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Peer-mentoring within the middle and high school music department of the International School of Kuala Lumpur: a case study

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BOSTON UNIVERSITY
COLLEGE OF FINE ARTS

Dissertation

**PEER-MENTORING WITHIN THE MIDDLE AND
HIGH SCHOOL MUSIC DEPARTMENT OF
THE INTERNATIONAL SCHOOL OF KUALA LUMPUR:
A CASE STUDY**

by

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Dedication

To my loving wife, NooRi, without whose constant support and encouragement, I would not have been able to complete this study, I dedicate this work. Words cannot adequately express the gratitude I feel for all you have done to help me in this endeavor.

ACKNOWLEDGEMENTS

To say this study has been a challenge for me would be a grave understatement. I would not have been able to accomplish this were it not for the assistance of numerous individuals. I would first like to thank Dr. Manny Brand for his patience and persistence in helping me complete this project. I would also like to thank Dr. Andrew Goodrich for his guidance and leadership in the early stages of the study. Additionally I would like to thank my committee members Dr. Kinh T. Vu and Dr. André de Quadros for their thoughtful feedback.

My colleagues and students at the International School of Kuala Lumpur (ISKL) were very helpful throughout the early stages and helped me gather the data I needed for the study while offering me encouragement along the way.

Even before I began my doctoral studies, my former principal, Ralph Bressler, expressed his belief that I could accomplish this. Ralph, thank you for believing in me – I made it!

To Lois and Gene Taylor, my parents, and my sister, Polly Taylor, thank you for continuing to ask about my progress. Thankfully, I will no longer have to give you updates on this. And once again, thanks to my loving and patient wife, NooRi, and to our daughters, Maya and Lihn, who have given me the time, space and encouragement to finish what I started. Last, but certainly not least, I want to thank God for sustaining me throughout the entire process. While I cannot claim that this work even remotely approaches the genius of J.S. Bach, like him, I give all glory to God.

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ABSTRACT

The purpose of this study was to observe and document peer-mentoring and its function in music classes in The International School of Kuala Lumpur (ISKL). Specifically, this study examined the influence of peer-mentoring on the socialization of secondary international school children while documenting and analyzing the perception of the students, faculty, and administration of ISKL towards peer-mentoring.

Qualitative methodology in the format of a case study that included interviews and observations was selected to examine the experiences and views of both students and faculty at ISKL in relation to peer mentoring in the music department. The researcher served as a participant researcher as he was employed by ISKL as an instrumental music instructor during the time of data collection.

Results yielded by the study revealed a number of themes. Peer-mentoring occurred on the campus of ISKL both formally through the structures set in place by the instructors, and informally as students assisted classmates on their own initiative. There was limited administrative awareness of the mentoring taking place. Scheduling appeared

to be a significant obstacle to the development of the program. The common instructional language of English and the eclectic nature of the school culture caused the linguistic and cultural variances to be less of a factor. One theme that emerged as the data was triangulated was the role that the transient nature of the school played in the peer-mentoring process, as there was significant turnover from year to year of both students and faculty at the school. Bonds formed between mentors and mentees relatively easily and quickly. Conversely, the short tenure of the music instructors involved hampered the development of the program, as they were no longer present to continue supporting the program.

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CHAPTER I

Introduction and Background

Introduction

I love hearing an Indian who used to head up GE's CT business in Milwaukee but now runs Wipro's consulting business in Silicon Valley tell me about his former French colleague who has moved to Bangalore to work for GE. That is a flat world. (Friedman, 2007, p. 30)

Growing up as a Third Culture Kid (TCK) in Japan, I did not think it strange to have classmates and friends from around the world. Friedman (2007) spotlights globalization, which has made international relocation commonplace in recent decades as employees regularly relocate their families overseas for work-related reasons. No longer is it uncommon for families to relocate more than once during a child's school years. This global mobility brings with it numerous personal and family issues.

One example of the complex issues that must be dealt with is the education of school-aged children of relocated families. Some families have dealt with this issue by sending their children back to their homeland for education while the parents remained working abroad. A more common solution for this dilemma is for parents to send their children to an international school in the same location in which they work. International schools were formed to provide an alternative to local schools and to provide quality education to children of expatriates and allow the families to remain intact. When parents choose an international school for their children, parents must consider the school's location, curriculum (including equivalent grade levels to that of their home

country), language of instruction, and languages the child's peers will speak. Parents also consider other services that the school offers in the areas of the arts, sports, or support for children with special needs.

The origins of international schools are traced back to the late nineteenth century. According to The International School Consultancy Group (ISC Research, 2012), an organization that provides data on international schools, to date, over 7,000 international schools are found in over 236 countries worldwide. The title "international school" denotes that the school population is generally comprised of children from a variety of nations, of whom most are not native to the host country. Due to the diversity of the backgrounds of the students, the majority of international schools are English language-based. Curricula for these schools are largely centered on the nation of the school's origin. The majority of these schools have been funded and founded by interests in the United States or the United Kingdom; thus, it is very common for the school calendar, daily schedule, course offerings, and assessment practices to follow that of one of those two nations.

The International School of Kuala Lumpur (ISKL) was founded in 1965, two years after the country of Malaysia achieved independence from the United Kingdom. When the school opened there were only nine teachers and sixty students; as of this writing the school has an enrollment of over 1600 students from over sixty nations, and a faculty in excess of one hundred instructors. Students in the music classes at ISKL similarly come from many different nations. These students of widely divergent cultures interact in close quarters, and share music teaching and learning in both formal and

informal settings.

For many of these students, the music classroom is a place where they can interact with peers from these different cultures and enjoy both the common bond of growing up in a culture other than their home culture, and the common bond of music study. The connections they form in the music class have the potential to transcend boundaries of culture and language. And yet these same students may struggle to become acclimatized to a new setting as they move from one school to the next and from one country to the next.

This shift of cultural surroundings makes international school peer-mentoring somewhat unique. Intercultural communication or communication between two or more different cultures is commonplace in the international school setting, something that may be more of an anomaly in mono-cultural educational settings (Moore, 2011). Thus it is no surprise that peer-mentoring in an international school setting contains elements of the mentoring process not typically found in a mono-cultural peer-mentoring situation.

One of these elements of peer-mentoring unique to international school settings is language difference. Disparities in both written and verbal expression may and often do result in communication barriers among students of varying ethnicity and linguistic backgrounds. Even though English is the language of instruction, and ability in the language is required for entrance into the school, communication between students and teachers can be difficult at times. In addition to the difficulties presented by a multitude of languages, the cultural differences among peers and between student and teacher add a further level of complexity in communication. A peer mentor within this multicultural

background can offer empathy and understanding in working with another student.

Likewise, a peer mentor with the ability to communicate in a language other than English that is common to both mentor and mentee can be invaluable in the classroom.

The concept of peer-mentoring is a vast topic that has been explored in numerous studies in a variety of educational settings, both in the United States and abroad (e.g., Good, Halpin and Halpin, 2000; Lampert, 2005; Sawyer, 2001). Blechman (1992) stated that “Mentoring, in general, refers to a process whereby an experienced individual transmits knowledge to a protégé” (p. 161). Therefore, peer-mentoring may be seen as the transmittal of knowledge from an experienced individual to a protégé that is also their peer.

Peer-mentoring has been shown to assist in the development of socialization and leadership among students involved in programs that allow peers to assist each other (e.g., Goodrich, 2007; Sawyer, 2001; Sheldon, 2001). Improvement in attitudes and cross-ethnic relations as a result of peer-mentoring was found in a study in cross-ethnic mentoring (Datta & Singh, 1994). Peer-mentoring has also been the subject of studies in other nations such as the Philippines, where mentoring in literacy was the focus (Miciano, 2006).

Peer-mentoring in American music education has been studied in beginning bands (Alexander, 1980), junior high school instrumentalists (Feeman, Madsen, Schmidt, 1988), high school bands (Sheldon, 2001), and high school jazz ensembles (Goodrich, 2007). To date, however, no studies have been located which investigate peer-mentoring in music in an international school setting.

The rapidly growing number of international schools coupled with the unique challenges posed by having such cultural diversity in both student and teacher populations easily raises the question of why previous research has not examined peer-mentoring in music in international schools. After all, a study of an international school that utilizes peer-mentoring in the music program has the potential to provide valuable insights for music education particularly regarding the social dynamics involved in mixed cultural music teaching and learning settings. The possibility of offering simultaneous assistance to teachers, peer mentees, and peer mentors through the study of music may improve the quality of music education in international schools and enhance music teaching and learning processes. Furthermore, the socialization of students serving both as peer mentors and mentees might enhance the development of the students as socially responsible global citizens.

Purpose of the Study

The purpose of this study was to observe and document peer-mentoring and its function in music classes in ISKL. During the course of this study, observations, interviews, and documentation were undertaken concerning the perception of the students, faculty, and administration of ISKL towards peer-mentoring in the music department. The following research questions guided this study:

1. What is the nature and substance of peer-mentoring in the music program of The International School of Kuala Lumpur (ISKL) as observed by music students, music faculty, and administrators?

2. What learning advantages and disadvantages does peer-mentoring offer the music student at ISKL?
3. How does peer-mentoring in the music program of ISKL aid in enhancing the social growth of ISKL pupils who can be classified as “third culture kids (TCK’s)?”

Rationale for the Study

Very little is known about the impact of peer-mentoring on a music program in international schools. At the start of this study, searches for “peer-mentoring in international schools” and “peer tutoring in international schools” yielded no exact matches whatsoever. While I am aware of musical peer-mentoring and peer tutoring taking place in international schools, I have not been able to locate any studies specifically addressing the exact subject of interest. Studies in peer-mentoring in music have been undertaken within the United States and peer-tutoring studies in international settings outside of music classrooms have occurred, but studies dealing with the combination of peer-mentoring, music and international schools have yet to be examined. In conversations with numerous international school educators over the past ten years, I have been given no indication of knowledge of any such study in international schools.

International schools are often seen to be elite schools, and will choose to hire only well qualified, certified and experienced instructors in order to maintain their standing as a superior educational institution. Many of these private schools charge tuition and fees comparable to colleges or universities and thus are quite concerned about

public perception of their institution. The concept of having students “teach” other students may, in some cases, give the administration or board of these schools an opportunity to question the competency of their teachers. Often schools that are concerned about the qualifications of the teachers are also attempting to be fiscally responsible while striving to stay on the cutting edge of educational theory. Continuity of curriculum from year to year is a concern in international schools where there is significant teacher turnover. Teachers new to a school may wish to teach from their own curricular backgrounds that may not be completely aligned with the school’s mission (Mancuso, 2010).

In 21st century studies, the idea of increased student involvement in the teaching and learning process has been championed. This is due, in part, to the belief that “Children have certain advantages over adults in teaching peers. They may more easily understand tutees’ problems because they are cognitively closer” (Gaustad, 1993, p. 3). This further involvement of the students through peer-mentoring in the teaching and learning process may cause tension if the existing curriculum tends to lie with the more conservative and “safe” approach of the teacher as the sole disseminator of knowledge in the classroom.

Studies in the United States show that peer-mentoring in music assists in the development of socialization and leadership among students involved (e.g., Goodrich, 2007; Sawyer, 2001; Sheldon, 2001). The use of peer-mentoring in a music program in the United States has been seen to contribute “to the success of this ensemble by aiding in a heightened musical development rate of the students, making rehearsal time more

efficient for the director, and by enhancing the social growth of the students” (Goodrich, 2007, p. 10). Looking at peer-mentoring in the context of international schools gives rise to the question of whether or not the same benefits observed by Goodrich in an American school setting may be derived from peer-mentoring in an international school.

International school music programs come in varied shapes and sizes. Students from widely divergent backgrounds study music in equally different classroom settings, climates and geographical settings. Even instrumental programs vary greatly from school to school. One school may have a pullout system that allows for separate sectional group lessons throughout the week, while another may have longer lesson times, and yet another may take advantage of visiting private instrument instructors. While each program has its differing strengths and weaknesses, all programs have the common thread of serving third culture kids. It is the diversity, resilience and adaptability of these third culture kids that sets them apart from other students and makes them outstanding resources for aids both musical and social development of their peers. It is this unique quality of the international school music student and the setting in which they learn that makes such a study of peer mentoring in music programs in international school so necessary.

What educational and social advantages and disadvantages do peer-mentoring offer the music student at ISKL? In a highly transient student body characterized by diversity of cultures, can peer-mentoring assist in enhancing the social and educational growth of the students involved? This study sought to address these issues as it examined the many dimensions of peer-mentoring in the music program at The International School

of Kuala Lumpur.

Methodology

A qualitative approach was selected for this study due to: a) the researcher's personal relationship and involvement with the primary participants and the setting; b) the need for interpretation of data obtained regarding the cultural diversity of ISKL, and the variety of language abilities of the participants; and c) the subjective nature of the data to be collected (including the responses of the participants). The versatility of qualitative research methodology is another reason for its use in this setting. Phelps (2005) stated that:

In a sense, qualitative research methodology is like a handyman's toolbox. As the researcher commences and moves through a research project, he or she selects and implements the appropriate method (or tool). In this way, qualitative researchers can be methodologically flexible and responsive to the actions and meanings of the person or group they are studying. In taking an eclectic methodological approach, qualitative researchers remain open to what a particular action or set of actions under study might mean. (p. 79)

Bressler and Stake (2006) add that, "The aim of qualitative research is not to discover reality, for by phenomenological reasoning this is impossible. The aim is to construct a clearer experiential memory and to help people obtain a more sophisticated account of things" (p. 273). Moreover, the qualitative method is preferable to quantitative methodology for this study as it deals with experiential understanding in context. Among the characteristics of qualitative research are that it is holistic, empirical, descriptive, interpretive and empathic (Bressler & Stake, 2006). Qualitative approaches have been utilized successfully in the study of peer-mentoring (Clemenz, 2002;

Goodrich, 2007; Ritland, 2012). As the peer-mentoring in ISKL took place within the context of the school's physical premises, during the academic school year, and involving the students, a holistic approach is appropriate. Similarly, data collection in the same premises, with no attempt by this researcher to alter the environment, also provided further support for the qualitative nature of the study. The observations produced data comprised of words rather than numbers, supporting the narrative aspect of qualitative research. Qualitative methods will aid in offering detailed and clear insight into the peer-mentoring occurring between the music students at ISKL, and the views of the students and adults involved in this process.

Limitations

The limitations of this study were understandably multifaceted, and involved time, space, individuals and languages. This study was limited to a single international school, and while similarities may exist between ISKL and other international schools, the findings may not be applicable to all international schools. Primary participants in the study were limited to middle and high school band students, band instructors and administrators in both the middle and the high school. It is quite conceivable that orchestra and choir students might have had different experiences and responses had they been included. Secondary participants included the middle and high school principals, assistant principals, and guidance counselors. These participants were a part of the system that needed to be in place in order for a peer-mentoring program to be successful (Goodrich, 2007). Observing and recording how these participants perceived peer-

mentoring was important to this study. These findings also may not reflect the perceptions of the elementary students, faculty, and administrators.

Limitations of this study also extended to time, as data was only collected over a period of just over six months. Extending the length of time data was collected could have possibly yielded differing results. Additionally, the interviews were conducted using only the English language. Especially when interviewing non-native English speakers, the exclusive use of English was a considerable limitation.

All interviews and observations were undertaken at the middle school/high school campus. The omission of the elementary school students was more of a pragmatic decision as there was relatively little interaction between the elementary school and the middle/high school despite their relatively close proximity. The physical distance, though small, between the two campuses also was a part of the rationale for limiting the study to a single physical location.

Importance of the Study

The concept of peer-mentoring has been explored in numerous studies in a variety of educational settings including high school level advisory classes (e.g., Lampert, 2005), classes including Latino and African American students (e.g., Sawyer, 2001), and university level engineering classes (e.g., Good, Halpin and Halpin, 2000). Peer-mentoring in music education has been studied within the United States with school music programs including beginning band (Alexander, 1980), junior high school instrumentalists (Freeman, Madsen, & Schmidt, 1988), high school band (Sheldon,

2001), and a high school jazz ensemble (Goodrich, 2007). At the time of this study, however, no research had been located which investigated peer-mentoring in international school music settings. The social dynamics in this study included musical and non-musical leadership, verbal leadership, and peer interaction in both musical and verbal situations. A study of an international school that utilizes peer-mentoring in the music program has the potential to provide valuable insight into the social and learning dynamics involved in music education in multi-cultural settings with large concentrations of expatriate children. A greater understanding of how peer-mentoring may affect student learning and socialization in an international school such as ISKL could have an appreciable impact on the educational practices of music educators in international schools throughout the world.

Chapter 2

Review of Related Literature

Overview

The purpose of this study was to observe and document peer-mentoring and its function in music classes in ISKL, observing and documenting the perception of the students, faculty and administration of ISKL towards peer-mentoring in the music department. Given these purposes, this chapter explores, in depth, the extant literature related to peer-mentoring in education, peer-mentoring in music education, education in international schools, and peer-mentoring in international schools.

Studies on peer-mentoring in education

Although peer-mentoring has been utilized in educational settings for many years, the apparent recent increase in the number of studies focusing on it might seem to indicate a renewed interest in the concept and its relevance to the teaching and learning process. A search of dissertations and theses using the keywords "benefits of peer-mentoring" produced twenty-one results — eighteen of which were published within the last five years. Student perceptions and socialization, instructor assistance, and student achievement have all been examined in the context of peer-mentoring in the classroom.

One part of socialization and student perception is that of student attitude. Improvement in attitudes and cross-ethnic relations was a measure of the findings of a study in cross-ethnic tutoring (Datta & Singh, 1994). Non-native English speakers were paired with native speakers. Working cooperatively, they attended classes (English,

math, drama, geography, and science) together. This study took place in three stages: an “incubation stage” where participants developed a mutual respect for each other, a “cooperation stage” where participants were guided by the instructor’s cues, and finally an “action stage” where the participants interacted in a more natural manner. Findings showed the paired students had improved inter-ethnic friendships. Those students not involved in the pairings did not see such change in their relationships.

Mentoring peers with disabilities is another application of peer-mentoring. An action research study involving students without mental disabilities mentoring their peers with moderate mental disabilities showed that mentoring in this type of situation may lead to a more positive attitude towards the tutee on the part of the tutor (Clemenz, 2002). The peer tutors found similarities between themselves and the tutees, and also learned that the tutees had much to offer them, and to society as a whole.

Key findings in both previous studies have to do with inter-ethnic attitude and relationship building — two areas that this researcher was interested in examining from the perspective of peer-mentoring in the international school where this study took place. Inter-ethnic attitudes are critical in all schools, but especially in the case of international schools where cultural differences are more or less the norm. The increased ability to not only develop tolerance for ethnic differences, but to embrace those differences and further develop lasting relationships between students as a result of the peer-mentoring relationship is relevant to this study.

Building lasting relationships between students is one positive outcome that peer-mentoring programs often hope to achieve. The Cross-Age Mentoring Programs (CAMP)

exhibit some positive results in the area of aiding in the socialization and building of lasting relationships between students (Karcher, 2008). Examining the program, Karcher noted that part of the success of the mentoring relationships was due to the purposefully designed materials and training provided through the school counselors.

Components of the CAMP developmental strength-based approach focused on the idea of connectedness. First, exercises and activities centered on the idea of connectedness to self, or the development of a healthy self-image. Next, activities were designed to develop interpersonal skills and aid in discussing and dealing with important issues that would help students in their connectedness to others. Finally, the approach sought to foster a stronger connectedness to society by focusing on the individual student's culture, the school culture, the community, and family.

Mentors involved in this approach were given training in how to offer empathy, praise and attention to the mentees while learning how to consider the needs and cognitive development on those being mentored. Student leadership in the program was well organized into three tiers of lead mentors, advanced mentors, and protégés. Care was also taken in the matching of mentors and mentees by using a get-to-know you initial meeting involving several activities. The care taken in the matching of the mentors and mentees, as well as the fairly extensive training of the mentors, seem to be two critical factors that made this program successful in offering assistance in helping students develop connectedness.

Peer-mentoring was found to be of benefit in the assistance of students with limited English proficiency that were failing in the High School Competency Test

(HSCT) (Torres-Gavilanes, 1993). The examined group was composed of immigrant children and foreign exchange students who were tutored in an after school program for 15 weeks. Tutors were all volunteers and fluent English speakers from the same high school. Four objectives were established for this study: 1) to improve the passing rate of the HSCT; 2) to increase the amount of homework the students completed; 3) improve the grade point average of those being tutored by half a point; and 4) to have a favorable response to the program by at least 85% of the participants. Of these four objectives, only the fourth objective was achieved fully. It was noted, however, that the students who did make significant progress in three of the four objectives — namely students who: 1) passed the HSCT; 2) completed more homework; and 3) raised their grade point averages were the same students who attended most all of the tutoring sessions, while many of those who had absences were not as successful in the first three objectives.

Closely tied to peer-mentoring is the use of adolescents as teachers. Mentoring often is associated closely with tutoring, and often implies assistance with material already taught to the tutee, rather than offering instruction on concepts new to the learner. Studying a 4-H Youth Experiences in Science (YES) project taking place in an after-school care situation with high school students teaching children aged 5–8, Ponzio (1997) found that the adolescent teachers were successful. Using qualitative methodology that included observations of tutoring sessions, content analysis of videotapes of the sessions, content analysis of tutor portfolios, photographs of sessions and audio recordings of interviews, Ponzio determined the success was largely due to the following five qualities. First, the students were actively involved in teaching-doing the activities themselves

alongside the children, rather than simply telling the children how to do the activities. Second, it was seen that the young teachers related well with the children due to their age and their social status as students in school. The teen educators were able to communicate easily and well with the children. Third, the children valued the young teachers. The children see the teenage years as exciting, and the idea of having a teenaged teacher was something new to the children, seen in contrast to the usual appearance of the adult teacher. Fourth, the children saw the teens in this study as positive and upbeat. This characteristic of the teenaged instructor allowed the children also to be optimistic about their learning. The fifth quality of the young teachers was that they were less likely to restrain or inhibit the children. This permitted the children to approach the activities and learning with more enthusiasm, and less fear of making mistakes or the consequences of such mistakes. The teens were not responsible for correcting any inappropriate behavior by the children, nor were they held responsible for the overall success or failure of the program. This allowed them to be more focused on the educational task (Ponzio, 1997).

Focusing on the educational task is the primary goal of most mentoring and tutoring sessions. Concentration on the subject matter is truly a critical portion of the learning process for an adolescent learner, and this is likely to be an issue in studying peer-mentoring in an international school music program. One possible outcome of this study in an international school is that, like Ponzio's study, excellent rapport between mentors and mentees may result in positive and upbeat, uninhibited learners.

A positive effect on both academic and non-academic performance of high school students may be achieved through peer-mentoring according to Sprague (2007). Even

though there were some modest improvements on math-passing rates, language arts-passing rates, suspension rates, and dropout rates, an analysis found no significant difference between schools that employed formal peer-mentoring, and traditional schools where peer-mentoring was not a part of the official structure (Sprague, 2007). It is precisely the ambiguity of the findings of such a study that help to make a case for further study of peer-mentoring.

Studies on peer-mentoring in music settings

“Mentoring is repeatedly brought up as a contributing factor to the success of high-profile women in these professions” (Grant, 2000, p. 63). This quote sums up one of Grant’s major findings, namely, that mentoring, and having good role models are particularly beneficial or even critical to the success of women in the band conducting profession. Grant’s dissertation, *The impact of mentoring and gender-specific role models on women college band directors at four different career stages*, supports the idea that mentoring is beneficial. While not necessarily dealing with mentoring occurring exclusively between peers, good insights are offered on mentoring relationships.

Peer relationships are explored in a study on mutual learning that takes a closer look at the dynamics involved in the “garage band model” of music education (Allsup, 2003). Students were involved in non-traditional, or democratic learning where they guided their own learning experience. Composing a musical work in a group setting, the students had to work together, and issues such as trust, and collaboration were key to the success of this learning model.

Peer-mentoring has been studied in music education in a variety of instrumental settings. Goodrich (2007) explored the peer-mentoring relationship within the context of the high school jazz ensemble. Using qualitative methodology to give the most complete view of the jazz program and to accurately represent the views of the participants, Goodrich categorized the findings into five themes including: “mentoring from the adult perspective,” “peer-mentoring for musicianship,” “mentoring in rehearsals,” “mentoring outside of Jazz Band I rehearsals,” and, “social mentoring.” Findings indicated that peer-mentoring appeared to positively influence the musical development of the students being mentored. Goodrich also found that peer-mentoring in this high school jazz band could be effective, and that once implemented, peer-mentoring is self-sustaining, and contributes to the music program’s success.

Sheldon (2001) also examined peer tutoring in an instrumental program and included an outline of a ten-step plan for implementing peer tutoring in the music program. The first four stages of the plan are fundamental in initializing such a program. The first of these is to assess what student leadership is already in place (Sheldon, 2001). This knowledge is helpful in determining the direction of the program. The second step involves identifying participants who will receive the tutoring. Third, it is necessary to decide on a program style. Sheldon discriminates between tutoring between those of the same age (peer tutoring) and between those of different age, calling this “cross-age tutoring” (Sheldon, 2001, p. 34). Sheldon felt it was important to choose one of these two styles, or as a third choice, a combination of the two. The fourth part of the plan is to inform the involved parties. In addition to informing the tutors, and the tutees, Sheldon

stressed the importance of discussing the idea with parents, other teachers, counselors and administrators of the program, its aims, and expectations.

Sheldon stressed the importance of examining some of the logistical issues, such as time, space, program and session length, and how the tutoring sessions will be monitored. She offered further advice on setting up a formal peer-tutoring program, stating, “Peer or cross-age tutoring under good teacher guidance is well worth the effort” (Sheldon, 2001). According to Sheldon, some of the benefits derived from peer tutoring include increased independence, a more positive attitude both toward themselves and in the school, an increase in cognitive and performance skills, and the facilitation of respect and understanding between students.

Peer tutoring has been examined among beginning band students. Alexander (1983) conducted a study that involved peer tutoring with fourth-grade beginning band students. Alexander’s study employed a two-group experimental-control group design. The students had all been studying beginning band instruments for four months. The class was divided into two sections: one with tutors, and one (control) group with regular class instruction. The tutors were trained in three 30-minute sessions in either approval or disapproval techniques. Those using approval techniques were to model correct performance, behavior and posture, giving positive reinforcement to the tutees upon their correct performance. Those trained in disapproval techniques also modeled correct practice, but only gave negative feedback when errors were committed by the tutees. The conclusions drawn from the results of the study indicated that, “tutoring is beneficial whether the tutor uses approval (positive reinforcement) or disapproval (error

correction)” (Alexander, 1983, p. 46).

Alexander’s finding that both positive reinforcement as well as error correction were beneficial for those involved in the tutoring seems to contradict much of the conventional wisdom and traditional educational training that appeared to dominate educational circles in the 1980s and 1990s. During that time, approval technique was viewed to be much more preferable and purported to be more successful than disapproval. Student praise was seen to be highly effective. The findings of this study question conventional wisdom and indicate that both positive reinforcement and error correction have a place in the educational process – especially in a peer-mentoring situation. As interesting as these findings regarding approval and disapproval techniques may be, this study falls short in that it does not seek to answer the question of why peer tutoring is beneficial.

Qualitative studies of international schools

Education in international schools offers both challenges and benefits. One source of challenges faced by international schools is the relatively rapid turnover of both teachers and students. Expatriate families may be relocated at relatively short notice, and this sudden change requires the adolescent student to adjust to their new surroundings in a fairly short time. Weeks, Weeks, and Willis-Muller (2010) examined the adjustment of the expatriate adolescent by conducting in-depth interviews of 18 students at an international school in Shanghai, China.

While the study involved international school students, the participants in the

study by Weeks, Weeks and Willis-Muller were comprised primarily of students from Western nations. Additionally, the duration of the adolescent adjustment study was relatively short, and took place in the geographical context of a nation with restricted freedoms. It is conceivable that a study of a different length of time, in a setting where restrictions on travel, speech and Internet access might yield different results.

The ethnic make-up of the participants, the duration of the study, and the political climate could possibly be seen as issues specific to this setting that could skew, or at the very least, impact the findings of this study. To what extent does the particular home culture of the participants, the culture and political climate of the host country, and the school culture play a part in determining the outcomes of this study? How broadly can the results be applied? Can these findings and assumptions drawn from the data be applied to other international schools? These are certainly issues to be considered in examining this study. Similarities most certainly do exist between international schools and their students, but each school and the students who comprise it must have some unique qualities.

The unique qualities of an international school are derived, in no small part by the cultural diversity among the school's students. Teaching of music in such a setting may require additional effort on the part of the instructor to acknowledge, validate, study and teach a greater variety of musical cultures than an instructor would in a school with less cultural diversity (Cain, 2010). Cain's study examined the music education practices in five international not-for-profit schools in Singapore, with special attention to the different musical cultures introduced and studied in the music classrooms.

Another ethnographic study also set in an Asian international school addresses cultural responsiveness on the part of the teachers. The importance of identity, narrative inquiry and culturally responsive teaching – especially in the context of an international school are highlighted in this study that takes an in-depth look at how three teachers interact with culturally diverse classes while interacting with a culture alien to their own (Cavendish, 2011).

Even though similarities exist between international school students from various locales, the importance of differentiation is a very critical consideration in speaking of international school students. Perhaps the most obvious, yet no less important component of differentiation, especially in the international schools, is that of knowing the student. The teacher in an international school classroom must have more than just a passing understanding of the students in their rooms and their respective cultural backgrounds. One example the cited by Powell and Powell (2007) involved a girl whose background included regular refugee-like relocation due to civil war caused her to be shy and withdrawn. The fact that she had grown up not wearing shoes made walking with shoes challenging. Understanding these issues from the child's social and cultural background was critical in structuring learning for that student.

Though the students in international schools do come from different countries and cultures, speak different languages, and have different learning styles, Powell and Powell assert that students “exhibit clusters of learning characteristics that may be shared by other children in the class” (2007, p. 164). This understanding is invaluable to the classroom teacher, and especially important to understand as a teacher in an international

school, where multiculturalism is clearly evident.

The international school student: a Third Culture Kid

International school students' learning characteristics that Powell and Powell (2007) speak about are not necessarily linked to the origin of their passports, but often connect via their shared interests or by involvement in the same sports teams or clubs rather than grouping according to nationality or racial background (Willis, 1992). This phenomenon is due in no small part to the fact that the Third Culture Kid (TCK) is significantly different from their mono-cultural counterpart.

In fact, TCKs share a number of similarities to gifted students. Both groups of students struggle with connecting to "normal" classmates. Students that do not have a blended cultural background seem to have difficulty relating to the experiences and mindset of an adolescent who has spent a good deal of his/her life living in different cultures. According to Sheard (2008), "Gifted children may similarly feel alien in typical school environments, although their feelings stem from intellectual uniqueness rather than from the uniqueness of foreign experience" (p. 32). Children and parents of both groups often find it challenging to describe their lives to others. They may be perceived by some to be boasting of their experiences and may find that others may not be able to truly relate to their experiences. Both groups of children may find it easier to avoid speaking about their unique experiences and abilities so that they can avoid possible negative reactions from other students. Sheard also found that teachers' reactions to both gifted children and TCK's "advanced knowledge" were somewhat similar. With both

groups of children, it was found that some teachers resent these abilities or experiences, while others would, conversely, reward them.

The uniqueness of the TCK can be traced, in part, to the transience or mobility of the students as their parents are posted in one country, and then another. While the parents share the cultural values of their home country, the children growing up overseas may be prone to adopt more international values. Connecting across ethnic boundaries can be seen as a positive trait of TCKs, one of the characteristics that have caused some – especially those who have first-hand experience of this transient lifestyle - to label these individuals as “global nomads” (McLachlan, 2007). Sheard states that a heightened global awareness appears to develop in those students that have been privileged to experience multiple cultures. This sensitivity has both negative and positive effects. On the one hand, TCKs often have lower tolerance for ethnocentric individuals that have not had experiences similar to their own. On the other hand, they often exhibit increased tolerance for cultures they encounter in their travels that greatly differ from their own. The ability to think more flexibly, to adapt to various situations and environments, and to relate to individuals from many different nations are some of the benefits of being a global nomad.

The flip side, however, of this cross-cultural bonding is the way “internationally mobile” students (Bagnall, 2012) may struggle with a sense of belonging and identity and how they may also make friends cautiously out of fear they may have to leave them upon their next move. Cultural marginality, or a lack of this sense of belonging, is not only common among TCKs, but also more or less inevitable. How each student deals with this

issue is critical in the student's development. According to Bagnall, international students' response to this marginality tends to fall into three distinct groups that he labels as "national, unsure and global" (2012, p. 184). Those earning the moniker of "national" tend to be those who relate most strongly with their home culture. The "global" students are those who readily adapt to their changing environment and do not feel a strong sense of allegiance to one particular nation. Lastly, the "unsure" label appears rather self-explanatory, describing those who have difficulty in making strong connections to any of the cultures with which they interact. While each of these groups of students possesses unique strengths and struggles, all face similar issues and deal with some of the same pressures.

Third Culture Kids have struggles and emotional needs that should not be underestimated. One of these needs is that of dealing with separation. In their book, "Third Culture Kids: The Experience of Growing Up Among Worlds," Pollock and Van Reken (2001) note that TCKs deal with a large number of separations during their developmental years (p.166). This sense of loss and grief that comes as a result of increased mobility and transitions between cultures is a significant factor in the development of a Third Culture Kid.

According to Pollock and Van Reken, these transitions have five basic stages: involvement, leaving, transition, entering, and re-involvement (p. 62). Starting from the involvement stage where the individual is connected and relatively comfortable in their surroundings the TCK moves to the leaving stage, where they begin to detach from their familiar surroundings and relationships. The act of leaving moves the Third Culture Kid

into the transition stage where things may appear to be chaotic. The new surroundings and people can cause the TCK to experience a loss of self-esteem and cause intense stress, sometimes over very simple and mundane issues that have become much more complex in the new setting. Once the individual decides to fully accept the new surroundings, he/she begins to experience the fourth stage of entering. New relationships are forged, and acculturation begins, which leads once more to the stage of involvement.

Relocating to new settings can cause social and emotional disruption, because individuals can develop a sense of familiarity and attachment to specific locations they frequent. These locales may include places such as a particular restaurant, a specific park or even a school classroom. To leave such a place behind due to a move can prove to be traumatic. “International students undergo even more radical changes as they relocate to a host country and must face the challenge of adapting to a foreign culture” (Terrazas-Carrillo, Hong, & Pace, 2014, p. 694).

Studies on peer-mentoring in international schools

Researching peer-mentoring in international schools has proved to be a daunting exercise. Little seems to be written on the subject. In fact, I could find only passing references to peer-mentoring in international educational setting. Much of the literature written about peer-mentoring in international settings appears to be more directed towards post-secondary international students as they interact and experience acclimatization in Western colleges and universities. In order to obtain more relevant information, it was necessary to make inquiries of experienced and highly qualified

professionals in the field of international education.

This study has attempted to document, identify, examine and evaluate several issues related to peer-mentoring. More specifically the issues of 1) obtaining a successful match of mentor and mentee, 2) providing an organized framework and adequate training for the mentors and, 3) fostering sensitivity to the cultural differences between mentors and mentees were addressed. The organizational issues of a peer-mentoring program as highlighted by Sheldon (2001) are the same issues faced in a multicultural setting – those of time, space, program and session length, and monitoring of the mentoring sessions are not likely to change with a change in setting. To have only a single thirty-minute training session for the mentors, as in the study by Alexander and Dorow (1983) would be to leave the mentors unprepared for the work ahead of them. More time and attention is needed. The main issue, however, is the international aspect, the multicultural facet of peer-mentoring in an international school. Cavendish (2011) asserts, “There is very little qualitative research available about current international teachers” (p. 135). I also posit that there is also a knowledge gap when it comes to studies on international school students, and this is why this study is of potential significance. With a rapidly growing international school population, this gap in educational knowledge is progressing from something like a fissure to more of a wide crevasse. It is critical that we attempt to fill a portion of the gap through the study of peer-mentoring in an international school music program.

CHAPTER 3

Research Methods

Qualitative Methodology

During the course of the study I explored the many dimensions of peer-mentoring in the ISKL setting. Accordingly, a qualitative approach was deemed an appropriate methodology due to the intent to deeply understand participants' rich and detailed experiences within the context of peer-mentoring in an international school (Orcher, 2005).

Additional reasons for using a qualitative approach included: a) the researcher's personal relationship and involvement with the primary participants and the setting; b) the need for interpretation of data obtained regarding the cultural diversity of ISKL; c) the variety of language abilities of the participants; and d) the subjective nature of the data to be collected. As noted by Phelps (2005), the versatility of qualitative research methodology is another reason for its use in this study.

Moreover, for my study the qualitative method was preferable to quantitative methodology as my research dealt with experiential understanding in context. Among the characteristics of qualitative research are that it is holistic, empirical, descriptive, interpretive and empathic (Bressler & Stake, 2006). The peer-mentoring studied in ISKL took place within the context of the school's premises, during the spring of 2011 and during the 2011–2012 academic school year, and data was collected on the same premises, with no attempt by this researcher to alter the environment. This setting also provided further support for the qualitative nature of the study. The observations

produced data composed of words rather than numbers, supporting the narrative aspect of qualitative research. It was believed that qualitative methods offered detailed and clear insight into the peer-mentoring occurring between the music students at ISKL, and the views of the students and adults involved in this process.

Research Design

The primary focus of this study was the experiences of the participants in the context of peer-mentoring in ISKL. This was accomplished using a case study format. A case study design was chosen, because it “is both a process of inquiry about the case, and the product of that inquiry” (Stake, 2005, p. 444). Using Stake’s classification, a study such as this was an “intrinsic case study,” due to the fact that “the study is undertaken because, first and last, one wants better understanding of this particular case” (p. 445). I sought to better understand the peer-mentoring process occurring in the music department of ISKL. Stake iterated that qualitative case study involves gathering data on function and activity, physical setting, historical background, other contexts (economic, political, legal aesthetic, and political), other cases that share some of the qualities, and those involved in the case study. He described this as “seeking the particular more than the ordinary” (p. 447).

By utilizing the format of a case study, I was able to study the participants in a detailed manner in their normal rehearsals and mentoring sessions. Being able to conduct the study in the participant’s own classrooms offered me the opportunity to present an accurate description of the situation and the experiences of all involved. As a qualitative

researcher, I wanted to “seek to make sense of personal stories and the ways in which they intersect” (Glesne, 1999, p. 1). Using careful data collection, and accurate description and analysis, I sought to provide a clear and truthful portrait of the peer-mentoring culture and its participants in an international school (Creswell, 2003). In the remainder of this chapter, I will discuss the site, participants, the program, data collection, data analysis, and trustworthiness.

Site

The International School of Kuala Lumpur (ISKL) was founded in 1965, becoming the first school with an American curriculum in Malaysia. Within a short period of time it became the first fully accredited international school in Malaysia. For 49 years, the faculty, staff, and administration at ISKL have worked to establish an impressive reputation by combining academic excellence and innovative approaches to teaching, learning, and the use of technology (The International School of Kuala Lumpur, 2005). The International School of Kuala Lumpur caters to the children of expatriates residing in Kuala Lumpur, Malaysia. It is a pre-reception (three years old) through grade 12 college preparatory school. Students matriculating from ISKL earn a high school diploma, and have the opportunity to concurrently earn a diploma from the International Baccalaureate. Currently the school is physically divided into two campuses. One location houses the elementary school (pre-reception – grade 5), while the other campus has students from Grades 6–12.

While using a curriculum employing mostly textbooks from the United States,

care has been taken to offer culturally relevant education to the students. With students representing over fifty nations, and large populations of students from Asian nations, course offerings are adjusted accordingly. Modern languages offered include several levels of French, and Spanish as well as Mandarin Chinese, Japanese, Korean, and Malay. Courses focusing on the history of Malaysia, and on Southeast Asia are also offered, and anthropology courses offer excellent opportunities for fieldwork connecting with indigenous people.

Many of the teachers are from native English speaking nations, including the United States, Canada, The United Kingdom, Australia, and New Zealand, but there are also teachers from other nations, including Korea, Japan, Malaysia, Italy, and France. This diversity of educators who come from and represent a variety of cultures among the teaching staff at once models and reflects the international culture of the school. Tolerance, and acceptance of differing cultures, languages and religions are not only encouraged, but are qualities that are expected of both students and teachers, making it relatively easy for students and teachers from divergent ethnicities to interact and collaborate. Peer interaction among the students also mirrors the international backgrounds of the students as they regularly collaborate on various educational, co-curricular, and extra-curricular tasks. Sensitivity to the pluralistic cultures is especially evident in the music program through the selection of repertoire. While choices of patriotic pieces are avoided (with the exception of the Malaysian National Anthem), selections originating from Asian, African, and European cultures are commonplace in the repertoire of the performing music groups.

Participants

The primary participants involved in this study included the instrumental music students of the middle school and the high school of The International School of Kuala Lumpur. Instrumental music students were defined as those students taking instrumental performance courses that included playing a stringed, wind, percussion, or keyboard instrument. This limited the total number of students available to this study to approximately 250 students. Of these students fifteen students were observed and interviewed. Those selected to be mentors came from the more advanced performing groups in the high school, namely the wind ensemble and the jazz ensemble. The mentors were involved on an elective basis with both students and their parents agreeing to be a part of the study. Criteria for selection of mentors included musical ability, communication and social skills, and relative maturity. It was important that the mentors could not only assist in musical instruction, but it was also critical that they could communicate well, and connect easily with the mentees. The mentees were students from both the middle school and the high school beginning bands as well as some middle school students from other bands. These students also took part in the sessions on a voluntary basis with both students and their parents agreeing to be a part of the study. Involvement in the program as a mentee was open to all students wishing to receive help from peer mentors. The omission of the elementary school students was more of a pragmatic decision as there is relatively little interaction between the elementary school and the combined middle and high school despite the relatively close proximity of the two campuses. The physical distance, though small, between the two campuses also was

also a part of the rationale for limiting the study to a single physical location.

In addition to these fifteen selected music student participants, two music teachers from the middle and high schools were also included in this study. These two instructors at the middle school level both come from an instrumental music background, while the high school music instructors are from vocal and instrumental traditions, respectively. Secondary participants included one middle school and one high school principal, as well as one high school guidance counselor. These participants were a part of the system that needs to be in place in order for a peer-mentoring program to be successful (Goodrich, 2007). Observing and recording how these participants perceive peer-mentoring was fundamental to this study.

The Program

Music at ISKL is taught at all levels; however, six participants and five music teachers and school administrators in the middle school and high school were the focus of this study. In addition, having the middle school and high school at the same location provided the foundation for opportunities for peer-mentoring between the two age groups. The middle school offers four band courses (students are grouped according to grade level and ability), Choir, Vocal Works (more advanced), and World Music. At the high school level instruction is offered in Beginning Piano, Beginning Guitar, Beginning Band, Concert Band, Wind Ensemble, Jazz Ensemble, String Ensemble, Concert Choir, ISKL Singers (a small, auditioned vocal group), IB Music, and Music Theory. In both middle and high school, most of the music rehearsal time occurs in music classes held

during the school day. Classes generally meet for approximately eighty minutes every other day. The middle school band director organized peer-mentoring using some of the high school instrumental music students to tutor beginning middle school band students. This was instituted during the 2008–2009 school year due to increased need for specialized instruction on various instruments at the beginning band level in middle school. The middle school band director felt strongly that a peer-mentoring program might not only assist in the technical development of the beginning students, but might also allow the high school students to serve as role models to the younger students.

Since the mentoring sessions mainly were scheduled once a week during a shared lunch period, or after school hours, I attempted to arrange my schedule so that I could attend and observe the sessions. When observing large group rehearsals, I planned to do some exchanges with the middle school directors, allowing me to observe my own students in the rehearsal at times, and middle school students in their rehearsals at other times. I was able to observe some middle school rehearsals, but did not have middle school directors sub for me so that I could observe my own students in the context of the high school ensemble classes. I was able to observe my students as they took part in some middle school rehearsals, mentoring middle school students.

My focus area in the high school music department was that of instrumental music. I conducted “backyard research,” as I was dealing with some of my own students. I directed four bands. These bands included: beginning band, working with students that are just starting to learn an instrument, and may or may not have any musical training in their background; concert band, with students that have at least one year of playing

experience on their preferred instrument; wind ensemble, comprised of students that play classical wind band literature at a higher level (admission by audition); and jazz ensemble (also auditioned) for students with jazz ability and interest.

Peer-mentoring that occurred in the ISKL music department was well suited for a case study since it is an intact system that is supported, encouraged, and implemented by the teachers with support from the administration. Students at ISKL actively use peer-mentoring at band festivals and solo and ensemble festivals, and students from other international schools in the region employ what appears to be peer-mentoring as they prepare for a performance. Students teach each other in the hallways before a performance, or use breaks between festival rehearsals to work as a section on particular passages. ISKL shows characteristics that make it unique from many other schools. For example, a four-member percussion section at ISKL includes students from Britain, Korea, Japan, and Pakistan.

Two categories comprise peer-mentoring in the music department at ISKL: formal and informal mentoring. A basic formal music-mentoring program was established during the academic year 2008–2009 under the supervision of the middle school band director. The main goal of the program was to assist beginning band students in the development of basic techniques necessary in playing their instrument. With a few improvements along the way, such as written expectations of parties involved, careful scheduling of sessions, and additional care in the process of selecting mentors, this program is beginning to take shape. Mentors volunteer for the program and are selected based on their overall musicianship, ability to communicate with peers and others and

their enthusiasm. Candidates for the mentoring program were evaluated in two main areas: musicianship, and social skills. Musical abilities necessary for students wishing to participate in the program included: 1) having a solid grasp of basic technique; 2) the ability to consistently produce a good and characteristic tone on their instruments; and 3) an awareness of techniques particular to their own instrument (e.g., trills, lip slurs, double tonguing, alternate fingerings, and rudiments). The ability to interact and communicate positively across ethnic lines, good practice habits and respect for both peers and teachers were some of the characteristics comprising the “social skills” that mentor candidates needed to have to at least some degree in order to be considered for the program. A refining development in the program was the usage of written documentation of the sessions. The mentors began using a table to record activity each session they spent with the students, documenting the time and date of each session, and what areas of musicianship were addressed during their time together (Appendix C). This documentation could have potentially provided significant data for this study had it been used effectively and regularly. Unfortunately, these records were used sparingly and thus did not provide data for this study.

Data Collection

Data collection began with the start of the Spring semester of 2011, soon after IRB approval was granted for the study. The task involved ethnographic techniques, including observations of rehearsals, sectionals, concerts, recording of field notes, conducting formal interviews, engaging in informal conversations, and collecting of

artifacts. Tutoring sessions were observed, and recorded via written or typed field notes. Primary and secondary participants were interviewed, and I took notes during the interview unless I felt it would be a distraction to the interviewee.

Observations

The use of observation methods in a qualitative case study is an accepted method of gathering data. According to Nason and Golding (in Simon & Cassell, 1998), observation methods offer the following three major advantages over questionnaires: “They are said to be less obtrusive,” “they can lead to greater depth of data collection,” and “they are suitable for longitudinal studies (Nason & Golding, in Symon & Cassell, 1998, p. 234). The ability to obtain data rich in meaning while avoiding influencing the activities of the participants in great measure is invaluable in a case study. Yin (1994) categorizes observations into two distinct types: direct observation, in which the observer takes a passive and more distant role, and participant-observation, in which the observer “may actually participate in the events being studied” (Yin, 1994, p. 87). While each mode of observation has its strengths, each also presents challenges. Direct observation may involve minimal disruption to the environment, yet may also limit the observer’s ability to see the situation from the viewpoint of the participants. Participant-observation, while offering what might be a unique or even more accurate perspective on the events and the participants’ experiences, may experience difficulties due to the biases that may arise. The participant-observer may find it more challenging to work as an external observer because of his/her additional role in the setting, or may find themselves supporting

or advocating in a manner that is not along the lines of good practice (Yin, 1994).

As I was already very involved in the music department at ISKL, I elected to be more of a participant-observer, and needed to be aware of potential biases. I observed rehearsals of middle school bands for three rehearsals during the study, paying particular attention to the students being mentored. It was important for me to see the students in this setting—interacting with their peers and making music. It was also necessary for me to observe the mentors in their rehearsals for the same reason. More importantly, I observed peer-mentoring sessions at middle school and high school classrooms throughout the course of the study. These observations provided me with much needed contextual data on the participants and the courses of the music program in which they were enrolled.

Interviews

Rubin and Rubin (2005) described qualitative interviews as “conversations in which a researcher gently guides a conversational partner in an extended conversation” (p. 4). Qualitative interviews can assist in the understanding of situations in which the researcher is not present, can correct omissions in the historical record, and describe how and why things change. Such interviews were especially critical in efforts to accurately understand how peer-mentoring functions in the music department of The International School of Kuala Lumpur. After assent and consent forms were received from a participant, the participant was contacted for an interview. Participants in this study were individually interviewed two times. Each interview was forty minutes in duration. The

interviews occurred at the school, a location convenient for the participants. Interviews were recorded on a Sony ICD-UX60 digital recorder and transcribed within a 48 hour time period.

The first interview took place within the first month of data collection, in March 2011, and entailed questions regarding the participants' perspectives and experiences with peer-mentoring (see appendix A). The last interview occurred during the final month of the data collection process, in March of 2013. The purpose of these interviews was to explore the perspectives and experiences with the peer-mentoring process during the course of the study. The length of interviews was adjusted as the attention span of those being interviewed was taken into account. Interview questions for the student participants included questions on their cultural background, but also focused on their interaction with their peer mentor and peer mentees. Questions for the faculty and administration also included demographic inquiry into their background, but focused more on their perception of the peer-mentoring process as seen more from the viewpoint of an outsider, since they were not intimately involved in the peer-mentoring process.

Artifact Collection

Artifacts were collected on an ongoing basis throughout the study. Programs from concerts, practice logs, and grades or scores from mentee and mentor playing tests were included in these artifacts. Care was taken to insure the confidentiality of the individuals who were named in the artifacts. These items were carefully labeled and stored in secure locations. Pseudonyms were assigned to all those individuals interviewed and observed.

Data Analysis

Much of the data collected for analysis was taken from observations and interviews. Several observations of the high school beginning band containing only about ten students, including Sanjaya and David, took place over the course of the study.

Additionally I had opportunities to observe one-on-one sessions between JongMin and Elaine, two young oboists and made two observations of the middle school senior band comprised of about thirty members. During one of these rehearsals, the high school jazz students were able to act as mentors, and work with the middle school band students.

I later interviewed Raza, Hayden, and JongMin, three of the high school jazz students, who I observed in the joint rehearsal mentoring session. Additionally I interviewed Scott, Steven, and Randy, three colleagues who taught middle school band. I also interviewed both Hugh, the high school principal, and Adam, principal of the middle school in my efforts to gain differing perspectives on peer-mentoring in the music department. During these interviews I asked questions regarding the interviewees' cultural and educational backgrounds, and also made inquiry into their perceptions of peer-mentoring and the mentoring taking place in the ISKL music department. The interview questions are listed in appendices A and B, "Questions for Students", and "Questions for Faculty."

I transcribed field notes of observation and interview sessions within a 48-hour period. All interview recordings were kept securely in locked and password-protected locations. These recordings were available to me during the study so that I could check transcriptions for accuracy. Once the study was completed, the recordings would be

erased in order to remove any permanent link between the data and the subjects.

Transcriptions were in the form of Microsoft Word documents, and Adobe Acrobat Portable Document Files (PDF). Although I transcribed my handwritten notes I also scanned original printed documents into PDF files for additional depth and storage of data collection. All documents were placed in computer folders, and backed up immediately to a second and third location to avoid losing data by hard disc failure.

Data coding was critical in this study as data arose that did not seem to fit into any established parameters. This data was placed in a folder for review of its relevance at a later date. I began coding the transcriptions in early 2012, as soon as enough information was compiled for themes to emerge in the data record. I retained this information in data files and in a hard copy and cataloged it to allow for easy and repeated access throughout the study. A system of coding was needed to assist in this endeavor. Glesne (1999) defined coding as a “process of sorting and defining and defining and sorting those scraps of collected data (i.e., observation notes, interview transcripts, memos, documents, and notes from relevant literature)” (p. 135). Labeling for data coding in this study consisted of two-to-three letter codes. For example, the letters “PM” were used as the code for examples of peer-mentoring in transcripts of interviews and observations. “FI” was used to designate data obtained from faculty interviews, and “SI” indicated data that was obtained from student interviews. Using MS Word©, codes were notated by inclusion in the filename, and also secured in a computer file with the same designation. These labeled “scraps” were then cataloged according to strands in the data that appeared. It was predicted that sub-categories might also emerge as the study progresses, allowing for

further refinement of the coding. This organization of data enabled me to discover themes that were merged together and became the basis for the organization of the results.

Trustworthiness of the Final Report

Trustworthiness of the final report aids with establishing reliability of the findings. In this study trustworthiness was established via the reporting of researcher bias, an external review by my dissertation supervisor, peer review conducted by my colleagues, and member checks performed by participants in the study.

Researcher Bias

Researcher bias was certainly an issue in this study. Empathy with participants was unavoidable due to the established relationships between the participants and myself. My biases at the time of this study included my familiarity and experience with international school settings. For example, I grew up attending international schools, and spent all but grade five and grade ten of my schooling in schools in Japan with an American curriculum. In addition, I taught for nine years at Morrison Academy – Bethany Campus, in Taipei, Taiwan, and I then taught for thirteen years at The International School of Kuala Lumpur, in Malaysia – the location for this study. Further potential biases included the fact that I knew many of the mentors involved in the study, as they were also my students. I wrote researcher memos to aid, in part, with the reporting of my biases.

I predicted my memos would include such information as, “Am I really seeing

what is occurring in the mentoring session?” or “Am I focusing too much on the trombone player and their technique because I am a trombonist?” I also needed to be aware of my experiences as a child in international schools and avoid projecting my thoughts and feelings into the setting. My familiarity with both Japanese and Chinese language and culture was also a bias that I might need to report. I considered I might find that I was focused on students from those countries, and not making accurate observations.

External Review

“The credibility of a study is established by turning to individuals external to the project, such as auditors – formally brought into the study – or readers who examine the narrative account and attest to its credibility” (Creswell, 2000, p.128). In completing a study using a qualitative approach, it is imperative that individuals not directly involved in the actual research examine the study.

Peer Review

“A peer review or debriefing is the review of the data and research process by someone who is familiar with the research or the phenomenon being explored” (Creswell, 2000, p. 129). Colleagues working with music students in the international schools, especially those within The International School of Kuala Lumpur, had significant experience both with international students and peer-mentoring. Peer debriefing was

realized with colleagues in the music department at The International School of Kuala Lumpur, and with my online Boston University doctoral student colleagues.

Member Checks

Member checks were a part of this study as they were necessary to confirm interview transcriptions and data interpretation. Member checks consisted “of taking data and interpretations back to the participants in the study so that they can confirm the credibility of the information and narrative account” (p. 127). This was especially critical due to the diversity in culture, mother tongue, and English communication abilities of the participants. During this study, care was taken to verify data from interviews for accuracy. Interviewees’ responses were checked to ensure the responses conveyed the intended meaning.

Qualifications of the Researcher

I feel I was qualified to undertake this study as a qualitative researcher due to my educational, vocational, and cultural background. Growing up in Japan, and having an opportunity to live both in Taiwan and in Malaysia gave me invaluable insights into non-western cultures. Spending fourteen years of my student life in international schools, and having taught in international schools for 24 years also afforded me a degree of understanding of international schools, and international school students. Having been given the opportunity to teach music for over 29 years in the nations of the United States,

Taiwan, Malaysia, South Korea, and Romania allowed me to garner some first-hand knowledge that might prove useful in the study of peer-mentoring relationships in an international school. Finally, my training in music education, at the undergraduate level, through a master's degree, and now through my coursework at Boston University prepared me to being this next phase of my education.

Chapter 4

Results

Within the context of international schools, peer-mentoring in the music classroom has received little attention in academic studies. Although peer-mentoring has taken place in various forms in international school music programs, documentation and study of peer-mentoring in this particular setting has not been forthcoming. Therefore, this study provided an initial examination of peer-mentoring in an international school music program through observation and documentation of peer-mentoring and its function in music classes at ISKL.

This chapter provides the findings of the study based upon interviews and observations that took place at the International School of Kuala Lumpur from January of 2010 through June of 2013. I reveal and discuss the findings through the observations and interviews involving six students, three music instructors and two administrators. Student interviews appear first, followed by faculty interviews, administrator interviews, and finally observations of peer-mentoring between students. A discussion of the themes emerging from the collected data will conclude the chapter

Student Interviews

In order to examine peer-mentoring among the students of ISKL, I spoke with three high school music students, aged 15, 16 and 18 regarding their perceptions and experiences of peer-mentoring in the school's music department. The students provided insight into the nature and substance of the program as seen from their perspectives.

While English was the official language of instruction at ISKL, the large number of students for which English was a second or even a third language made for some challenges in communication. Several times during this study I found it necessary to interpret or even extrapolate meaning from the responses given by the students in order to give coherence and clarity to the responses.

Raza.

My earliest recollection of Raza was of a slim and athletic 14-year-old freshman concert band percussionist. A native of India, Raza spoke Hindi at home, yet his English was fluent and colloquial. Dark complexion and long, dark wavy hair framed a ready and warm smile. Raza was quick to offer a respectful, yet warm greeting to both students and faculty alike. Full of energy and life, he seemed much more comfortable with a rock drum set than he did in the concert band percussion section.

Over the following two years as a sophomore and junior class student, Raza helped keep time for the jazz ensemble. But he did more than simply provide the beat in this jazz band. He also demonstrated great leadership skills in keeping the ensemble together. His role as a leader and his ability to unify the jazz band became clear during the latter part of his junior year, when he was unable to work consistently with the jazz band due to schedule conflicts. During his absence the jazz band struggled to maintain rhythmic integrity and also encountered challenges due to differing personalities. Without Raza, a rivalry between trombonist Hayden and saxophonist JongMin began to develop. While those two jazz students continued to cooperate and gave the appearance of

working well together, an undercurrent of a very competitive nature persisted throughout their tenure in the jazz ensemble. Raza's absence from the jazz ensemble left a musical and leadership vacuum that both of these individuals strove to fill.

In addition to his musical endeavors, Raza served as a class representative in the student council each year, played both basketball and volleyball, and won the class-wide citizenship award for his junior year. With his high abilities and multi-faceted interests, Raza aspired to attend Yale University to study international business after graduation from ISKL.

I spoke with Raza immediately following a joint rehearsal of the middle school senior band and the high school jazz ensemble. Though the middle school senior band was comprised primarily of grade eight students, the middle school directors and I both felt a joint rehearsal could be mutually beneficial. Raza had been working with middle school band students on an informal basis periodically for a few months. He was not one of the high school students that the former middle school band director, Scott, had hand-picked to help his middle school students, but I felt Raza possessed both good percussive skills and the ability to communicate well with his peers and with younger students. I brought the high school jazz band over to the middle school band room. Once we arrived there, the high school students joined the middle school band students in their respective sections. Raza, as a percussionist, took his place in the percussion section to assist the younger students with counting, grip, technique and overall ensemble musicianship. For the next 80 minutes, while playing along with the students, he modeled correct technique and also made corrections in their playing when needed.

The aim of the joint rehearsal was to bring together middle school band students and advanced high school band students to provide in-class opportunities for mentoring. It was also hoped that the older students might be able to provide feedback and allow for guided practice for the middle school students as they prepared for their upcoming concert. It was after that particular rehearsal that I was able to speak with Raza about his mentoring in that setting.

I began with rather general questions about the rehearsal and his observations of the students with whom he worked and progressed on to questions dealing with specifics regarding his work with the percussion section. When I asked him to generally describe his experience in the joint rehearsal, Raza replied, “Well, they seemed pretty well organized. They were on beat ... but then there was one kid who had trouble with the maracas.” I was impressed that in such a short time Raza was able to move from an overview to pinpointing one of the difficulties facing the middle school percussionists in the rehearsal. Raza continued to identify particular problems he noticed in the percussion section. “The snare drum ... they had trouble on their ... rolls ... I tried to help them out – like doing the double-stroke and all that.” When I pressed him on whether there were other specific areas in which the percussionists needed assistance, Raza mentioned that two of the students had a solid grasp of basic rhythms, but the one was not strong in reading, “Cuz he said he was a jazz drummer and he just makes the stuff himself.” Raza used his seniority and experience to offer the student a bit more mature perspective, “but I’m like ... ‘Okay – you’re in senior band right now and you’re playing concert music, so some of the stuff you can’t just make yourself, you know.’” Raza continued his

description of his work with the younger band student by emphasizing the importance of note-reading, “And I tried to teach him the maracas – eighth notes – and then he kept doing sixteenths ... he kept mixing them around.”

Asked whether or not his work with that particular younger student was beneficial, Raza was positive and enthusiastic. He replied, “Yeah, ‘cuz with the ... um ... in that song itself ... yeah ‘cuz with the more steady maracas the whole band could like ... feel ... it would sound better, wouldn’t it?” Raza was not only able to analyze the problem, isolate it and help the student to deal with it, but he was able to make the decision as to what part or parts needed the most attention in the percussion section. He demonstrated that his act of peer-mentoring did assist the musical development of the mentees, and it also showed his increased level of maturity.

Hayden.

Hayden, 18, technically a Canadian citizen, lived a significant portion of his formative years outside of North America, spending several years in Eastern Europe, the Middle East, and also in Asia. The son of an ISKL administrator, this high school student was a talented musician, playing numerous types of guitar, mandolin, piano, and trombone. While Hayden played trombone in the high school jazz band each year, his instrument of choice is guitar. During his high school years, Hayden wrote and recorded many of his original tunes and sold them on iTunes. He also spent considerable time writing and performing his own music, accompanying himself on the guitar in solo acts and with students on campus. In recent years he spent his summers in his native land of

Canada recording his music in professional studios and pitching his tunes on radio stations there. He applied and was accepted to continue his musical studies at the Berklee College of Music in Boston, where he now is in his second year of studying film scoring. Hayden was willing to perform at the drop of a hat, and exuded a great amount of confidence in his musical knowledge and skill.

At times Hayden's great confidence in his abilities could be perceived as cockiness or pride that often seemed to overshadow his musical knowledge and skill. Eager to volunteer the answer to any musical question asked in class, his responses were not always on the mark, but more often than not, his insights were fairly advanced for his age. Hayden's musical focus was clearly on his original compositions and his guitar playing. On more than one occasion he defended his lack of trombone practice by stating he was "attempting to balance the career of a performer and that of a student." This conflict was difficult for his jazz band director to accept. While he tried to push Hayden to reach a higher standard of performance on trombone, Hayden chose to focus on his song writing and recording. Despite this perceived need for improvement in his trombone playing, Hayden was selected to represent the school at international school jazz festivals on more than one occasion as a trombone player. Even though the success of his auditions was due, to some degree, to the relatively small pool of those auditioning, Hayden was not hesitant to "blow his own horn" about his success in being accepted into these festivals. Successful in both musical and other academic pursuits, Hayden appeared to have no lack of confidence. This positive trait of self-confidence did at times show its darker side. There were moments when Hayden's confidence in both his musical

understanding and his musical abilities made for some friction with colleagues and even caused teachers some irritation. Gifted and sometimes appearing to be cocky, Hayden also was quite willing to assist his peers develop musically.

When asked about his experiences in peer-mentoring, Hayden made some very interesting remarks. “I began my instrument (trombone) in sixth grade, and find it very important to teach someone else the skills that I learnt on it. And, as a sixth-grader, I was tutored myself, so I feel it is important to pass along the lessons, with help from older students especially ‘cause you can relate more to them than adults – I find it’s a lot easier to learn that way.” Hayden worked with younger students, helping both trombone students develop their skills. He was a bit critical of the preparation of the eighth-grade trombonists, stating, “I noticed a lack of buzz, to say, like an actual technique in playing. They weren’t as trained as I would have hoped.” In addition to offering some hopefully constructive criticism, he was able to offer technical assistance, “Some of the rhythm reading was a little off, but I managed to help them with that.” Hayden saw the mentoring relationship as something to be perpetuated and passed on to the next musical generation, much like the craftsmen of old that worked with apprentices, training them to step up and do the same job in the future. He understood mentors and mentees as two sides of a coin, and knew the relationship to be mutually beneficial.

Given his skills, confidence, and apparent belief in the importance of mentoring in music, it would have been logical to assume Hayden would have been a pivotal figure in the music-mentoring program at ISKL. While he was actively involved in the music program, and also involved in helping other students progress, Hayden seemed to be

much more interested in getting paid for helping younger musicians. On his major instrument, guitar, he gave lessons on campus after school, and also at a local music academy on weekends. It appeared that Hayden tried to balance the need to “pass along the lessons” learned from those who mentored him with the need for remuneration for his efforts.

JongMin.

I first met JongMin four years ago, when he walked into the band room as a 13-year-old eighth-grade student auditioning for high school band. Thinly built with a mop of black hair nearly covering his glasses, JongMin fit the stereotype of what many might refer to as a “band nerd.” On the day of his scheduled audition, he had changed his time to the last audition of the day. From my experience, ISKL students who did that generally tended to be weaker players who thought that a few more moments of last-minute practice would increase their chances of having a successful audition, in spite of not being prepared.

I recall, however, that when JongMin strode in with an alto saxophone in one hand and an oboe in the other, I was intrigued. I asked to hear the oboe audition first, and was pleasantly surprised to hear the prepared excerpts with good tone, intonation and phrasing. His sight-reading was also very strong. Then when he began to demonstrate how well he heard the chord changes through his improvisation on alto saxophone, I knew this was a very musical young man. I surmised correctly that JongMin’s ability to improvise stemmed, in part from his regular involvement in his church music ensemble,

where he often had to play portions by ear or transpose parts on the spot when a last-minute key change was needed. This was confirmed when I asked him if he played in church and we spoke briefly about his experiences in that setting.

JongMin played oboe during his freshman year in the wind ensemble, and continued to work with younger oboists that were still in middle school, while also pushing older jazz students to work harder by his ability to improvise and his keen grasp of the theoretical side of music as well. At times JongMin's advanced musical technique and fluency with jazz chord changes on his saxophone appeared to threaten some of the older jazz students who did not have the same ability on their instruments, making at times for some fairly intense competition. One such rivalry developed between JongMin and Hayden, a returning member of the jazz ensemble.

JongMin's first year in the jazz ensemble was punctuated with regular disparaging exclamations of "freshman" uttered by Hayden whenever JongMin would unsuccessfully attempt a challenging solo or when he did something incorrectly. JongMin would try to laugh it off, and try harder, but at other times it was evident that this teasing bothered him. Interestingly enough, JongMin's seeming indifferent to this apparent mistreatment at times seemed to bother Hayden even more. JongMin, while sometimes frustrated with the treatment by the "senior" student (Hayden was younger than JongMin, but one year ahead of him in school), he generally kept his cool, and continued to perform at a high level.

JongMin represented the school internationally at both jazz and concert band festivals. As a member of the jazz ensemble, JongMin also participated in mentoring

students in a joint rehearsal with the middle school band. I chatted with JongMin soon after one such rehearsal when he had worked with some middle school saxophone players. Similar to Raza's experience, JongMin joined the saxophone section and played along with the middle school band students while sight-reading their music, and demonstrating proper hand position, posture and good tone production.

After this mentoring session in the joint rehearsal with the middle school band saxophonists, I spoke with JongMin about his experience. Smiling shyly, and struggling with his English, JongMin began to speak about the joint rehearsal, sharing how he had enjoyed his time working with the mentees. He looked forward to having another opportunity to work with the middle school band students; especially since he now felt he had enough understanding of their needs to help them in a more efficient manner. As he worked with them, mentored and taught them, he began to develop an effective approach to helping them understand various musical concepts and how to apply them to their playing technique.

When I pressed JongMin for specific details on how he had helped the students in the rehearsal, he was able to articulate this particular example. "For example in the fingerings ... for example ... they didn't know how to play the high D, so I actually have to teach them how to play high D." Despite the lack of his English fluency, JongMin was able to communicate somewhat effectively with both teachers and students alike. His affable personality and winning smile made it easy for him to connect with his peers, and his humble and unassuming personality paved the way for excellent relations with his teachers.

As we spoke more about this specific mentoring experience with the saxophone students in the middle school band rehearsal, I began to understand that JongMin's understanding of his role in the mentoring relationship went much deeper than his words showed. His observation that he would "actually have to teach them" indicated he realized his role, as a mentor was to guide, lead and provide the necessary tools to his mentees. He also learned what many teachers learn throughout their career: Good teachers are learners as well. As JongMin identified areas of musical deficiency in his mentees, such as accuracy in articulation and use of dynamic contrast, he became aware that he was also somewhat lacking in those same areas of musicianship.

On a separate occasion I had the opportunity to observe JongMin as he worked one-on-one with a younger oboe player, Elaine. During the session he worked to help her develop her oboe skills. During this one-on-one session, in a small practice room in the middle school music area, the two of them pulled out their oboes and commenced. During the mentoring session, Korean was used as the primary language of communication since both students were from Korea, and felt more comfortable conversing in that language. Even so, considerable amount of instruction was done through demonstration, with the older mentor, JongMin, modeling good hand position, specific fingerings and embouchure. I asked the two to work together as they normally did, and to pretend I was not present.

Given the size of the room, it was a challenging task for Elaine and JongMin to ignore me seated nearby, but once they had been playing for a few minutes, both mentee and mentor demonstrated an extremely high level of maturity and focus as they worked

through several band music passages. There were instances of frustration as Elaine was unable to immediately achieve the tone quality JongMin wanted her to have in her higher register, but with careful and patient modeling, the air speed and embouchure formation were communicated, and successful intonation and timbre were achieved.

Interestingly enough, the following year Elaine successfully auditioned for the high school wind ensemble playing the flute, her principal instrument. During that year Elaine showed superb ability on her chosen instrument, performing at a level even higher than flute students two years her senior. She also represented the school at an international Honor Band, solo and ensemble festival while still a freshman.

Faculty Interviews

Another perspective on peer-mentoring in the music department was that of the educators involved in the music department. Three other music educators were interviewed during the study. Of those three, two still work at the school, while the third, the founder of the music peer-mentoring program, has since moved on to another school. These interview responses offered yet another key perspective on the program.

Scott.

ISKL was not Scott's first overseas teaching position. He arrived in Kuala Lumpur after having taught in Cambodia for a couple of years. A 34-year old citizen of Canada and a euphonium major, his main interest lay in recording and innovating in the middle school music department. In his first year at ISKL, Scott worked to purchase

some high quality yet versatile audio recording equipment that he used in projects with his middle school band students. He also explored non-Western music to a much greater extent, utilized non-traditional percussion instruments in performances, and brought in local pop music stars to sing along with middle school student choirs and bands in performances.

Outside the music classroom, Scott pioneered a program to collect compost from the school community. Every few weeks, five-gallon drums of compost would be brought to the hallway outside his classroom, and an outside source would replace the full containers with empty ones treated specially to contain the odors associated with decomposing organic material. Scott also was an avid athlete. During the latter portion of his time at ISKL, he began training for a triathlon, riding long distances, swimming, and running despite the tropical heat. His determination to succeed in this endeavor was indicative of his ability to set goals and accomplish them in a systematic way.

Scott initiated giving high school instrumentalists the role of mentoring with middle school music students. He sought out those he perceived to be more mature and competent musicians and persuaded them to tutor the younger, less experienced students. Scott developed the peer-mentoring form (Appendix C) used to help organize the sessions. He hand-picked high school music students that excelled in music and also were outgoing enough to work with the middle school music students, and worked out an arrangement whereby they would provide a sort of assisted practice time with the middle school students. The high school students were offered service hours toward their International Baccalaureate Diploma requirement or, in some cases, cash in return for

their assistance. The older students served as a type of mentor and the younger students assumed the role of mentee.

As I began my research, I approached Scott about having more of my high school students work with his band members in these one-to-one situations, and he seemed willing to collaborate. I was hopeful that together we could set up a program that would be beneficial for both middle and high school students while providing me with an excellent source of data for my study. Unfortunately our styles of communication did not seem to mesh. While I was waiting on Scott to communicate that he was ready to start the sessions, he independently recruited my students without communicating this with me and scheduled mentoring sessions between middle and high school students. I discovered this only when my strongest percussionist ceased her mentoring sessions with middle school students due to the demands of her last semester of her senior year in high school. I then approached Scott about this apparent miscommunication, and discovered that he had been running these sessions for some time and had also offered the high school students the opportunity to earn cash or service hours to count towards their International Baccalaureate requirement. Scott was upset because my percussionist was unable to continue with the mentoring sessions due to her heavy academic and extracurricular schedule, and the time and energy needed to complete her college applications. Had I known the sessions had been taking place, I could possibly have intervened, and found alternative times for the sessions, or suggested a substitute high school mentor for the middle school mentee.

In addition to having high school students work with middle school students,

Scott also set in place what he called “practice partners.” He paired strong middle school students with developing classmates, and assigned them a time to practice together. They would then practice band music and help keep each other accountable, ensuring that each actually spent time rehearsing the music. These practice partners also were to assist each other in making sure that correct hand position, embouchure, and posture were being employed throughout the practice sessions. Scott’s focus was, understandably, towards the mentee side of the peer-mentoring relationships as he worked to assist his young middle school players in developing their musical abilities, and assisting them in preparation of their band music for upcoming performances. After a period of three years, Scott moved on to work in a school in Europe. While continuing to work as a music teacher, he eagerly accepted the challenge to assist in curriculum writing for his new school.

Just before he left, I had a chance to speak with Scott about the peer-mentoring program. As he was the initiator of the peer-mentoring program in the music department at ISKL, I felt it was critical to interview him and attempt to discover more about the state of the program in the music department. When I asked him if he was aware of peer-mentoring taking place in the music department, his response seemed to belie a sense of resignation.

Yes. OK, uh ... we have Middle School students as practice partners for younger middle school students - generally less experienced. We have, or had, or no, we have a couple of High School students mentoring Middle School individual musicians, and in one case a small band ... uh ... that's it.

In spite of Scott’s low-key description of the mentor-mentee experiences, I

queried him further about the potential for a peer-mentoring program, and asked him, “What benefits do you anticipate a peer-mentoring program might have for the students involved?” He replied, “The main benefit is the reinforcement of the concepts that we would study in class, but on a much more flexible and reflective one-on-one nature where it could be, where there is a lot of differentiation going on for the individual's specific needs.” Scott’s establishment of “practice partners” allowed for increased productivity and accountability as students were given particular passages on which to work, provided with practice logs to track the time spent rehearsing those passages, and offered the opportunity to work in pairs outside of class challenging and encouraging each other.

It appeared Scott was primarily looking for a way he could control the enhancement of his students’ musical growth and learning. I, too, wanted mentees to progress at a faster rate and develop more skills, but I also was interested in having mentors develop leadership skills and grow in confidence as performers and individuals while helping to provide data for my study. Scott was focused on his middle school students’ progress and learning, and was looking for assistance in taking their skills to the next level. I, on the other hand, was more interested in the development of the mentoring skills of the high school students and the less tangible results of the mentoring relationship. These “less tangible results” centered on the impact of the peer-mentoring for both mentor and mentees’ social development and whether or not this mentoring was truly beneficial in adapting to new situations such as a new school, or even a new country of residence. Simply stated, Scott was looking for relatively immediate results in the performance of his (mentee) students, while I was interested in the holistic development

of both mentor and mentee, including their social growth and interaction.

Steven.

Steven, age 42, was an American trumpeter. Having taught instrumental music in the United States, the Middle East, and then in Norway, in 2005 Steven accepted a middle school band and choir director position at ISKL. He brought with him his wife and two children. His daughter, the elder of the two, began to show herself to be a strong musician in middle school – especially in the area of vocal music, while his younger child was plagued with juvenile diabetes. Steven began to run to help raise awareness of juvenile diabetes, and became quite an accomplished runner. He also got involved with a local community band, playing trumpet and occasionally conducting some pieces on concerts. At ISKL Steven shared the middle school band and choir responsibilities with Scott and Randy in turn, and appeared to be relatively accomplished in communication and collaboration.

It was Steven's ability to collaborate that paved the way for an opportunity for the high school students to rehearse alongside middle school students, providing a built-in setting for peer-mentoring within the school day. This was a critical step in attempting to establish a working model of peer-mentoring in the music program due to the busy schedules of mentors, mentees, and music faculty. Professional conversations between Steven and music colleagues of both middle and high school evolved quite naturally. It was through one of those conversations we were able to implement this peer-mentoring session.

When I asked him to recount how we had decided to attempt such an activity, Steven said, “I think it was at a conversation we were talking about ... just where we had overlap (in class times), and what opportunities that might present.” After the first session, I queried Steven about his expectations going into the joint rehearsal. He and his colleague both saw the primary focus on the experience to be one of inspiring the middle school students as well as providing them with feedback and examples of leadership.

For me, I went in not having too high of an expectation, because it was an experiment. I was hoping that the more experienced students could provide some leadership and some feedback, and that the younger students would be inspired ... would be maybe more ... you know ... that by looking up to these older students that that would inspire them to do better.

When I asked Steven about how the idea of using peer-mentoring by inviting high school band students to take part in a middle school band rehearsal developed, he mentioned that it was “because it worked in the schedule.” His assertion highlighted how schedules of all the parties involved played such a major role in bringing students together for mentoring sessions. Though scheduling was a critical factor in the establishment of this particular instance of the peer-mentoring program at ISKL, the mentor-mentee relationship seemed to be instrumental in making the rehearsal more effective. Steven went on to comment on this.

From my perspective, it was a very productive rehearsal, but it is hard for me to know whether that was just because with those students there, my students were more focused, so it would have been more productive anyway, but I believe probably, there were some good things being passed on as well.

Steven had put his finger on one product of a peer-mentoring relationship that may be overlooked in some situations: the accountability provided by pairing a more experienced

or mature student with younger students. At times their mere presence is a stimulus for the younger students to perform at a higher level. I then asked Steven what he thought might make such an experience more profitable for him and for his students, the mentees. He replied, "If it was done with a different group, maybe a little more preparation ... maybe the high schoolers having some kind of experience where they understand more what their role is before they come in," reinforcing the need for adequate training of mentors. Steven elaborated on how music mentoring requires more than one session to be most effective saying, "maybe it just takes that first time just to get through, and maybe it just takes a ... to continue with that ... to build on what they learned the first time."

Steven's reference to "that first time" clearly indicated his understanding of the character of a true peer-mentoring relationship. He realized it takes time to establish such a program. It takes time to adequately train mentors, and it takes time to develop effective peer-mentoring relationships. A real mentoring relationship is not a singular event. Steven's descriptions point out that while the joint rehearsal event may have been positive for the more experienced and older high school students as well as the younger, less experienced middle school students, the establishment of a true peer-mentoring program can only be accomplished with a significant investment of time and energy. He also alluded to the fact that the initial positive reactions from the joint rehearsal may not be a good predictor of the long-term success of a peer-mentoring program.

This particular instance was successful and paved the way for more joint rehearsals, and more in-school music mentoring. It was most unfortunate that after this first time of putting our students together in a rehearsal setting that we did not have the

opportunity to do it again. Concert schedules, as well as external and internal exams, made it impossible to schedule additional times during that school year- my final year at ISKL. This was most unfortunate, as it appeared that the most significant roadblock to firmly establishing a successful program of peer-mentoring in the music department was that of scheduling. This issue of time constraints was highlighted once more in an interview with Adam, and administrator, and father of Hayden, who was both a mentee, and then a mentor in the music department.

Randy.

Randy was a 45-year-old Alaskan saxophonist who studied in Iowa. His move to Malaysia to teach at ISKL was his first overseas posting, but he became acclimated rather quickly, getting involved with the ultimate Frisbee club after school on Mondays and learning where the best local food places were.

Possessing a winning smile, a quick wit and having quite a bit of energy, Randy was ready with a humorous comment in most all situations. Perhaps more than what he said, it was how he said it that brought smiles and snickers out of us. Raised eyebrows or simply a wink was enough to indicate he was about to come out with one of his great one-liners. Randy could even make uttering a single word humorous. One example of this was his frequent and guttural iteration of “Hong Kong” in anticipation of a trip to a music conference in that East Asian hotspot. He seemed to find the actual sound of the Asian city to be funny. For the rest of the school year and beyond, Randy would bark out “Hong Kong,” eliciting a smile or chuckle from any member of the music department

that had attended the conference.

Though saxophone was Randy's primary instrument, he was able to play quite passably on most wind instruments, electric bass, and drum set. He was willing to play at the drop of a hat and began to play bass with a faculty band that periodically played at local pubs on Saturday nights. Married, with two young children, Randy's wife was also musical and quite proficient on the upright bass. Randy came from a strong background in jazz as a performer and was able to connect well with his students. Students were often found just hanging around his room after class, preparing for jazz band or just ready to jam or receive help on a particular passage in their band music.

I asked Randy about how a peer-mentoring session during a joint rehearsal involving his middle school band students and high school jazz band students had helped the mentees. He spoke to the importance of modeling the mentors brought to a joint rehearsal including both middle and high school students. "I think the benefits were probably through not only that ... the formation of inspiration, but most likely they were seeing and hearing their parts played ... you know ... with a little bit better tone, with a ... probably a little bit more firm grasp of rhythmic understanding." Randy then continued to describe how the mentoring relationship in the rehearsal offered the opportunity for increased differentiation.

They were able to provide that ... that kind of feedback ... for instance, back in percussion, he was able to help not only with the drum set part, but to work his way around the section, and work with each individual player, and help them pretty much on every instrument. I think it helped set them in on the part, and to get that technique, and also to make sure they are reading the correct rhythms and putting things in the right place.

Not only did Randy see the benefit of offering differentiated instruction through the peer-

mentoring relationship, but he also noted how the mentoring seemed to help the younger mentees to better grasp techniques and concepts crucial to their musical development.

Even though the peer-mentoring in this joint rehearsal was a good step towards establishing a new, improved and ongoing formal program, it was not clear if the expectations of the instructors involved were met. Randy expressed that he was hopeful the experience would have a motivational impact on the younger students, causing them to aspire to be more like the older mentors. He seemed somewhat disappointed over the outcomes of the joint rehearsal, noting that perhaps a chance to debrief the middle school mentees afterwards could have made the event much more profitable. “I don’t think we really debriefed any of the middle school students and asked them directly, did we? [We didn’t get] to ask them directly what they felt the benefits might be, or what they garnered from that.” Perhaps the choice not to debrief the middle school students was due to the upcoming concerts for which the middle school groups were preparing or because of other lessons and activities that had been planned by the band directors. Whatever the case, it appeared that the experience, though helpful, could have been even more effective had additional planning and time been allocated to the experience.

Although additional planning was one of Randy’s strengths, additional time was a resource that was in relatively short supply. In order to fully realize the potential of the peer-mentoring experience, Randy felt at least one session of orientation or preparation for both mentors and mentees prior to the joint rehearsal, as well as a debriefing session at the conclusion of the shared class time would have been extremely beneficial. I also agreed with this assertion and wished that we had made provision for sessions for both

orientation and reflection.

In hindsight it seems clear now that Randy would have been an excellent choice to lead mentoring orientation sessions. In addition to his ability to organize, Randy also had great presence when it came to demonstrating proper technique. This was one of the strengths that made him such an excellent educator. On more than one occasion, I had Randy come as a guest lecturer to my jazz ensemble class. There he demonstrated jazz saxophone techniques, approaches to improvisation, and even drum set techniques. He was able to clearly communicate jazz performance nuances, and connected well with high school students despite the fact he was a middle school teacher. Randy was also a big proponent of actively involving the students in learning process. While willing to demonstrate technique and explain concepts, Randy was not satisfied with a lecture-based approach to music education. Working with the jazz saxophone players, he would model a short improvisatory riff, and then have the students make an effort to improvise using the same technique he had demonstrated and explained. This modeling was not only appropriate for those learning the particular improvisatory approach, but it also provided a powerful example of how the mentors could and should act as they worked with their mentees.

Administrative Interviews

In addition to those closest to the peer-mentoring program (the students and the instructors), I spoke with representatives from the administration as a way to learn about their perspectives on the process. Two of them were very willing to speak with me about

peer-mentoring in the music department at ISKL.

Adam.

Adam, age 47, had been in education for over half of his life. Most of his working life was spent overseas, teaching and serving as an administrator in Turkey, the Middle East, and Japan as well as his home country of Canada for nearly twenty five years before coming to ISKL in 2003. He had served as the middle school principal at ISKL for the past seven years. Adam received his Bachelor of Arts in English and History at Trent University, a Bachelor of Education at Queens University, and a Masters of Education in Educational Leadership and Research at the University of Calgary. Father to Hayden, he was also a musician in his own right, and sang folk music regularly with a band comprised largely of faculty members. Sporting a very quick wit, he could often be seen and heard successfully verbally sparring with other faculty. This lighthearted nature belied a brilliant mind. In addition to English, his native language, Adam had some experience with several other languages, some of which came as a result of his previous postings. He modestly said, “At present my Turkish is maybe passable, my French is not so good, and my Japanese is almost gone, but these are the three that I’ve studied.” However, in his native tongue, English, he could fluently and articulately converse on most any subject with a considerable degree of understanding.

With the students Adam was extremely sincere and caring. This was evident in the way he sees off the students as they make their way to the buses from the classrooms after school on most days. Smiling and greeting them by name, he consistently interacted

with numerous students in a very personal and personable manner.

I asked Adam whether or not he was aware of any peer-mentoring taking place within the music department of ISKL. He responded positively.

I was aware - just because my son, when he was a freshman and a sophomore was helping some of the middle school kids with trombone. And there was also ... I can't remember who it was - I think a sax player was from, I think ... from high school was helping with mentoring kids from Elementary – Middle school.

Wanting to get a clearer understanding of his perceptions on the matter, I asked what he thought about such a program. His reply was very upbeat, saying, "I think it's fantastic." He went on to elaborate on his assessment, "I think kids connect with kids very well – especially if they're a few years older ... I think it's natural that ... you know ... younger kids are drawn to older kids." Adam continued to clarify.

It may be more of a relaxed way of learning for them ... and there's also that desire to ... impress, perhaps ... work a little bit hard for them ... to get that ... to get that ... recognition from someone who they may think is cool. . . it's more of a social recognition ... and that's maybe a little bit more intrinsic ... intrinsic motivational thing.

When I asked Adam about what other benefits there could be from such a peer-mentoring program, his first response was somewhat of a surprise to me. Speaking of mentoring, he articulated, "Well, I think on the other side ... I think on the mentor's side, that's obviously ... you know by teaching something ... we know that as teachers – its the best way to learn ... you know ... in a lot of ways." Adam explained that peer-mentoring can offer benefits to both mentee and mentor alike, allowing both parties to grow in musical development. He was articulating what is often overlooked in a school peer tutoring or peer-mentoring relationship: the mentor may actually benefit more than the

mentee through such a relationship. Not only will the mentor need to be prepared to offer instruction but also he or she must be the more responsible party of the two, working to maintain punctuality of sessions and high quality instruction and advice.

According to Adam, potential challenges facing students involved in a peer-mentoring experience fell into three categories: relational issues, competent and capable mentors, and scheduling.

Our kids are incredibly busy – finding the time, scheduling – how you monitor it ... you run the danger of that relationship not being good between mentor and mentee – not everyone who plays can convey that. Great players maybe aren't good teachers.

Adam's comment on the relationship between mentor and mentee was extremely appropriate as it was very apparent from his interactions with students and faculty alike that he highly valued relationships, and viewed them as a critical portion of the educational process, and also as central to effective peer-mentoring. A skilled administrator, Adam's understanding of the crucial role that relationship played in peer-mentoring was tempered by his concern for qualified and skilled mentors. As he spoke about how it was important for the supervising instructor to monitor the mentoring process, he stated, "You have to make sure that whatever is being conveyed to the younger person is correct." Although it might appear obvious, an important aspect of peer-mentoring is ensuring the mentors possess the skills, knowledge and maturity to assist the mentee in their growth. The issue of finding time for mentoring to take place was perhaps one of the biggest challenges for the music students and teachers of ISKL. Students in international schools in Southeast Asia have extreme demands made on their time. Many of these students, much like their peers in North American schools,

participate in extra-curricular activities such as sports or drama, staying after school for two to three hours after class. But the similarities in time commitments end there. After leaving campus these same Southeast Asian students will often proceed to one or more tutoring sessions in mathematics, English, or another subject, arriving home at eight or ten o'clock to begin their homework. Some of these same students may also spend a significant portion of their weekend in similar sessions learning the language and culture of their passport nation-state, which may or may not feel as though it were from their native land since they have spent most of their lives absent from it. According to Adam, the peer-mentoring taking place at ISKL could have been improved by the selection and careful training of skilled mentors, matching them with appropriate mentees while coaching them in their relationship, and facilitating mentoring sessions by purposefully allocating time in the schedules for the mentoring to take place.

Hugh.

Hugh and I met in August of 2000 when we both came to work at ISKL. A high school administrator hailing from Tasmania (South Australia), he often spoke fondly of his summer home on Kangaroo Island. In addition to sailing he enjoyed many outdoor sports, and helped to coach the track and field team numerous times. Hugh taught in Yemen, Brunei, Dar es Salaam and Singapore prior to his posting in Malaysia. For the first few years of his fourteen years at ISKL, Hugh taught in the middle school while working on his Master's degree through State University of New York, and then moved into administration as an assistant principal before accepting the post of high school

principal. His wife also taught at the middle school level and was active in working with some of the athletic teams as well.

I asked Hugh if he had experience with peer-mentoring. Hugh was happy to recount some of his personal involvement with the practice on a professional level as an adult. He replied with an eclectic collection of educational terms such as “cognitive coaching,” “educational theory,” “administrative goals,” “performance and practice,” “reflection” and “a second set of eyes” before directly addressing the topic of peer-mentoring.

And I guess peer-mentoring – it’s really the sense of ... you know ... when ... you do a bit of clinical supervision if you like – where you observe each other teach, or you observe each other manage a meeting and then provide feedback in that sense- that’s sort of been my experience, but ... you know ... most of it in an informal structure and form of arrangement, not a formal, programmatic, systematic sort of an arrangement.

It was apparent that Hugh seemed to identify with the more informal and less structured mentoring practices, but stressed the importance that reflection took in his personal experience. Perhaps he was not as prepared for my questions, but it seemed that Hugh did not directly address the issue. When I asked him if he was aware of peer-mentoring taking place within the student body at ISKL, he continued to speak about what he called “informal” mentoring among the students.

Well I think it depends largely on the context. I think in some classes you would see teachers deliberately giving other students the opportunity to work with peers on cooperative learning, cooperative projects, or whatever. Often that seems to be somewhat informal, too. I think we do it also ... again ... probably informally within the various student organizations - whether it’s with a Student Council, or a club or something like that. I think certainly when you see and observe kids in action in those various situations, there’s certainly a lot of informal peer-mentoring going on.

Once again, Hugh managed to use some educational buzzwords while avoiding a direct response to my questions on peer-mentoring. I continued by suggesting a couple of more “formal” peer-mentoring organizations – National Honor Society (NHS) Help Desk and Peer Helpers and asking what his perceptions were of those groups. Once prompted, Hugh seemed to collect his thoughts a bit and spoke in general terms about a few honor organizations open to the student body.

Thank you for reminding me - the Peer Helpers is a really good structure as far as helping kids transition into the school. Clearly the NHS Help Desk is a formal arrangement to support kids academically. And I think ... you know ... even in the sense of ... the Varsity Council perhaps to some degree, and even Student Council play a role if you like in peer-mentoring. So ... but I think the two [organizations] you have identified probably on a more formal ... where they deliberately focus on student support.

Hugh saw the main functions of these two groups as that of student support, both academic and social support of the students. Now we were moving towards what I truly wanted to discern: his perceptions of peer-mentoring in the music department. When I asked him if he was aware of peer-mentoring occurring in the music department, He once again focused on what he referred to as “informal” mentoring.

I think through informal observation I have seen kids instructing small groups and working with each other on ... you know ... whether it’s a small performance or a piece – I’ve certainly observed that happening as part of the classroom practice, or preparation for performances and so on, so I suspect through Tri-M student music body that that would go on as well. Informally again, when you see kids preparing for things like ... “Battle of the Bands” and so on, where you see them engaging with each other would suggest quite a lot of peer-mentoring.

I asked Hugh what benefits he anticipated a peer-mentoring program in the music department might have for the students involved.

Well I think ... you know... as a teaching strategy helping another colleague or friend or student learn a skill or arrive at an understanding is equally powerful for the initiator or the facilitator as it is for the recipient, as you are really reinforcing your own ideas or skills through discussion and practice and demonstration. So I think there's enormous benefit because you don't have that hierarchical arrangement, if you like, of teacher and student, but you have student to student, so some of the perhaps tension is ... or ... you know ... if you want to call it hang-ups which might occur because of the adult-student relationship are diminished.

I then asked about what benefits he anticipated a peer-mentoring program might have for the teachers of the students involved. Hugh replied, "Well, I think it allows the teacher to adopt some really cooperative learning strategies." He continued on to say that it "also allows the teacher to perhaps focus on individuals who need additional support and help." Hugh understood that peer-mentoring had the potential to free the teacher to work with specific needs in the class, allowing for differentiation and more student-focused instruction.

I asked Hugh about what challenges there might be for students involved in a peer-mentoring program. Possible difficulties arising from differences between the mentor and mentee and the ability to develop rapport between the two parties appeared to be of chief concern to him.

I think, depending on ... I think there's probably a cultural element to that, I mean, you look at the Korean students, for instance, that whole notion of respect toward the senior student and ... and hence the misplaced hierarchical relationships that sometimes occur- that might be an issue. I guess the gender issue might be a challenge at times, but more often than not um ... it's a matter of students finding a comfort level which works for them ... and um ... but I guess it's going to take time for them to relax and feel confident in front of the other person and to open up and to admit that, "gee I really find this element of ... this instrumental issue ... my technique ... I can't" ... It'd be opening up ... being honest about areas they need to develop better, and so forth. So it's about firstly, I guess establishing relationship, feeling confident that you can really disclose

openly without the other person judging ... so that would really be a challenge, too.

Challenges for the teacher working with the peer-mentoring program that came to mind when I asked Hugh about it were mainly involving the management of the program. “I guess it’s a ... you know ... you are passing control to the students to some degree ... so once you do that you can’t necessarily always direct the outcome, or if you like, shape the outcome you might initially set out ... so that might be a bit of a challenge.” He continued to speak about outcomes and assessment.

You know ... I guess it depends ... you know ... on how formally you are assessing the outcome, too – in the sense of are you really getting a valid outcome? And how do you measure that accurately through the structure that has the kids mentoring other kids – have you managed that objectively ... so I guess the assessment part controlling the direction and the outcome.

Hugh also mentioned the potential difficulties involving the perceptions of administration and parents. “I guess you might have a perception by perhaps administration and parents that you’re not really doing your job- that you’re allowing kids to do your job, and I think that’s a bit of an archaic view, if you will, but it’s a possibility.”

I moved the conversation to a more personal note and asked him how and when he thought peer-mentoring in music should take place at ISKL. His response was interesting. He was both guarded and professional, sounding very “administrative” in his response.

(Chuckling) Ah Jeffrey, that’s a tough one! You know ... I don’t think there’s necessarily a set time or place ... I think you have to look at your program, look at the outcomes you are planning, look at when you can provide those opportunities, whether its relevant ... you know I just think you have to look at your own flow and rhythm of your program and decide when you are able to offer the time

perhaps to that student-led learning opportunities ... and bring it in as it fits. So ... I guess you'd have to look at the assessment cycle, and you know ... where your major performances are, and you obviously want to drive the outcomes a little more ... so it really depends on those sort of things – assessment cycles, performance cycles, timing ... I guess it's about timing.

It became apparent that Hugh had not really considered the possible positive effects of such an organized peer-mentoring program in the music department. It appeared he was unwilling to speculate on what might be effective elements of such a program, but chose to focus on ensuring that nothing would upset what he perceived to be an effective educational program. After hearing this, it was no surprise that Hugh's expectations of a peer-mentoring program in the music department revolved around objectives, protocols and outcomes.

I would expect that the teacher has really explained to the kids the benefits of and outcomes you are hoping to get from this so that there is a clear objective and a clearly stated anticipated outcome for the kids and for the program. And certainly some ... I would expect there would be some protocols which would need to be maintained and attended to in terms of how it should be managed – the types of interactions and behaviors – those sorts of things, and maybe ... you know ... giving them minimum targets and goals that need to be achieved through that program. So ... it needs to have a structure, it needs to have clear objectives, and that needs to be articulated to the kids in terms of outcomes that there are and benefits not only ... say ... the mentor you would anticipate getting but also you'd hope would benefit the other students in the class.

Observations

As explained in Chapter III, in addition to interviewing students and faculty I also observed many instances of peer-mentoring taking place in the music department using procedures as outlined under “Data Collection” (see pages 34–35). Observations were either of peer-mentoring in the context of a band rehearsal or of one-to-one mentoring

sessions. The rehearsals were usually approximately 80 minutes in length, while one-on-one sessions were generally limited to no more than an hour in length. I observed both mentors and mentees in these situations and three of these observations proved to be quite fruitful, providing significant data regarding peer-mentoring within the music department.

David.

David was a bright, articulate and conscientious Singaporean student. Initially appearing polite and quiet, he showed himself to be quite outgoing, and he was willing to step outside of his comfort zone and signed up to be a part of the high school beginning band. There he was one of four percussionists. While the other three students were larger in stature and more outspoken, David soon emerged from the group as the leader. His background in piano provided him with the ability to read music and learn pieces quickly and his keyboard skills also allowed him to easily apply musical concepts and techniques to his performance. His patience with the other three young men was clearly evident in those times when he helped them to grasp musical concepts such as counting and performing rhythms or proper mallet grip. But there were times when David struggled.

Working with the three other boisterous young teenage male percussionists in the group who often appeared to be satisfied with simply hitting something very hard and making loud noises was definitely a challenge for him. Perhaps his most taxing assignment was getting the other three students to play mallet instruments. Of the four, David was the only one with real piano experience, and the only one who could already

read music well. Because the other three drummers had very limited formal musical training, and could not read music fluently, they were initially reluctant to practice on the xylophone, the orchestra bells, vibraphone, and marimba, but by the next semester, they all preferred playing mallet instruments to using un-pitched percussion. This change came about largely due to David's patience and persistence. At times all of the other three young men were content to play the clown instead of buckling down to learn the new concepts and techniques. On one occasion, David patiently waited until they had finished their jokes, then proceeded to methodically assist the young men in understanding the system of counting and playing the syncopated rhythm in the selection. He pointed out the emphasis placed on the weak beats of the measure, and demonstrated how to accent the off-beat and complete the rhythmic figure accurately.

Throughout his time in the class, David demonstrated one excellent attribute of a true mentor in the way he led by example. He was able to develop a rapport with three individuals that appeared to share no similarities with him other than that they were students in the same class. Avoiding any hint of condescension, David shared his understanding and ability with the others. This is not to say that the mentoring relationship was always pleasant. There were times in which David's insights were not received well.

On one occasion, David attempted to guide a focused rehearsal time using orchestra bells, marimba, xylophone, and vibraphone. This particular task involved mastering a new scale as the band selection was in that particular key. As David tried to demonstrate the proper technique and show the specific combination and order of half-

steps and whole-steps, the other percussionists ignored his instructions, mocked his attempts to guide them and chose to loudly bang out a poor rendition of “Chopsticks.” At this juncture, it became necessary for me to step in as the director and try to bring the group back to the task at hand.

Straying from the assigned task appeared to be an almost well developed skill for this trio of young male percussionists. While these particular students were physically young men, they were yet adolescents, and at times their actions bore this out. On more than one occasion, I entered the room just before class time to discover the boys chasing each other around the room. In particular, one of the young men, Sanjaya, initially only seemed interested in playing the drum set, and had no interest in reading music or playing any of the mallet instruments. It was not uncommon for Sanjaya to enter the band room just prior to class and perch himself behind the drum set cranking out hip-hop rhythms and club beats. Initially it seemed the only percussion instrument to hold his interest. And yet, David’s perseverance won out as Sanjaya not only learned how to effectively read music, but also learned matched grip, and basic mallet technique. As Sanjaya and his percussion cohorts’ skills on the vibraphone, marimba and xylophone began to increase, their proclivity towards playing the pitched percussion grew commensurately, and they began to express preference for performing melodies on mallet instruments.

Sanjaya.

Sanjaya came from Indonesia. Sporting wild, dark bushy hair, his English proficiency was not extremely developed, and early on in his time at ISKL initially made

regular disciplinary visits to the assistant principal's office. In band, however, his energy, enthusiasm, and bright smile were infectious. Physically coordinated and a gifted athlete, Sanjaya had a very strong sense of rhythm, but struggled to learn to read music. A leader on the athletic fields and courts, he was willing to be led in the music classroom, and was eager to learn, accepting the role of mentee. In several instances – especially those involving reading of rhythms, music theory or mallets, David served as his mentor, helping to bring Sanjaya to the point where he became a confident percussionist, capable on all standard percussion instruments. On one occasion, I was able to observe David patiently mentoring Sanjaya as they reviewed marimba mallet grip and technique. Sanjaya's approach to his grip came from hours of self-teaching on the drum set and traditional Indonesian drums. David carefully demonstrated the matched grip and helped Sanjaya learn to move his hands closer to the mallet heads at times for greater accuracy in striking the bars. A quick study in most physical tasks, Sanjaya easily understood and applied the concepts behind the grip, and was able to move on to work on sticking technique. For David, the concept of alternating sticking to facilitate navigation of the marimba made perfect sense, since he approached it from an analytical point of view. Sanjaya, however, was much more of a kinesthetic learner and needed to hold the mallets, and execute various sticking patterns until he grasped the need for a specific pattern for that passage. Once he and David worked through the passage slowly a few times, muscle memory appeared to take over, and Sanjaya demonstrated excellent mallet control in the musical passage.

Sanjaya's strong sense of rhythm combined with his athleticism made him a natural at the drum set. He also took part in the Malaysian drumming club – an extracurricular activity that took place once a week after school in the middle school choir room. In subsequent years, he served as one of the leaders in the club, moving from the role of mentee to that of mentor among his musical peers.

I observed Sanjaya leading the Malaysian Drumming club one day after school. His confidence and leadership were evident in the way he ran the rehearsal. Sanjaya gave clear and concise directions that aided the ensemble in preparing for an upcoming performance. He rehearsed rhythm patterns repeatedly until they were accurate, and he made sure the choreography was synchronized perfectly. Just as he had been mentored, Sanjaya led by example, showing his mentees as he rehearsed for the upcoming performance alongside them.

While he did not actually verbalize this as did Hayden, Sanjaya truly understood the importance of passing on what he had learned to the “next generation.” Some of the same rhythmic concepts and performance techniques learned as a mentee in beginning band were ideas he was able to make use of in leading the Malaysian Drumming club. During his tenure in the club it was featured in several rather high profile events, including an international school jazz festival, and the high school graduation ceremony. It was an impressive sight to behold as the club members, resplendent in their brightly colored national attire, performed some original compositions, complete with complex rhythms and choreography.

Elaine.

First impressions can be deceiving. Such was the case with my initial impressions of Elaine. She appeared to be rather quiet and shy when I observed her as an eighth grade student being mentored on the oboe by JongMin. As a beginning oboist, Elaine had appeared almost reticent. Observing her with her oboe mentor, I saw a young musician somewhat unsure of herself and her abilities as an oboist. Both mentor and mentee shared the same Korean cultural and linguistic background. This common heritage and language belied a problem-free mentoring relationship when in reality it was nothing of the sort. Although JongMin and Elaine shared the same nationality and mother tongue, there were issues that made the mentoring process much more challenging than it appeared. Personality, gender, and even religious beliefs were all points of contention between them, although this was not clearly manifested. Only after some careful analysis of comments made by both parties involved did these issues surface.

When I spoke with Elaine about their mentoring relationship, I asked if there had been any times when cultural, linguistic or other differences had affected their sessions, and made them more challenging. One issue that she mentioned was surprising to me. She noted that some conflict had arisen due to the difference in JongMin's and Elaine's religious beliefs. Apparently JongMin's outspoken Christian faith came across as a lack of tolerance of Elaine's Buddhist beliefs. While this was not significant enough to cause the mentoring to cease, it was an issue impacting the effectiveness of the sessions.

As well as differences in beliefs, Elaine's personality and that of her mentor contrasted sharply. My first impression of Elaine was that she was a girl whose shyness

obscured her brightness. Over time, however, I noticed a hidden edge to her personality. Though generally quiet and unassuming, Elaine had a point beyond which she would not allow herself to be pushed. When paired with, or rather pitted against JongMin's confident and relatively outgoing temperament, at times she resisted his direction and mentorship, disagreeing with his musical ideas and choosing to rely instead on her own instincts.

Adding to the differences in disposition and religion was the conflict rooted in gender bias. Even though I was born and raised in Japan, and had lived over twenty years of my adult life in the Asian nations of Taiwan and Malaysia, I was not aware of how much gender bias is especially deeply rooted in Asian societies and how it could even impact international school student relationships. For Elaine and JongMin, coming from male-dominated Korean society, gender played a real, albeit subtle role in their mentoring relationship. Elaine, as the eighth-grade female of the pair, was pressured and obligated to follow ninth-grader JongMin's lead virtually without question. JongMin, while appearing affable and relaxed outwardly, had a strong personality with a bit of an edge that caused him to have a bit of a domineering presence in the mentoring relationship with Elaine. After getting to know Elaine better the following year when she entered high school, I understood how challenging this must have been for her.

A year later, when placing a flute, her primary instrument, in her hands, Elaine, the high school freshman, seemed to undergo an amazing transformation. No longer was the timid oboe student anywhere to be found. In her stead was a confident and extremely competent young flutist. Elaine studied flute outside of school with the same private

instructor as several other high school flute players. Despite being the youngest of these students from the same studio, she possessed sufficient confidence to assume a leadership role in the section from time to time. In fact, there was a palpable assurance to Elaine the flutist that I had not witnessed a year earlier while JongMin was mentoring her on oboe. On one particular occasion; Elaine was tasked with the job of helping to lead a sectional. Pushing her black-rimmed glasses up on her nose and flashing a slightly nervous smile, she took charge, correcting technique and rhythmic inaccuracies, even though she was the newest member of the Wind Ensemble flute section. Elaine took command of the sectional by starting to work first on rhythmic accuracy. Reminding the other flute players of the need to subdivide the beat in order to handle more complex rhythmic patterns, she helped them break down the rhythms into more easily processed and performable units. Her leadership might have not been well received were it not for the musical maturity and training of the flute section. The “temporary mentees,” the other members of the section, also understood the appropriateness of the approach to learning the selection that Elaine had selected. Their willingness to cooperate and work well together may have stemmed from their shared dedication to their craft or perhaps it was due to their shared private flute instructor.

Whatever the reason or reasons for the congenial peer-mentoring relationships between the flutists, Elaine’s progress as a mentor demonstrated a significant amount of growth had occurred from the time I first watched her being mentored to the time I observed her mentoring other students. Her confidence showed through her stronger tone of voice, her erect posture, and her greatly increased eye contact with those around her.

Emergent Themes

Several themes became evident through the analysis phase of the study. “The analytic process, in general, can be described as breaking down the data into smaller pieces by identifying meaningful units, grouping these together in categories, and developing relationships among the categories in such a way that patterns in the data are made clear” (Bradley, 1993, p. 445). Data consisting of interviews of both students and faculty as well as observations of mentors and mentees in action were grouped together into categories. The relationships among the categories became themes. As I interviewed students, I became aware of their perceptions of peer-mentoring. I also learned how their transitory experience at ISKL impacted their lives as students, and how mentoring relationships seem to transcend cultural and linguistic boundaries. Interviewing the faculty offered me a different perspective on peer-mentoring and provided insights into faculty interest in the program. Observations of one-on-one and small group sessions provided data that helped to complete the picture of peer-mentoring at ISKL. The data collected from these interviews and observations was broken down into meaningful fragments that were then grouped into categories that finally gave rise to the following themes; informal peer-mentoring, administrative awareness and support, scheduling issues, level of instructor interest, linguistic differences, cultural differences, transience of the student body, and transience of instructors.

Informal peer-mentoring.

Informal peer-mentoring takes place regularly in the music department

independent of instructor direction. Students could be seen critiquing each other on a regular basis, offering their insights on specific fingerings, tempi, and musical interpretations. Evidence of this could be seen in the fact that Hugh, an administrator who was not too familiar with the workings of the music department could cite at least one observed instance of informal peer-mentoring taking place in the music department. He mentioned the students' "Battle of the Bands" and saw the students "engaging with each other" in preparation for this event. Hugh spoke to this "informal" mentoring more than once, and Hugh's observations point to ISKL music students willingness to assist each other in learning new concepts, developing technique and achieving characteristic sound on their instruments. While there still remains an element of competition among the music students, it does not come at the expense of a nurturing atmosphere. The high school administrator, Hugh, alluded to this supportive environment when he stated that peer-mentoring is "equally powerful for the initiator or the facilitator," reinforcing the collaborative nature of the relationship.

Still falling short of a structured and formal peer-mentoring program, music teachers at ISKL have capitalized on the students' inclination to assist each other and have incorporated it into their instructional practices. Scott, the former middle school band director who was the instigator of the peer-mentoring program began with assigning "practice partners", pairing musically strong students with those who appeared to need continued attention and encouragement. Placing students in such a "practice partner" situation allowed a minimal degree of organization to be imposed on a relatively informal peer-mentoring relationship. Productivity and accountability were two of the goals of this

effort and they seemed to be somewhat successful.

Sectional rehearsals in the high school band program also utilized informal student mentoring by assigning capable students to lead rehearsals of like instruments. Students such as Raza, Hayden, JongMin, and Elaine all were at times selected to lead groups in sessions designed to deal with specific musical issues such as tone quality, rhythmic accuracy and general ensemble musicianship. Despite the lack of structure and organization that a formal peer-mentoring program provides, the informal mentoring taking place offered some of the benefits of a peer-mentoring relationship. Growth in technical skills such as Sanjaya's mallet instrument abilities was seen as he worked with David. JongMin was able to share proper fingerings for "high D" on the alto saxophone, and Hayden was able to demonstrate how to improve trombone embouchure and produce a strong buzz. All of these advancements were made possible as a result of the informal peer-mentoring occurring within the classroom.

Collaborative skills were developed as the students rehearsed, and social connections were formed simply through the act of working collectively. Elaine, previously prone to working alone, learned not only the advantages of working within a group, but developed her leadership abilities as she progressed from mentee to mentor, directing peer-mentoring sessions growing in self confidence. David and Sanjaya also grew in both poise and technical proficiency, learning one of the basic tenets of education – that the ability to effectively teach a particular concept or skill requires a significant amount of understanding and expertise in that specific area.

Administration awareness.

Administration awareness and support of the organized peer-mentoring program varied, and this also contributed to the disparity in administrative support of the program. Adam, the middle school administrator I interviewed, was quite familiar with the structured peer-mentoring taking place in the music department, and was immediately able to identify some of students who were involved in program by name. This was perhaps due, in part, to his son, Hayden's involvement both as a mentor and as a mentee, and also due to the fact that the large majority of the students involved in the program were middle school students. Adam's love and understanding of music, fostered in part by his regular performances with the faculty folk music band, may also have played a role in enhancing his awareness of the program. His understanding of the workings of music peer-mentoring in his school may have also stemmed from his fairly close relationship to Scott, who was the initiator of the program, and a middle school teacher. Apparent evidence of this positive relationship between middle school administrator and middle school music instructor showed in the way the generous middle school music budget easily received administrative approval. Adam also showed his approval and connection to the program through the way he offered support to Scott's various initiatives that ranged from a school-wide compost program to the peer-mentoring occurring in the form of practice partners. His daily presence in the hallway after school, offering words of farewell to the departing students also demonstrated his care and concern for the students' educational and emotional progress and general well being. It came as no surprise that Adam was fairly cognizant of the peer-mentoring occurring

within the music department and was able to speak about specific students involved in the program.

Hugh, the high school administrator, on the other hand, was far less aware that such a program was in existence or had ever taken place. His focus on the “informal” mentoring and his inability to give very concrete examples of any established program demonstrated this lack of awareness. His struggle to speak about any form of peer-mentoring other than the informal mentoring he may have observed as students prepared for “Battle of the Bands” may have also stemmed in part from the limited organization of the program. This lack of familiarity with the formal peer-mentoring may also have been due to the number music students involved in the mentoring – a relatively small percentage of the total number of high school students. With less than ten high school music students participating out of a student body of over six hundred, it is not surprising Hugh was not aware of the more formal mentoring taking place. Additionally, peer-mentoring in the music department was not a high profile activity. It was not advertised in the school announcements, nor did images of the music peer mentors appear in the yearbook. Hugh’s apparent lack of familiarity with the program may also have been due in part to the fact that Hugh was only a couple of years from retirement, and was ready to move on to enjoying a time of sailing, travel and leisure. The fact most of the sessions took place in the middle school buildings also may have had an impact on his knowledge of these events. Even though the middle school and the high school divisions shared many facilities such as the cafeteria, library, auditorium, and athletic facilities, it was quite an anomaly to see the high school administration in the middle school building. For

this reason it was no surprise that Hugh was not fully aware of the extent of peer-mentoring taking place in the middle school music rooms.

Scheduling issues.

Scheduling issues were perhaps one of the most challenging obstacles to successful peer-mentoring. Student mentors and mentees had full academic and extracurricular schedules that made it challenging to arrange for mentoring sessions. Adam acknowledged this obstacle when he mentioned, “our kids are incredibly busy.” Adam’s observation may actually have been a bit of an understatement. With all the extracurricular activities and the outside tutors as well as commutes that reached up to an hour each way, students were hard pressed to add even one more commitment to their packed schedules. For many western parents and students, the schedules kept by international school students in regard to their academic pursuits are mind-boggling. International school students in Asia particularly find this an issue. Many of the students from ISKL complete their school day with sports practice for about two hours, an hour of travel back home and two to three hours of private tutoring in mathematics or language at home or at an expensive tuition center. Upon completion of the tutoring they are then able to commence completion of their assigned homework or musical practice.

In fact, the schedule conflicts between music ensemble classes and required “core” classes – especially for the majority of the students enrolled in the International Baccalaureate Diploma program – made it very difficult for upper classmen to even participate in the music program, let alone give additional time to serve as mentors. Raza,

the jazz drummer, was a prime example of this scheduling conflict. Though he showed great promise and leadership in musical and extra-musical roles in the jazz band, he was unable to participate in any formal music classes or ensembles his last three semesters in school due to schedule conflicts. Being able to coordinate both middle and high school students' co-curricular and extracurricular schedules to provide times outside of class when mentoring might occur was a daunting task.

Instructor schedules were also quite full, limiting time available to train mentors and organize sessions. I realized this as it took considerable time and planning to set up a single meeting with another teacher, and even more time and effort to put together a joint rehearsal. Collaboration with the middle school band directors was challenging at best. The high school operated on a calendar divided into two semesters, while the middle school was organized into three trimesters. Assessment and performances were often scheduled accordingly, making it difficult to find times in the curriculum suitable for connecting. Although the middle and high school daily timetables were nearly aligned, the courses occurring concurrently in the two divisions were often not conducive for mentoring relationships. Even with all the planning, only the high school jazz band and one of the middle school concert bands met concurrently, making in-class mentoring between high school and middle school music students difficult.

Level of instructor interest.

The level of instructor interest in the program was another theme that emerged. While instructors seemed aware of the potential benefits of an organized peer-mentoring

program, their interest level was not high enough to spend the time and effort necessary to implement such a program at ISKL. Scott initiated the program during his second year at ISKL, but by the time I approached him about developing it further, there were other things on his mind as he prepared for his move to a new school on a new continent. Broaching the subject of peer-mentoring with his successors brought about a positive response. They liked the concept, but putting it into practice was another thing. Each band director had their own projects and activities that took time and energy, and the peer-mentoring was not near the top of most of their lists. Scott, though he instigated the program, had several issues he prioritized above peer-mentoring. Pursuing his understanding and use of recording technology, training for a triathlon and initiating a campus-wide composting program appeared to command more of his attention than did the peer-mentoring. Though a dedicated educator, Steve found much of his additional energies devoted to his family as he and his wife struggled with issues surrounding their son's juvenile diabetes. Randy was also a family man, but also invested a good amount of time and energy in his students and on the ultimate Frisbee field. Given these varying priorities and limitations, fully developing an effective peer-mentoring program was quite challenging.

Even planning a joint rehearsal involving middle school and high school bands that shared a common class time took some effort and was not effected easily. Concerts of at least three separate ensembles in the high school and middle school, and other assessments were avoided, holidays and field trips ad to be worked around, and finally a day was selected when both classes were available to work together. Part of the

scheduling struggle appeared to be the instructors' placing relatively low level of importance on peer-mentoring.

Linguistic differences.

Linguistic differences were not found to be such a significant issue in the peer-mentoring program. JongMin and Elaine, both Korean nationals, chose to use their mother tongue of Korean for most of the mentoring session I observed, but this shared language appeared to assist in building the mentoring relationship. When both mentor and mentee shared a common language other than English, as was the case with JongMin and Elaine, this language was sometimes utilized. In the ISKL music building, interestingly enough, the second most utilized language was indeed Korean. This was due to the large number of Korean students studying music and participating in the music ensembles. When I first arrived at ISKL, Japanese was also used fairly commonly, as there were a good number of Japanese students also involved in music. The demographics changed over my tenure so that by the time I left, there were very few Japanese students taking music classes, so Japanese was rarely heard in the music halls.

While other languages may have been used in the mentoring process, English was the language of choice for the peer-mentors. The vast majority of the students involved in the music mentoring were not only able to converse fluently in English, but felt very comfortable in choosing it for their main vehicle for communication. This was hardly surprising as most of the students in ISKL are fluent in English and some even prefer to use English in school rather than their native language. It was very common to hear

students from Singapore, Indonesia, Korea, Japan, and the Philippines all conversing fluently using the common language of English. For some of these students the preferential use of English was due to their desire to demonstrate fluency in the language, while for others their use of English was due to their awareness of the commonality of the language across all nationalities represented in the school setting.

Cultural differences.

Cultural differences also did not appear to have much of an impact on the students that were involved in peer-mentoring. As all of the students at ISKL were Third Culture Kids, they had learned to adapt to a school culture that seemed to unify them and trump nationality and race. An example of this was the way the three percussionists in the high school beginning band worked so well together. David, from Singapore, had no trouble in developing good rapport that made mentoring his Indonesian and Canadian classmates relatively easy. This relationship was not uncommon at ISKL, where students from over fifty nations studied in classrooms, played on athletic fields, and performed in theaters side by side on a regular basis.

Though the student population was drawn from many different nations, many of the students in music classes were from Korea. Not exclusive to the culture of Korea, but deeply rooted in many Asian cultures is the role gender plays in relationships. This truly became an issue in the peer-mentoring relationship between Elaine and JongMin, as Elaine, being younger and female, had to assume the subservient role to the older, more outgoing male mentor, JongMin. Even though he was assigned the role of mentor,

JongMin's strong outgoing personality prompted him to come across in a domineering fashion. Neither mentor nor mentee mentioned this undercurrent of gender bias, but there were subtle indications of its impact on the mentoring relationship that subtly manifested themselves, such as their relative physical posture, the tone of voice and vocabulary used when speaking to each other during sessions.

I did learn of a slight issue that arose not from gender or ethnic differences, but from religious differences. Elaine spoke of apparently minor conflicts with JongMin coming from the fact that she was a practicing Buddhist, but JongMin was from a Christian family. These challenges stemming from their differing beliefs gave rise to some tension in the mentoring relationship. Even in this case, the shared experience of being an expatriate, and the fact both of the students also shared a common ethnicity – Korean, kept the issue from truly affecting the mentoring sessions.

Transience of the student body.

The transience of the student body did not seem to diminish the student's ability to interact positively in a peer-mentoring relationship, but conversely seemed to heighten their ability to connect with each other. It appeared that working closely with peers in a mentoring situation through music had created a safe place much like the "third space" discussed by Grimshaw and Sears (2008) where students could grow both musically and socially. I had assumed that living in a country for a limited amount of time with the knowledge that a move was not only inevitable, but also imminent, would negatively impact the ability of students to connect with one another in the peer-mentoring setting.

Surprisingly, the transient nature of the school appeared to allow students to accept one another more quickly. Perhaps this was due to their acceptance of the inevitability of their parents' transfer(s), or perhaps the ability to readily accept other students grew out of their mutual understanding of the transitory nature of each other's tenure in their host nation and international school.

Less than ten percent of ISKL students attend the school for all twelve years, and many of the peer-mentors in the music department attended ISKL for six years or less. It was also not uncommon for students to discover their family was being relocated to another country with only a few weeks' notice, while for other students, the move was planned well in advance. Though not directly impacting the formal peer-mentoring program in a negative manner, at times some of the strongest musicians and potential mentors relocated to other countries or repatriated to their home country in their later high school years, when they and younger students could have benefitted greatly from their experience and input. For the students that participated in this study, however, transience did not seem to be too much of a disruption to their involvement in peer-mentoring, or their general social well-being. Even though they were there for a relatively short time, students like Hayden, JongMin, Elaine, David, and even Sanjaya connected well with their classmates and seemed to adjust quickly to their new school environment.

Transience of the instructors.

The transience of the instructors made implementing an organized peer-mentoring program in the music department challenging since it was difficult to maintain continuity

and to effect change in a relatively short period of time. Sheldon (2001) asserts that a peer-mentoring program takes time and effort. On my arrival at ISKL the average tenure of international school instructors was just over two years. Although ISKL's retention rate was considerably higher, during the my thirteen-year tenure at the school I worked with three different high school choral instructors, two different strings teachers, and six different middle school music educators. Of these eleven, only three were employed at ISKL at the time of writing.

Moreover, those involved in the initiation of the program had left within two years of its inception; I had not anticipated discovering this theme. In retrospect it would make sense that retention of music faculty in a particular school would assist in the development and maintenance of specialized programs, even when students were significantly involved in leadership positions in those programs. It made me realize how important it is for the teacher to be willing to make a relatively long-term investment in such a program and in the students. The process for selecting and training mentors needs to be measured in months and years, as care and consideration must be taken in selecting mentors and training is an integral portion of the program that absolutely cannot be overlooked.

Summary

Collecting and studying the data that consisted of interviews, observations, and various documents, I was able to see the nature and substance of peer-mentoring in the music department of the International School of Kuala Lumpur existed in the four basic

formats of organized mentoring sessions, joint rehearsals between more seasoned musicians and younger students, informal student-directed mentoring as students prepared for a variety of performances, and teacher-directed temporary pairings of students of different levels of ability in the same class. The majority of the peer-mentoring took place in the form of informal and sometimes spontaneous sessions that were put in place by the instructors of the students or by the students themselves. The more organized elements of the peer-mentoring program stemmed from “practice partners” established by the middle school band director to assist younger students in establishing regular and effective practice habits. These pairings eventually gave rise to mentoring relationships between high school mentors and middle school mentees.

Students’ perceptions of the peer-mentoring were that it was pleasurable, yet valuable and rewarding to pass on the knowledge they had gained through their musical experiences. Due to the limited organization and implementation of the peer-mentoring at ISKL, it is possible the students may not have been able to fully grasp the potential of an effective peer-mentoring program. While the informal sessions and the limited organized sessions were seen as positive by the students, they truly did not have a clear model by which to judge the efficacy of organized peer-mentoring. The administration and faculty also shared the students’ views on the worth of peer-mentoring, although their understanding and knowledge of what was actually taking place in the music department varied according to how closely they were associated with the music program.

Some of the positive outcomes of the peer-mentoring were in the area of social growth. Students involved both as mentors and as mentees benefitted from the mentoring

relationship. Perhaps not unique to the international school setting, the mentoring that took place in the music department did provide assistance to students as they adapted to the new surroundings. For some this new environment was simply moving to the middle school campus from the elementary campus, while for others it involved adapting to a new culture and country of residence. The mentors connected with mentees through their musical instruction and at times used mutual mother tongues other than English to establish a bond and communicate effectively with each other. In addition to the socialization and effective communication between students, peer-mentoring also provided the instructor the opportunity to offer the students more individualized instruction, more efficient rehearsals and a heightened rate of musical development.

Despite the numerous benefits cited above, the challenges facing the peer-mentoring program at ISKL were observed to be rather significant. Though beneficial to students and teachers alike, sustaining organized peer-mentoring in the music department was time-consuming. Due to busy schedules of mentees, mentors, and instructors, mentoring sessions were difficult to establish and maintain. Both mentors and mentees struggled to maintain a balance between schoolwork, co-curricular and extra-curricular activities that sometimes extended late into the evening, making the addition of peer-mentoring to their schedules quite challenging. Even more importantly, the same instructors that saw the value of a peer-mentoring program did not place a very high priority on the formal mentoring, seeing other instructional methods as more important. This was seen through the lack of time and effort devoted to training mentors, and setting up mentoring sessions. The transience of the music faculty also added to the challenge of

establishing an effective formal mentoring program. Those responsible for the inauguration of the program have since left ISKL and moved on to other schools abroad. Even though the formal program became all but defunct, peer-mentoring was still taking place as students sought to help other students learn and grow.

CHAPTER 5

Summary, Findings and Conclusion

Peer-mentoring in the music program at the International School of Kuala Lumpur faces some unique challenges. Within the music classes, students of varying degrees of ability are expected to perform together at a standard that may be above or below their own ability level. While this presents challenges to the instructor, it also provides an authentic opportunity for peer-mentoring as more advanced students are given the responsibility to assist other students in their musical progress. The cultural diversity present that offers such a rich learning environment also can hamper the development of closer relationships while linguistic differences may hinder communication. Despite using English as the language of instruction in class, some students whose native language is other than English may find it easier to relate to and communicate with their peers who share a common mother tongue. This language issue is perhaps exacerbated due to the apparent lack of experienced private instrumental instructors available with a good command of the English language.

While the city of Kuala Lumpur boasts at least two symphony orchestras, many of those musicians are limited in their ability to maintain a regular teaching schedule due to the constraints placed on them by their employers. For some of the musicians, it is an issue with their work permits, and for others it is more of a scheduling issue. Additionally, the universities with large music departments are not located in close proximity to ISKL, making it challenging to have students serve as private instrumental

instructors. Most of the private music teachers available to the students tend to be Malaysians with relatively limited musical education or expatriates for whom music lessons are a secondary focus. Because of the general dearth of private instruction in the student's native language, additional instruction and reinforcement of concepts and techniques that might be covered in a private instrument lesson are left to the students themselves. It is no wonder, then, that the private instructors often are selected on the basis of their ability to converse with the students and parents in their mother tongue. This is especially common within the Korean expatriate community in Kuala Lumpur. I learned a number of my Korean students studied privately with music instructors that hailed from their native land.

An additional and apparently more critical issue confronting the implementation and maintenance of a peer-mentoring program in the ISKL music department is that of the high rate of turnover of both students and faculty. Roughly only about five percent of the students of ISKL attend for more than ten years, and many students attend the school for only three or four years. The faculty retention rate is similar. Transience of both faculty and students has made it very challenging to establish and sustain the peer-mentoring program at the school.

But the most serious obstacle to a healthy and effective peer-mentoring program at ISKL is definitely instructor buy-in. The instructors, while sensing the potential benefits of such a program seem to place a lower priority on peer-mentoring than on many other aspects of their employment. Time and energy were directed towards preparing students for performances and festivals, writing curriculum, and creating

assessments. Some of this busy-ness could be attributed to administrative directives, but a significant portion of the time and energy were under the individual instructor's purview. It was clear that peer-mentoring was not a high priority.

The apparent lack of interest was clearly evidenced in the fact that even the program's initiator, while pairing some mentors and mentees, creating log sheets for mentoring sessions and assisting with scheduling the sessions, provided no mentor training. Early mentors were selected on the basis of the middle school instructor's previous knowledge of and relationship with the students. Specific expectations of the mentoring sessions were not clearly communicated, and mentors were largely left to fend for themselves in finding materials and developing instructional plans. Additional indication of the low priority could be seen by his lack of communication with the other music teachers in the department regarding the mentoring sessions. Once the founder of the program had left the school, the emphasis on peer-mentoring became even less.

In spite of the challenges peer-mentoring faced at ISKL, the music students did mentor one another on an informal basis, and teachers did use some form of peer-mentoring as a part of their instructional practice.

Purpose, Significance and Methodology

The purpose of this study was to observe and document peer-mentoring and its function in music classes in ISKL. The research questions around which the study was built were designed to identify the nature and substance of peer-mentoring in the music department of ISKL as well as to determine the effectiveness of the program. Many

studies concerning peer-mentoring have been undertaken. A number of these studies have also been done in reference to music students, but to date, not one of these involve peer-mentoring between music students in international schools. Since international schools have a unique demographic and culture, this study has the potential to offer insight to international school music educators as well as international school administrators as they seek to offer the best possible education to their students.

A qualitative approach was selected to allow the researcher to deeply understand the participants' rich and detailed experiences. A qualitative case study also seemed to be the most appropriate methodology due to the subjective nature of the data to be collected and the researcher's personal involvement and relationship with the participants. During the course of this study, observations, interviews, and documentation were undertaken concerning the perception of the students, faculty, and administration of ISKL towards peer-mentoring in the music department.

Conclusions

A basic assumption of this study was that peer-mentoring in the music department of the International School of Kuala Lumpur might in some ways be unique from peer-mentoring in relatively mono-cultural school settings. The cultural differences and sheer number of mother tongues used by the students seemed to add credence to that assumption. The researcher embarked on the project with the idea that cultural and linguistic differences might be important factors in the formation and function of peer-mentoring in an international school setting. While culture and language did seem to

have some impact, the common instructional language of English and the eclectic nature of the school culture caused the linguistic and cultural variances to be less of a factor.

The role that the transient nature of the school's teachers and students played in the peer-mentoring process was one theme that did emerge as the data was triangulated. The fact that most students' tenure in the school was relatively short caused the peer-mentor bonds to form relatively easily as the students appeared to connect with each other in a relatively short span of time. On the other hand the relatively short tenure of the music instructors involved hampered the development of the program, as they were no longer present to continue supporting the program. Despite the transience of the educators the students demonstrated that they valued peer-mentoring through their informal mentoring sessions.

Implications

Students helping other students learn music or peer-mentoring can have a positive impact on students involved, their music teachers and the music programs in which they take part. At ISKL both students and faculty acknowledge that peer-mentoring can be beneficial to all involved (Alexander, 1983; Sheldon, 2001). At ISKL it is the actual implementation of the mentoring that appears to be the issue. While all involved parties seem to agree the concept of peer-mentoring can be advantageous to everyone, few are willing to truly make it a priority. Faculty and students alike are already fully engaged or even over-involved in a great number of curricular, co-curricular, and extra-curricular activities that consume most all of their waking hours. Adding another program, albeit an

excellent one, to an already packed schedule does not appear to be something most are willing to do. In order to truly realize peer-mentoring at ISKL, not only do the importance and benefits of such a program need to be fully acknowledged by faculty and administrators, but peer-mentoring needs to become part of the educational fabric of the school. The peer-mentoring program at ISKL failed to develop due to the lack of initial organization and communication. The various music teachers did not communicate fully their expectations to each other or to the students involved. Parents and administration were only partly informed of the program and all that it entailed, emphasizing only the potential musical benefits to the mentees, omitting the potential for enhanced social development for both mentor and mentee, and the potential for the development of leadership skills for the mentor.

The findings of this study have implications that extend beyond ISKL. Peer mentoring in international school music departments can be successful in assisting third culture kids on both their musical and in their social development, but such programs need to be intentionally thoroughly established with faculty and administrative support, excellent communication between faculty, parents and students. Administrators and educators need to be willing to risk having parents question their use of mentors in the instructional process. Both administrators and teachers must clearly communicate the goals and processes to parents and students involved. Administrators must be able to assist in finding time for peer mentoring to take place, and teachers must be willing to take the time and effort to train and equip mentors for the process.

This study also has implications for music instructors in schools that, though not

considered international, share some of the characteristics of international schools.

Department Of Defense Education Activity (DoDEA) schools also deal with significant turnover of student populations due to military transfers. Peer mentoring within the music departments of these schools might also help in the socialization of students whose parents had just transferred to those locations. Similarly, schools with large populations of children of migrant workers might also benefit from such a program as it could possibly help students form relationships in a relatively short time.

University instructors should also be working to take advantage of the findings of this study by incorporating some of the findings into instruction of prospective music educators. While not all music education majors will end up teaching in international schools, some of the issues addressed are issues that could be found in culturally diverse urban centers or in schools catering to large military, migrant worker, or immigrant populations with a high degree of transience.

Recommendations for ISKL

Music is an integral and valuable part of the International School of Kuala Lumpur. The quest for excellence in the program has been seen through the quality of instructors the school has hired and from the financial investment that it has made to provide the materials needed for student learning to take place. The peer-mentoring program was one attempt to enhance the learning and teaching experiences for and by the music students. For ISKL to truly develop and maintain peer-mentoring in the music department, some additional practices should be implemented.

The initial modifications required involve a paradigm shift in the approach to peer-mentoring in the music program. Peer-mentoring needs to be viewed as more than a way to help students practice more consistently and effectively. Administration and parents alike need to see the potential for social growth and stability through involvement in this program. Students assuming both the roles of mentor and mentee also need to view the peer-mentoring process as important and beneficial to their musical and extra-musical lives. The potential for the development of leadership skills through serving as mentors has to be not only understood, but also made a priority by faculty and administration. All involved in the process, especially the mentees must also see how the mentor-mentee relationship can not only assist in the learning of new concepts and skills, but that it can also assist in adjusting to new surroundings such as a new country, and new school or a transition from middle school to high school. Once this understanding has been reached, the school administration must be willing to make adjustments so that an effective peer-mentoring program may be implemented.

Secondly, the middle school and high school class schedules should be more closely aligned so that high school music students are able to mentor middle school students during school hours. This would eliminate many of the scheduling issues that arose due to having most all mentoring sessions outside of the school day, allowing for mentoring relationships between high school mentors and middle school mentees to develop during school hours.

Another approach that could also greatly improve and enhance the music peer-mentoring would be to involve the Tri-M (Modern Music Masters) honor society in the

organization of the peer-mentoring. Allowing this organization to take on more responsibility and leadership in the peer-mentoring program would offer the Tri-M members an opportunity to serve and to give back to the school in the arena of music, and it would also provide an excellent source from which to draw mentors as the Tri-M members are generally the more experienced, mature, and responsible music students. Involving students in the planning and development of the peer-mentoring program could be a step towards making peer mentoring more student-focused. If Tri-M students were to have a more active role in the process, bringing the mentoring program under their organization's direction, the program might have a better chance to be maintained despite the transience of the music instructors. In order for this to be effective, however, careful and thorough training of the mentors would need to be undertaken by the Tri-M sponsor or sponsors as well as all involved music instructors. While this might initially add to the workload and responsibilities of the Tri-M faculty advisor and sponsor, involving the organization at the student level has the potential to further empower the students by giving them more control in the planning of the peer-mentoring, and could also result in more consistent quality mentoring due to the increased student ownership of the program.

Finally, ISKL could work to recruit and retain music instructors for whom peer-mentoring is deemed to be critical, and in doing so pave the way for a program that could continue. It is important for the instructors to champion the cause of peer-mentoring through their actions over time. The educator would need to be willing to put time and effort into training of the mentors and structuring the program. This process could take a number of years before it was functioning smoothly, so the instructor(s) would need to be

willing to invest time and energy for the duration. Retention of quality instructors committed to peer-mentoring would certainly be a step towards establishing and maintaining such a program at ISKL.

Beyond the music program at ISKL, peer-mentoring offers benefits to the world of music education at large. Adapting educational practices that allow talented young music mentors to function as part of a teaching team alongside experienced music educators could potentially revolutionize music education. Curriculum designed not only for instructors, but also for teams of instructors and student peer-mentors could make it possible for extended educational and emotional development of both mentees and their mentors.

Curricular plans tailored for teams of instructors and mentors would focus on connecting students through pairing of mentors and mentees, or identifying student mentors and placing them in leadership roles in small groups. Teachers would not be sole disseminators of knowledge, but would serve as facilitators or “senior mentors” and would work to not only teach content, but they would teach instructional techniques and methods. Additional copies of teacher resources, such as multiple copies of conductor scores and teacher edition method books might be valuable for a program such as this. Units would be structured in a way to utilize the mentors, and allow for additional reflection time for instructor and student-mentors as the mentors develop their leadership and instructional skills.

Recommendations for Further Study

Studying peer-mentoring in the music department at the International School of Kuala Lumpur provided data on what was taking place at that particular location. The focus was on perceptions of students and faculty in a very specific setting. While ISKL shares numerous characteristics with many other international schools, it is not clear whether the themes emerging from the examination and interpretation of the data collected there might also be true in other international school settings. Additional studies involving international schools in different countries or even international schools on different continents might be helpful in identifying themes and threads that are universal to all international schools, and distinguishing those universal themes and threads from those that are unique to ISKL.

This study was limited to middle and high school band students in one school campus in a single country. Studies at the elementary level, other schools, or even other countries could also provide invaluable data on the subject of peer-mentoring in international schools. Additionally, exploring this topic through interviewing and observing choral or orchestral music programs might provide invaluable data that could greatly enhance educational practices in the area of music.

Further studies in this area could be valuable to many involved in music education in international schools. Though not dealing exclusively with international schools, The International Society for Music Education (ISME) could be an excellent repository for additional related studies in this area. Findings from these studies might also earn a place both in conference presentations as well as in published journal articles. This could prove

to be an excellent aid to all involved in international music education.

Specifically involved with international school music education is the Association for Music in International Schools (AMIS). Initially formed with a focus on music performance festivals involving students from international schools around the globe; it has begun to develop a support network for music education in these schools. Conferences for international music educators as well as workshops in composition and music technology for both students and teachers have also been established by AMIS. Further study in the area of peer-mentoring in music could be shared through this organization to the benefit of many international schools and international music educators.

Additional studies on social dynamics within the music departments of international schools might also be beneficial. As alluded to earlier in this study, many international school music teachers lead more or less solitary academic lives as, more often than not, they are one of a very few, if not the only instructor in their field at their particular institution. Exploring the relationships and interactions, and collaboration between international school music instructors and their counterparts at other international schools across the globe has the potential to yield interesting findings that might offer significant benefit to the international music educator. Further studies on the interactions within the music departments of international schools that have multiple music instructors could prove to be helpful and might offer general insights for music departments that might be applicable to most music departments. Studies on the social dynamics between international school music instructors and their colleagues and

administrators might also prove to be useful in understanding this particular aspect of international school music education.

Finally, a longitudinal study of TCKs in the field of music could prove to be extremely interesting. Third Culture Kids, while lacking some of the resources of their counterparts in their home countries, such as a large number of private music instructors that share their native language, or easy access to extensive music publications have the advantage of experiencing cultures different from that of their passport country. Simply by virtue of living in another country Third Culture Kids are afforded unique opportunities. Travel opportunities, and cultural experiences – particularly the ability to hear live musical performances from cultures other than their home culture, are just two of the advantages the TCK has over his or her counterpart living in their home country. Attending a school where classmates may hail from any one of over fifty nations and where their instructors also represent many nationalities further enriches this experience by presenting a wealth of divergent cultures in one location. A study tracking their musical and social growth, starting with their time in the international school, and continuing on through their university study time could render invaluable data for international schools and for their music educators and administrators.

Further studies in these and other related areas could help to identify common themes which could, in turn, assist schools to tailor their music mentoring programs to fit the demographics of the school, and better serve the Third Culture Kids attending international schools. These TCKs could benefit greatly from the differentiated instruction that a well-planned peer-mentoring program could offer. Developing

musicianship skills while enhancing the socialization of these students through peer-mentoring could help to cultivate and nurture international school music students while mollifying some of the stresses that accompany a globally mobile lifestyle.

Appendices

APPENDIX A

SAMPLE QUESTIONS FOR STUDENTS

1. What is your name?
2. What is your grade / age?
3. What is your nationality?
4. What is your native language?
5. How many other languages do you speak?
6. Do you find it easy to communicate in English?
7. How long have you been at ISKL?
8. What other countries have you lived in before coming here?
9. How long have you played your instrument?
10. What do you enjoy most about playing your instrument?
11. What do you enjoy least about playing your instrument?
12. What do you enjoy most about working with other students in music?
13. What do you enjoy least about working with other students in music?
14. How long have you been working with _____ (student name)?
15. What do you enjoy most about working with _____ (student name)?
16. What do you enjoy least about working with _____ (student name)?
17. How do you think this “working together” has influenced you as a musician?
18. How do you think this “working together” has influenced you as a student?

19. How has your relationship with _____ (student name) changed during this time of working together?
20. What have been some of the challenges in this “working together?”
21. What have been some of the benefits in this “working together?”
22. If you could change the (mentoring) program in any way, how would you do so?
23. Would you recommend this (mentoring) program to other students at ISKL?
Why? Why not?

APPENDIX B

SAMPLE QUESTIONS FOR FACULTY AND ADMINISTRATORS

1. What is your name?
2. What is your nationality?
3. What is your native language?
4. How many other languages do you speak?
5. What is your educational background?
6. What is your major field of study?
7. Where did you study?
8. What degrees have you received?
9. How long have you been at ISKL?
10. What is your position / title at ISKL?
11. What other countries have you lived in before coming here?
12. What has been your experience with peer-mentoring?
13. Are you aware of any peer-mentoring taking place at ISKL?
14. Are you aware of peer-mentoring in the music department?
15. What benefits you do anticipate a peer-mentoring program might have for the students involved?
16. What benefits you do anticipate a peer-mentoring program might have for the teachers of the students involved?
17. What challenges you do anticipate a peer-mentoring program might have for the students involved?

18. What challenges you do anticipate a peer-mentoring program might have for the teachers of the students involved?
19. How and when do you think peer-mentoring in music should take place at ISKL?
20. If you could change the (mentoring) program in any way, how would you do so?
21. Would you recommend this (mentoring) program to new students at ISKL? Why?
Why not?
22. What is one expectation you might have of a peer-mentoring program in the music department?

APPENDIX D

Third Culture Kid (TCK) SURVEY

1. Name:
2. Age
 - a. 11–12
 - b. 13–14
 - c. 15–16
 - d. 17–18
 - e. 18+
3. Grade
 - a. 6
 - b. 7
 - c. 8
 - d. 9
 - e. 10
 - f. 11
 - g. 12
 - h. 13
4. Nationality (Passport):
5. Country in which you were born:
6. Including your “passport country”, how many countries have you lived in for at least 1 year?
 - a. 2
 - b. 3
 - c. 4
 - d. 5 or more
7. How often do you return to your “home” (passport) country
 - a. Once or twice a year
 - b. Every 2 years
 - c. Every 5 years
 - d. I’ve never been there
8. Number of years at ISKL
 - a. 1 or less
 - b. 2–3
 - c. 4–5
 - d. 6 or more

9. Number of years in international schools
- a. 1 or less
 - b. 2–3
 - c. 4–5
 - d. 6 or more

Languages

10. Language(s) spoken at home

- a. 1
- b. 2
- c. 3
- d. 4

11. Language(s) spoken at school

- a. 1
- b. 2
- c. 3
- d. 4

12. Language(s) spoken with friends

- a. 1
- b. 2
- c. 3
- d. 4

13. Language(s) can read

- a. 1
- b. 2
- c. 3
- d. 4

14. Language(s) can write

- a. 1
- b. 2
- c. 3
- d. 4

15. Music listened to for recreation (fun)

- a.
- b.
- c.
- d.
- e.
- f.

16. Food preferences (in order of preference)
- a. Western (European, North American)
 - b. Japanese
 - c. Korean
 - d. Malaysian
 - e. Indonesian
 - f. Chinese
 - g. Middle Eastern
 - h. Other (please specify)

17. Holidays celebrated by your family
- a.
 - b.
 - c.
 - d.
 - e.
 - f.

APPENDIX E

Permission to Conduct Research in the International School of Kuala Lumpur



THE INTERNATIONAL SCHOOL OF KUALA LUMPUR

The Society for the International School of Kuala Lumpur. (ARS/SEL 18-65)

Street Address: Jalan Kolam Air/68000 Ampang/Selangor D.E./Malaysia

Mailing Address: P.O.Box 12645/50784 Kuala Lumpur/Malaysia

HEAD OF SCHOOL, PAUL B. CHMELIK

August 13, 2010

To Whom It May Concern,

It is my understanding that Jeff Taylor is in the midst of completing his dissertation for his doctoral degree at Boston University. Regarding his topic of peer mentoring, he has requested permission to conduct research on the campuses of ISKL. I further understand that this research will include interviews and observations of ISKL students.

I am writing to offer Jeff formal permission to conduct his research on the ISKL campuses. I wish him well as he moves forward with completing his research and his dissertation.

Sincerely,

Paul B. Chmelik
Head of School

APPENDIX F

Notification of Boston University IRB Approval

Boston University Charles River Campus Institutional Review Board

25 Buick Street
Room 154
Boston, Massachusetts 02215
T 617-358-6115
www.bu.edu/irb



Protocol #2426X

Title: "Peer mentoring within the Middle and High School Music Department of the International School of Kuala Lumpur: A Case Study"

Jeffrey Taylor
School of Music

P.O. Box 12645
50784 Kuala Lumpur, Malaysia

December 21, 2010

Dear Mr. Taylor,

The IRB has completed its review of your proposal referenced above. The IRB has determined that this part of the study will be Exempt under 45 CFR 46.101 (b) (1). This approval stipulates that there can be no link from the list of subjects to the data. All data must be assigned unique study codes that do not link to individuals (even temporarily). You must use copies of the stamped consent and assent forms provided with this letter.

Any changes or modifications to the protocol as now approved must be reported to and acted upon by the IRB prior to implementation. As this study has been granted an Exemption no further IRB review is needed unless there are changes made to the current version of the study.

Please contact the IRB at 617-358-6115 if you have any questions or we can be of further assistance.

Sincerely,

A handwritten signature in black ink, appearing to read "Sonia Chawla Wright".

Sonia Chawla Wright
IRB Analyst, CRC IRB
Boston University

APPENDIX G

Informed Consent and Assent Forms RESEARCH CONSENT FORM

Title of Project: PEER-MENTORING WITHIN THE MIDDLE AND HIGH SCHOOL MUSIC DEPARTMENT OF THE INTERNATIONAL SCHOOL OF KUALA LUMPUR: A CASE STUDY

Principal Investigator: Jeffrey Eugene Taylor

Study Background

We would like permission to enroll your child as a participant in a research study. The purpose of the study is to learn more about the peer-mentoring in the music department at ISKL. By better understanding this phenomenon, better mentoring techniques can be developed. The Principal Investigator, Jeffrey Eugene Taylor is a Doctoral student at Boston University and the project is being completed for his dissertation research.

Your child is being asked to participate in this study as a primary participant to give their thoughts on peer-mentoring in the ISKL music department. They will be one of approximately 20 subjects asked to participate in this research. Their participation in the study will last for 1 hour. We expect the entire research to last for approximately 6 months.

Purpose

The purpose of the study is to learn more about the peer-mentoring in the music department at ISKL. By better understanding this phenomenon, better mentoring techniques can be developed.

What Happens in this Research Study

If you permit your child to participate in this study, we would ask them to participate in one or more interviews. The interviews will consist of questions on their background, their musical experience, and on their experience in the music peer-mentoring program. The interview should last 40 minutes and will take place at a location to be mutually decided on (at ISKL).

In addition to these interviews, students involved in the peer-mentoring program in the music department will be observed and interviewed.

The research will take place on the Ampang campus of The International School of Kuala Lumpur.

Risks and Discomforts

There are no known risks associated with participation in the study. It is possible that your child may experience some discomfort in discussing peer-mentoring. They are always free to skip a question, take a break, or stop the interview.

There may be unforeseen risks to the study. If new risks are identified the study staff will update you and your child in a timely way about any new information that might affect their health, welfare, or decision to stay in the study.

Benefits

This study will contribute toward the understanding of the peer-mentoring in the music department at ISKL. You and your child may receive no benefit from participating in this study.

Alternatives

Your child's alternative is to not participate in this study.

Costs/ Payments

There are no known costs to your child for participating in this research study except for their time. They will not be paid to participate in this research study.

Confidentiality

Any identifiable data that is collected from your child will be recorded by a study ID. Only the investigators will have access to the master-code that links your child's personal information to the study ID number. The investigators will take appropriate care to protect the confidentiality of your child's private information. However, there is a slight chance that others could learn information about your child from this study.

Data will be stored in password-protected files and locked file cabinet drawers only accessible to Jeffrey Taylor and Dr. Goodrich and destroyed at the end of the research. All research data will be assigned a code. The list that links the name of subjects to their code will be kept separately in a locked cabinet. Only the principal investigator and his co-investigator will have access to the mastercode. The signed consent forms will be kept separate from the research data.

Your child's information may be used in publications or presentations. However, the information will not include any personal information that will allow them to be identified.

Information from this study and study records may be reviewed and photocopied by the sponsor, the institution and by regulators responsible for research oversight such as the Office of Human Research Protections and the FDA, and the Boston University Institutional Review Board.

Voluntary Participation

Taking part in this research is voluntary. You and your child have a right to refuse to take part in this study. If they decide to be in this study you can refuse to answer any question if they wish. If they decide to be in this study and then change their mind, they can withdraw from the research. Refusal to participate will not involve any penalty or loss of benefits to which they are otherwise entitled.

If there are any new findings during the study that may affect whether or not you wish to continue to take part in the research, you will be told about them as soon as possible. The investigator may decide to stop your child’s participation in the study without your consent. This might happen if he/she decides that staying in the study will be bad for your child or if he/she or the sponsor decide to stop the study.

Contacts

If you have questions regarding this research or if you have a research related injury, either now or at any time in the future, please contact **Jeffrey Eugene Taylor** at **+6012-252-6920**, or jtaylor@iskl.edu.my, or co-investigator, Dr. Andrew Goodrich at 001-617-353-4244 or at andrewg@bu.edu.

You may obtain further information about your child’s rights as a research subject by contacting the Boston University Institutional Review Board for Human Subjects Research at 617-358-6115 or irb@bu.edu.

Agreement to Participate

By signing this consent form you are indicating that you have read this consent form or it has been read to you. You are also indicating that you have been given the opportunity to ask questions about the study and all of your questions have been answered to your satisfaction. By signing the consent form you are indicating that you voluntarily agree to permit your child to participate in the study. You will be given a copy of the consent form to keep if you wish.

Name of Parent / Guardian

Signature of Parent / Guardian

Date

Jeffrey Eugene Taylor
Printed name of person obtaining consent

Signature of Person Obtaining Consent

Date

RESEARCH CONSENT FORM

Title of Project: PEER-MENTORING WITHIN THE MIDDLE AND HIGH SCHOOL MUSIC DEPARTMENT OF THE INTERNATIONAL SCHOOL OF KUALA LUMPUR: A CASE STUDY

Principal Investigator: Jeffrey Eugene Taylor

Study Background

We would like permission to enroll you as a participant in a research study. The purpose of the study is to learn more about the peer-mentoring in the music department at ISKL. By better understanding this phenomenon, better mentoring techniques can be developed. The Principal Investigator, Jeffrey Eugene Taylor is a Doctoral student at Boston University and the project is being completed for his dissertation research.

If you volunteer to participate in this study, we would ask you to participate in two interviews. The interviews will consist of questions on your background, your musical experience, and on your experience in the music peer-mentoring program. The interviews should last 40 minutes and will take place at a location to be mutually decided on (at ISKL).

You are being asked to participate in this study to give your thoughts on peer mentoring in the ISKL music department.

You will be one of approximately 20 subjects asked to participate in this research. Your participation in the study will last for 80 minutes. We expect the entire research to last for approximately 6 months.

What Happens in this Research Study

If you volunteer to participate in this study, we would ask you to participate in one or more interviews. The interviews will consist of questions on your background, your musical experience, and on your experience in the music peer-mentoring program. The interview should last 40 minutes and will take place at a location to be mutually decided on (at ISKL).

In addition to these interviews, students involved in the peer-mentoring program in the music department will be observed and interviewed.

The research will take place on the Ampang campus of The International School of Kuala Lumpur.

Risks and Discomforts

There are no known risks associated with participation in the study. It is possible that

you may experience some discomfort in discussing peer-mentoring. You are always free to skip a question, take a break, or stop the interview.

Benefits

This study will contribute toward the understanding of the peer-mentoring in the music department at ISKL. You will not receive any benefits from participating in this study. You may receive no benefit from participating in this study.

Alternatives

Your alternative is to not participate in this study.

Costs/ Payments

There are no known costs to you for participating in this research study except for your time. You will not be paid to participate in this research study.

Confidentiality

All data that is collected from you will be recorded by a study ID. Only the investigators will have access to the master-code that links your personal information to the study ID number. The investigators will take appropriate care to protect the confidentiality of your private information. However, there is a slight chance that others could learn information about you from this study.

Data will be stored in password-protected files and locked file cabinet drawers only accessible to Jeffrey Taylor and Dr. Goodrich and destroyed at the end of the research. All research data will be assigned a code. The list that links the name of subjects to their code will be kept separately in a locked cabinet. Only the principal investigator and his co-investigator will have access to the master code. This master code will be destroyed at the conclusion data collection. The signed consent forms will be kept separate from the research data.

Your information may be used in publications or presentations. However, the information will not include any personal information that will allow you to be identified.

Information from this study and study records may be reviewed and photocopied by the sponsor, the institution and by regulators responsible for research oversight such as the Office of Human Research Protections and the Boston University Institutional Review Board.

Voluntary Participation

Taking part in this research is voluntary. You have a right to refuse to take part in this study. If you decide to be in this study you can refuse to answer any question if you wish. If you decide to be in this study and then change your mind, you can withdraw from the research. Refusal to participate will not involve any penalty or loss of benefits to which you are otherwise entitled.

Contacts

If you have questions regarding this research or if you have a research related injury, either now or at any time in the future, please contact **Jeffrey Eugene Taylor** at **+6012-252-6920**, or jtaylor@iskl.edu.my, or co-investigator, Dr. Andrew Goodrich at 001-617-353-4244 or at andrewg@bu.edu.

You may obtain further information about your rights as a research subject by contacting the Boston University Institutional Review Board for Human Subjects Research at 617-358-6115 or irb@bu.edu.

Agreement to Participate

By signing this consent form you are indicating that you have read this consent form or it has been read to you. You are also indicating that you have been given the opportunity to asks questions about the study and all of your questions have been answered to your satisfaction. By signing the consent form you are indicating that you voluntarily agree to participate in the study. You will be given a copy of the consent form to keep if you wish.

Name of Subject

Signature of Subject

Date

Jeffrey Eugene Taylor
Printed name of person obtaining consent

Signature of Person Obtaining Consent

Date

RESEARCH ASSENT FORM
Children 12–17 Years of Age

Title of Project: PEER-MENTORING WITHIN THE MIDDLE AND HIGH SCHOOL MUSIC DEPARTMENT OF THE INTERNATIONAL SCHOOL OF KUALA LUMPUR: A CASE STUDY

Principal Investigator: Jeffrey Eugene Taylor

Study Background and Purpose

We want to tell you about something we are doing called a research study. A research study is when doctors collect a lot of information to learn more about something. A research study may be like a science experiment or collecting information to solve a mystery. The researchers are doing this study to learn more about peer-mentoring (students helping other students learn) in the music program at ISKL. We would like you to be in the study because you are a music student at ISKL.

After we tell you about it, we will ask if you'd like to be in this study or not.

What Happens in this Research Study

If you agree to be in the study, three things will happen.

- 1) You will be interviewed once or twice for 40 minutes or less.
- 2) Some of your mentoring sessions will be observed.
- 3) Your answers will be written down and used in the study.

The research will take place at: The research will take place on the Ampang campus of The International School of Kuala Lumpur (ISKL).
The research will last for about 6 months.

Risks and Discomforts

There are no known risks associated with participation in the study. It is possible that you may experience some discomfort in discussing peer-mentoring. You are always free to skip a question, take a break, or stop the interview.

Also, there is a chance that people, including your parents, may find out some private information about you from this research.

There may be some other things that happen that we don't know about right now. If we find out about any of these things we will let you know and you can decide if you want to stay in the research or not.

Benefits

Something good might happen to YOU if you participate in this research but you might not have any benefit from joining.

Even though you might not benefit, if you participate in this research it could help others by helping them understand how students help other students learn music.

Alternatives

If you don't want to join this study you can still be part of the music mentoring program at ISKL.

Costs/ Payments

The only cost to you for this research is your time.

You will not be paid to participate in this research study.

Confidentiality

The researchers will do their best to keep the information that you tell them private. They will explain to you how they will do this. They will tell you if they plan to tell your parents, teachers or others any information that they learn from you while doing this research.

Even though they will try to keep the information private there is a chance that someone who is not part of the study will learn some private information about you if you join this research study. Ask the researchers about this if you have any questions.

All information collected will be kept safe in password-protected files or in locked file cabinets that only I can open.

Voluntary Participation

Do you have to be in this study? No, you don't. No one will make you if you don't want to do this. Just tell the researchers if you decide not to do it. No one will be mad at you or change how they take care of you because you don't want to participate.

If you decide to join and then later change your mind it is ok. If you decide to join but then don't want to answer some of the questions now or later that is ok.

Contacts

If you have questions regarding this research or if you think you are being hurt by the research now or later you or your parents can contact **Jeffrey Eugene Taylor** at +6012-252-6920, or jtaylor@iskl.edu.my, or co-investigator, Dr. Andrew Goodrich at 001-617-353-4244 or at andrewg@bu.edu.

Agreement to Participate

If you sign this assent form it means that you have read it or it has been read to you. It also means that you have been given the chance to ask questions about the study you're your questions have been answered. If you sign this it means that you are agreeing to participate and no one is forcing you.

The researchers will give you a copy of the consent form if you wish.

Name of Subject

Signature of Subject

Date

Printed name of person obtaining consent

Signature of Person Obtaining Consent

Date

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Curriculum Vitae

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Education

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- B.M.E. Wheaton College, 1986

Work Experience

American International School of Bucharest - Romania 2015 ~ present
Band Director grades 6-12, IB Music Instructor

Seoul Foreign School - Seoul, Korea 2013 ~ 2015
Band Director grades 6-12, IB Music Instructor

International School of Kuala Lumpur - Kuala Lumpur, Malaysia 2000 ~ 2013
Instrumental Music Instructor 9-12, IB Music Instructor, Fine Arts Department Head

Morrison Academy Bethany Campus - Taipei, Taiwan 1991 ~ 2000
Instrumental Music Instructor grades 5-9

St. Anne, St. Ferdinand, St. Pascal Schools - Chicago, IL 1990 ~ 1991
Instrumental Music Instructor grades 5-8

Aurora Christian School - Aurora, IL 1988 ~1990
Band Director grades 5-12, Choral Director grades 8-12

St. Thomas, St. Patrick, St. Alphonses Schools - Chicago, IL 1987 ~ 1988
Band Director grades 3-8, General Music Instructor grades K-8