music lesson, they will have big achievement in every lesson, it is worth putting resources in implementing small-class teaching.

M: What do you think about the difficulties in implementing small-class teaching in music lesson?

B: The biggest problem should be hiring more music teachers. It is not only a music teacher, but also a music department. We often have three music teachers in a music department to take care of different music development.

M: Would you please talk about the student diversity in a class? How brilliant or how normal?

B: For the brilliant kids, they can go to foreign countries to play concerts because they learn from some famous teachers. They may not be good in music theory and music appreciation. Sometimes, they may not be good in music lesson because they may think it is not important for them and they are already good enough. On the other hand, they may not good in having music lessons. I can't even recognize them in music lesson because they may not show up in the class.

For the weak students, they often have behavioral problems. I would like to say they will have noticeable improvement when they have built a good relationship with you. It is because music's standard can be adjusted base on their ability, but language is harder to have improvement shortly.

M: What do you think about the biggest difference between small-class and big class?

B: Teachers may offer better caring in small-class. I can know them by name, even by characters. I have more patience in searching their learning background and even family background. It is because the number of class will be more or less the same with other teachers. But for smaller class size, you will have much more time and passion in each class even each student. The workload is much smaller. The higher of the quality of teacher, the quality of students and the relationship between teachers and students will be better. They will have more attention on the teacher.

In the aspect of students' aspect, the interaction will be better. They can ask questions whenever they want, they will think they are important in their class. For 20 students in a class, you will find that it is important for every one. When 5 students are absents, you will find that there's a big difference between the normal class. However, you will find nothing difference for a 30 students class.

M: So you will chose small-class to teach?

B: Definitely yes. The time of teaching depends on the school policy. It is actually good for hiring more music teacher, because every teachers has their specialty. For example, my school has 3 teachers. One is good at composing, one is good at conducting choir and one is better in ensemble. It is better to have a whole school music show. Partnership is better in teaching music. There are many music teachers are minor music in their under-grate path.

M: Do you have any opinions in music lesson in Hong Kong?

B: Well, I have many opinions in music lessons. Like what I said in my master thesis, African druming should be used more often in music lesson. For Hong Kong, we choose to use recorder in our music lesson because it is cheap, handy and easy for learning. However, it is a tiny instrument for people who are considerate. For some active students, they always play the recorder badly with 'Beep Beep' sound instead of

For using djembe, energetic students are able to handle it. Music always gives people an idea of clam and peaceful, it is for some graceful people. But djembe can offer students to understand music in another aspect. 10-15 students in a class is recommended. They do not need to buy by themselves, school can provide the djembe for them. The negative side is that teachers do not understand how to play djembe, so training should be provided for teachers. Moreover, the rhythmic sense may not be good for the music teacher. So it may not be feasible.

On the other hand, for some schools, electronic piano is launched in music lesson to replace upright or grand piano. It is good for saving money in tuning and it is portable and easy to record. Teachers can conduct at the same time while playing the recordings. However, to nurture children's interest in music or piano, the tone colour and the beauty of the instrument is very important. Children will not appreciate once they do not like that instrument.

Last but not least, the board in music room is often using staff and whiteboard. But interactive boards are recommended to use in music lessons. While having theory and music appreciation, the interactive board helped a lot. The problem of being afraid in reading score and boring in music can be solved easily.

M: Do you think interactive boards can help solving the problem in big class?

B: Well, I don't think so, for the same game, you have to give more than 30 students, more time is needed.

M: What solution will you suggest for big-class?

B: We won't play games in big-class, we will use worksheet instead. It is better to use for all students to stay at their seats. They may play in groups in big-class. You may also use worksheet in small-class by designing different levels suiting different needs of students.

M: Do you have any other opinion or points to add?

B: For teaching in small-class, you know each student well, so you may tailor-make the standard for each students while having assessment. When a kid has got little improvement in assessment, you may realize immediately. You will give them marks according to their effort instead of comparing to others. For some students know how to play recorder in the first lesson and he didn't choose higher level songs for assessment, you should not give him high marks in effort column. I mean you will know the students' ability better in small-class. I usually give effort and skills marks for 50-50. Students will have more achievement in lessons and they will appreciate in themselves.

For some students who are elite in music, teachers will group them together and train them for performing.

For example, you may pick the better singers in choir out and offer them a higher level of piece to train. Thus, they can reach higher target of learning based on their ability. This is what only small-class can do. For building their interest in music lesson, I will show my concern about music first. They will realize that music is different from other subject. The competitiveness will be removed while having music lesson. Music teacher has to trust that their students will be improved after your teaching instead of just doing a job. Also, More awareness should be given from the public.

M: Thank you very much for having the interview with you. I appreciate in your teaching strategies. I have learnt a lot. Thank you so much.

## Appendix 3C - Interview script 3

Date: 27<sup>th</sup> February, 2016

Time: 15:05- 15:55

Name of interviewee: C

Interviewer: Lam Kin Yan (M)

M: Hello! Thanks for doing the interview with me. May I know some of your basic information first? What do you teach in your school and how many students do your class have?

C: I am major in Music for Bachelor and had a PGDE in Music. I teach Music, Mathematics, General studies and Bible lesson. I teach 9 classes music lesson. There are total 3 music teachers and 14 classes for the whole school. I teach Primary 1, 2, 4 and 5 for music lesson, maximum 25 students in a class, but more often there are 20-21 students in a class. There is a whole class with SEN students each form. For SEN students, they cannot respond to you anytime, but while you design some activities for them, they will participate in the class more.

M: So will you prepare games or activities every time?

C: To be honest, it is very hard to do so. We have scheduled learning progress, after some holiday breaks, you have to chase for the missed chapters. Moreover, you have to teach recorder in Primary 4 and 5, it is not possible to design games for them. **For junior students, I may sometimes offer some games like body percussion and creative exercise for them to play.** They are very creative indeed, for they are able to create lyrics in groups.

M: How do you handle with the SEN students in a class?

C: The main point is to pay attention to the discipline in a class. I will pick up the students with behavioral problem first. For example, you know the child has ADHD, you have to arrange his seats in the middle of the class that I can supervise him anytime, not near the piano, window and entrance. Also, he may sit nearby the monitors in order to make him safe and make him under control.

M: Do you think small-class helped you a lot?

C: Actually yes, you can take care of more children in a class. For music lesson, majority of students are concentrate on the lesson and they are happy in the lesson. It is because they will only stay in their seats for other subject lessons. They may not be good at reading words, but this can be improved. For special needs students, I have to give a clear instruction first before giving them materials to play the game. Even giving demonstration. We often have 30-35mins and two lessons per week in a class. I will ask the students to queue up before they get into the classroom. The discipline will be better.

M: What is the worst case you come across in music lesson?

C: You have to let him know the consequence of doing so, they will be able to perform better after you tell them the punishment. I came across with a bad situation, for the child has got hearing problem, he is an attention seeking child. I often ignore him, but he cannot sing well in music lesson. I am glad that my music room is big enough to let them form a circle in the front of the music room. **They may have better movements in music lessons. For example, move and freeze.** Spacing is very important.

M: What thing will make you feel happy in teaching music?

C: When they sing a song well, I feel satisfied. You will be happy when they enjoy the lesson. You can easily know that whether they enjoyed the lesson on their face. When a Primary 1 student said he expected to have music lesson, I will feel glad. I tried to use different methods to help them getting familiar with singing songs. For example, they are not good at pronouncing the lyrics, I tried using drumsticks to make the basic pulse, and we 'rap' the lyrics. They perform better after changing the teaching method. I will first call their names and make it interesting, after that, they will try using the drumsticks to make the basic pulse or ask them to clap the pulse. They will have fun in remembering the pronunciation of the lyrics. It may not help their understanding in words but their interest in having lesson will be enhanced.

M: What case you often come across?

C: Autism, ADHD, Dyslexia, Hearing loss. The principal will not focus too much on music lesson, so I won't have enough resource to take good care of different student needs. But I am going to hold a handbell team. I have found two ADHD child in 8 children, I am quite worried about it.

M: How big the student diversity for a class you have come across?

C: There is a child with Autism, he will not sing in lesson, but he is talented in editing the lyrics of the song, which is match with the melody. He is really talented. He will sing when it is necessary. And there's a twins with Autism, they are sensitive in listening music, especially for the little sister. She will focus on the piano once I played the piano.

M: Is there any difference for you to teach in small-class?

C: I will understand them more instead of wasting time to search how they are. For small-class, you will know them more clearly. Once you have such experience communicating with them, you will remember their way of communications. For the twins, they always cry in lesson, you will know how to avoid making them cry and how to draw their attention in having lessons. They love to perform in lesson, they will cry whenever they have no chance to perform, so you have to stop them immediately.

M: Do you come across with some obstacles in music lesson?

C: Well, for teaching many subjects in the school, music is not an important subject in a school. I cannot focus too much in music lesson indeed because loads of administration work.

M: Do you think it is good to implement small-class in Hong Kong music lesson?

C: I love small-class, you can communicate with them more often. You can avoid ignoring the 'normal students'.

M: How is your classroom setting? Have you face any situation that you cannot manage?

C: I often put it into two rows. I would like to use the classroom setting. But without moving the chairs, **I will ask them to form a circle and have a lesson.** Sometimes, they will run out and hurt themselves; it is unsafe to play with them. I try to ask them to involve in the lesson first of all, and arrange some smarter children to teach the students who is weak. I have to set clear rules for them and guide them what to do. I always count down for 5 seconds for them.

M: Do you have any suggestions in music lesson in Hong Kong?

C: I love using Orff to teach music lesson. We are under the curriculum that teachers cannot think out of the box. The learning atmosphere is based on the teachers. Teachers should focus on how we teach from this traditional book. **There are many emotional problems of students nowadays, let music to be some enjoyment in their study life. Small-class is very useful for taking care of students needs in this generation.**

