THE VIRTUOSO TEACHER

The Re-Imagination of Guitar Pedagogy

An exploration of healthy and productive pedagogy
for high-level music study

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About the Author

Christopher Berg[1] received his training at the Peabody Conservatory of Music, in master classes with Andrés Segovia at the University of Southern California, and at the Schola Cantorum Basilensis in Switzerland. He has performed recitals in Carnegie Recital Hall (now Weill Hall) and Merkin Hall in New York in addition to hundreds of recital and concerto appearances throughout the United States including the *Dame Myra Hess Memorial Concert Series* in Chicago. His New York debut concert at Carnegie Recital Hall in 1981 was praised by *The New York Times* for its "special sensitivity." Recent tours have included recitals at the *New England Guitar Festival* in Boston, the *Radford University International Guitar Festival* in Virginia, the *Appalachian Guitar Festival* in Boone, NC, the *Classical Minds* festival in Houston, and the University of Michigan in Ann Arbor.

He is a professor of music at the University of South Carolina where he directs the classical guitar program. In 2008 was named a Carolina Distinguished Professor. In 2003 he was awarded the *Cantey Outstanding Faculty Award* by the School of Music for performance, research, and teaching. Also in 2003, his former students created the *Christopher Berg Endowment Fund*[2] at USC in his honor. This fund supports *The Christopher Berg Guitar Award* presented annually to an outstanding undergraduate guitar student at USC. During 1999-2000 he was honored by the University of South Carolina as a recipient of a *Michael J. Mungo Award for Excellence in Undergraduate Teaching.*

He has been honored by the National Endowment for the Arts as a recipient of a *Solo Recitalist Fellowship* and by the South Carolina

[1] https://christopherberg.com/

[2] http://www.orpheusonfire.com/uscguitar/endowment/

Arts Commission as a recipient of two *Solo Artist Fellowships*. *The Post and Courier* (Charleston, SC) called his playing "a stellar display of guitar virtuosity," and *The State* (Columbia, SC) found his performance of Joaquin Rodrigo's *Concierto de Aranjuez* "electrifying… hugely enjoyable and freshly played."

Christopher Berg has also performed extensively on Renaissance and Baroque lutes, and early guitars. His solo performances on these rarely heard instruments are known for their virtuosity and lyricism. In the words of *The State* newspaper, "Berg, as always, dazzled." He has performed many concerts of Renaissance music with soprano and lutenist Hazel Ketchum, his partner in the *Rossignol Duo*.[3] He performs Classical and Romantic song literature with soprano Susan Parker-Shimp, his partner in *Eurydice's Dream*.[4]

The Pilgrim Forest,[5] his recording of original compositions for solo guitar, is available on iTunes[6] and CDBaby[7] and has been praised by critics as "a journey through a new geography… nothing less than radiant and compelling," (*The State*) and an "uncharted forest of music that is free-flowing, vibrant, expansive and modern — even postmodern" (*The Free Times*). *The Pilgrim Forest* was selected as one of the top ten classical releases for 2000 by William Starr of *The State* newspaper.

He is the author of *Mastering Guitar Technique: Process and Essence*[8] and *Giuliani Revisited*.[9] Neil Smith, in the October 2002 issue of *Classical Guitar Magazine* (Great Britain) wrote of *Mastering Guitar Technique*, "Mr. Berg's analysis is among the most thorough and professional to come my way…. If you are having real problems

[3] https://christopherberg.com/performance/rossignol/

[4] https://christopherberg.com/performance/dream/

[5] https://www.christopherberg.com/store/recordings

[6] http://itunes.apple.com/us/album/the-pilgrim-forest/id25256808

[7] http://www.cdbaby.com/cd/cberg

[8] http://www.amazon.com/Mastering-Guitar-Technique-Process-Essence/dp/078662373X

[9] http://www.amazon.com/Bays-Giuliani-Revisited-Classic-Guitar/dp/0786616539/ref=sr_1_1?s=books&ie=UTF8&qid=1419690564&sr=1-1&keywords=Giuliani+revisited

playing clearly, efficiently and in a relaxed manner, this could be the book for you to read and open up your technical know-how."

His recent article, "The Re-Imagination of Performance," appeared in the January 2009 issue of *Soundboard* (Volume 35, No. 1), the journal of Guitar Foundation of America. His article on teaching, "The Virtuoso Teacher," appeared in the Winter/Spring 2000 issue of *Soundboard* (Volume 26, Nos. 3/4), as "The Re-Imagination of Guitar Pedagogy" and was the first version of this current booklet. In June 2009 he presented a paper at the Guitar Foundation of America's International Competition and Convention in Ithaca, NY on "The Performer as Co-Creator with the Composer."

His most recent work, *The Classical Guitar Companion*,[10] was published in 2013.

[10] http://www.classicalguitarcompanion.com

Preface

Material in this booklet first appeared in Volume 2, Nos. 1–3 of the electronic journal, *The Piano Pedagogy Forum* as "The Virtuoso Teacher," and later in the Winter/Spring 2000 issue of *Soundboard*, the Journal of the Guitar Foundation of America (Volume XXXVI, Nos. 3/4) as "The Re-Imagination of Guitar Pedagogy." For years I have had it posted on my web site, but have revised it as I discovered sources while doing research for *The Classical Guitar Companion* that confirmed my original observations. I have created this version for Leanpub primarily for ease of distribution in a variety of electronic formats (PDF, ePub, and mobi files).

Please note that by using the title *The Virtuoso Teacher* I am not suggesting that *I am* a virtuoso teacher; what I *am* trying to do is to explore ways in which artists can apply the creativity and artistic vision they bring to their performances to their pedagogical activities. The impetus for this exploration was my observation of the occasional absence of these qualities in pedagogical settings. Thinking and writing about these things have made me a better teacher.

Although my experience as performer and teacher is as a concert guitarist, most of the emails I have received over the years about this article—and there have been hundreds of them—have been from other instrumentalists. The ideas I explore here can apply to anyone teaching others in a one-on-one setting or master class.

I have also added a new section, "Zen in the Act of Pernicious Pedagogy," that explores a particular pedagogical approach that I see as misunderstood and applied to serious music training commonly enough to warrant discussion. (This section is also included in my article, "Mental Strategies to Improve Sight-Reading, Memorization,and Performance," which is also available on Leanpub.)

Teaching And The Teacher's Role

Teach through positive movement.

Students at all levels need to succeed. If you really know your students, you will be able to be provide them challenges that will be stimulating, while also providing them with ways of successfully meeting those challenges. This is teaching through positive movement. If you do not know your students, you run the risk of giving them assignments that will teach them frustration and confusion. You can see this through your results. Over time, have your students progressed towards greater technical and artistic liberation, have they become more inhibited, or is there little perceptible change?

Don't confuse the types of teaching needed when you are presenting facts with when you are responding to the student's grasp of the facts. When it is necessary to present material for the first time, present it as an independent part of the lesson rather than as a response to the student—even if the need to go into the new material has arisen from the student's work. For example, when it becomes necessary to introduce a new technique, give some basic direction and advice (the facts) that can lead the student to its successful mastery. Later, after the student has had a chance to work with the material, you can respond in terms of his or her grasp of the facts.

If you ask students to do something for which they are not prepared and then respond to what they are not doing, you are teaching through negative movement. You can know the degree to which you do this by observing the number of statements you make to students that begin with the words "Do not…"

This does not mean that you must pretend that everything is fine. It does mean that you must provide the student clearly defined means to achieve a clearly defined end. This is teaching through positive movement.

Good teaching means helping your students change the way they think rather than simply telling them what to do.

While teaching may often consist of telling students what to do, it almost always involves helping them change the way they think. While it is folly to tell them what to think, you must provide them experiences and challenges that help their consciousness expand its current boundaries.

If you're not happy with the results you're getting, then maybe what you're doing needs to change.

There is a time when a preoccupation with results is appropriate. But, when there are important problems to be solved, it can be equally appropriate to examine the process and how it may need to change. Albert Einstein once pointed out that it is impossible to solve a problem unless one can move to a higher level of consciousness from that at which the problem was created.[11] This means that it is our perception of the problem and how we are attempting to solve it that need to change in order for us to be able to discover a solution. This calls for creative thinking. Problems are rarely solved without this fundamental change of insight. This change of insight allows us to change our process. A change of consciousness

[11]This quote has a number of variations, but is probably apocryphal, or at the least, has gone through some permutations. What Einstein *actually said* in 1946 was: "Many persons have inquired concerning a recent message of mine that 'a new type of thinking is essential if mankind is to survive and move to higher levels.'" This was in an interview in *The New York Times Magazine* titled "The Real Problem is in the Hearts of Men," in response to a question about a telegram Einstein and others sent to prominent Americans a month earlier. Nonetheless, the thought is a good one.

rarely comes about through focusing exclusively on a desired result. It does come about by creatively exploring connections between different elements of the problem, or between things that do not initially appear to be connected. For example, suppose a student is not producing a good sound. Good teachers will quickly be able to discern whether the problem is that the student has not developed a concept of a good sound or that he simply cannot reproduce what he hears in his inner ear. But beyond this, creative thinking may reveal the real problem to be one of hand position, inhibited physical sensitivity, or even seating. Problems usually have simple solutions once one is willing to let their level of consciousness shift.

Know when to use the language of the means, and when to use the language of the ends.

This is an especially divisive issue among artist-teachers. It comes down to distinguishing between training and coaching, recognizing when one is needed and one is not, *and* being able to function in the space where the two overlap.

It is important to cultivate a series of fluid and creative responses based on where the student is and what he or she needs. In order for the student to become adept at recognizing the true cause of problems and then solve them, they must, over time, develop an understanding of the relationship between the means and the end. It is your ability to do this that will serve as a model.

If the only teaching you can offer a student is to evaluate his or her playing in terms of an end not yet reached, then you are like a doctor who can treat symptoms but not causes. Or if the only teaching you can offer is to define or demonstrate an end (a beautiful sound or melodic phrasing, for example), even if you present it with extraordinary eloquence and artistry, the student in need of training can only interpret and absorb your vision as process or means, which is what he or she needs. This is one of the main causes of the frustration and failure students experience.

Conversely, if you have devoted your time to discovering more efficient ways of teaching the means but have lost a vision of the end, you run the risk of involving the student in some meaningless mechanical activity.

A single-minded preoccupation with the end may cause teachers not to hear or be able to respond accurately to a student's questions or problems. Suppose someone asks, "How can I get to Venice?" and you respond with a description of Venice's beauty or show them pictures. You might have further inspired them to go, but you have not answered their question. Or suppose you say, "Venice is in Italy." You have given them some information, but you still have not answered the question. Your answer can only lead them back to their original question: "Where in Italy is Venice and, again, how do I get there?" If you say, "Look at a map," or "You must find your own way," you have effectively devalued your role as teacher. Finally, suppose your answer is simply, "Go to Venice." Once again, you may think you've told them what to do, but you still have not really helped them. A more appropriate response might be "Where are you now?" or, "Oh, I see that you are in Berlin now," and then to explore ways of traveling from Berlin to Venice.

Each of these examples has its corollary in the world of music teaching. Good teaching does not offer students the *what* to do without the *how*. Good teaching is not circular and will never lead a student back to their original questions or problems. The path offered by master teachers will contain the seeds of the destination, *but information about the destination alone will only reveal knowledge of how to get there to those who have already been there.* Virtuoso teachers understand the implications of this statement. Those who are less fluent will be left wondering why their efforts and good intentions are not getting the results they

expect.[12] Your high standards mean nothing unless you can help a student get there.

The essential difference between training and coaching is that during training (or re-training), whatever area is under consideration must first be presented using a language that is primarily relevant to, or grows out of, the thing itself. For example, if you see the need to recommend a change in a student's positions or movements, either because what the student is currently doing is mechanically disadvantageous or damaging, or because you believe that a change will enhance certain musical qualities, you must cultivate a language that grows out of the thing to be changed, not the result. If you say something like, "You must hold the instrument in a way that's comfortable," or "You must move your fingers in a way that gives you a beautiful sound," you are saying things that are surely true, but you have said nothing about how the student is to get there. It will be better to have cultivated the ability to discuss posture and movement on their own terms. Madeline Bruser writes in *The Art of Practicing*, "Every musician needs a working knowledge of the body mechanics involved in using his or her instrument. Posture and movement have enormous impact on one's ability to control an instrument and on how music sounds."[13] This is good training.

Later it will be right to discuss the relationship between positioning and movement to sound, or the relationship between an increased sensitivity to physical tension to an increased freedom of phrasing. This is being able to function in the space where training and coaching overlap.

Finally, when it is time to focus exclusively on musical and per-

[12]Psycologists have studied the phenomenon of the tendency of those who have mastered a skill to underestimate what is need for others to master it. They have named this the *curse-of-knowledge effect*. See L. L. Jacoby, R. A. Bjork, & C. M. Kelley, "Illusions of comprehension, competence, and remembering," in D. Druckman & R. A. Bjork (eds.) *Learning, remembering, believing: Enhancing human performance* (Washington, DC: National Academy Press, 1994) 57–80.

[13]Madeline Bruser, *The Art of Practicing*, (New York: Bell Tower, 1998), 64.

formance concerns, teachers must ensure that their students can respond freely and effortlessly to suggestions and demonstrations. This is good coaching.

Understand the difference between mysteries that need to be solved, and other deeper mysteries that are not meant to be solved, but are meant to be lived in.

Art is mysterious. There are some mysteries that are not meant to be solved, but are meant to be lived in, worked in, expressed, and tasted. But, these mysteries can only be reached through other mysteries—mysteries that must be solved if we are to progress. While master artists may only work within the former mysteries and mistake the latter for the former, virtuoso teachers understand the differences between the two.

Technique from music or music from technique?

For advanced artists there is a seamless integration between technique and music: a musical thought is inseparable from its execution. Students, on the other hand, often have the perception of technique and music as separate entities that then grow towards one another over time. If you focus only on the music (the desired result) expecting technique to take care of itself, you will have split music apart from technique as much as if you spoke only of technique. If you believe that "technique comes from the music" is an inexorable truth that applies to students at all levels, does that mean that seating or hand position can be explained in terms of phrasing? The unstated corollary here is that technical problems are the result of faulty or undeveloped musical ideas. In reality, the reverse is more likely true. During training, if technique is not working well, how can teachers know whether musical problems are the result of undeveloped musicianship, undeveloped technique, or a combination of the two? Madeline Bruser writes, "Regardless of

talent, musical imagination, and exhortations from teachers to play with a more velvet or penetrating tone, if the body isn't working efficiently, the music that comes out will be only a fraction of what lives inside the person."[14]

In *The Art of Violin Playing* Carl Flesch maintains that too much time practicing the technical components of a piece will result in a degradation of the player's general technique. The repertoire piece then becomes a mere practice piece, whose musical meaning is gradually lost. He would not have approved of Segovia's widely adopted practice of making exercises out of difficult passages of a piece as the sole means to technical mastery, a practice many guitarists and teachers cling to, to the detriment of their art. [15] As Flesch writes "The technical level of ability demanded for the reproduction of a work should *already* have been attained be means of *general* technical studies [italics original]."[16]

It is possible to have developed a technique that is not physically sensitive to the minute variations of force, pressure, or movements that are necessary to express musical refinements, regardless of what one's musical intentions are. A host of effective pedagogical tools, as well as solutions to problems, will remain hidden unless you have cultivated the ability to understand the difference between the means and the ends.

When a student is trying to learn a new technique, he or she must consider changes in positioning and movement and possess a desire to make those changes habitual. This process may often be accompanied by an increased awareness of musical values. But, when new habits are being formed, the brain is working under what is known as "conscious control," a learning stage where changes

[14]Bruser, 64.

[15]This idea crops up almost anytime there's a discussion of Segovia's teaching. *The Guitar and I* (Decca, MCA S 30 020), quoted in Graham Wade, "Segovia's Contribution to Technical Studies," *European Guitar Teachers Association Guitar Journal, No. 4, (July, 1993).*

[16]Carl Flesh, *The Art of Violin Playing*, Book 1, (New York: Carl Fischer, Inc. 1924), Revised Edition 1939, 107.

must be consciously monitored and corrected. This is its purpose: to allow us the opportunity to develop proper positioning and movements before habits are developed. When the cerebellum, which is responsible for habitual movement, finally does take over, a different system of control is in place: we no longer have to think consciously about what we are doing. If habits are efficient (and remember, the cerebellum can make ineffective or counter-productive technique a habit as easily as it can good technique) we can come closer to musical freedom.[17]

When a musical phrase is played with artistry, technique must be habitual and transparent. The belief in musicality as a panacea for technical problems leads one to the faulty expectation that musical vision can magically establish good habits.

That advanced players constantly make adjustments and refinements to their technique according to their musical ideas often leads them to assume that this process is valid for students in need of training or re-training. This assumption creates what is in effect a pedagogical hoax in serious music teaching, or at the very least, leads to bad teaching.

If you ask a student to give up something, you must replace it with something better, even if that something can only be a promise right now.

During re-training it may be necessary for students to stop playing music for a period so they can focus on developing a more effective and responsive technique. Or they may need to work on easier pieces while they learn a new way of studying or approaching interpretation. Although it may be pedagogically responsible to ask the students to give up their old way of doing things, it can be difficult and disorienting for the student. This makes it imperative

[17]For further discussion of habits and the role of the central nervous system in practicing, see Christopher Berg, *Mastering Guitar Technique: Process and Essence*, (Pacific, MO: Mel Bay Publications, Inc. 1997), 18–23.

for you to use all your artistry, eloquence, and patience to explain to the student why changes are needed and how these changes can lead them to a higher level of musicianship.

Understand the nature of improvement.

How does one actually improve? How does the process of improvement work? And if we understand it better, can we improve at a faster rate?

- Improvement means change. A repetition of what we are already doing offers no opportunity for improvement. Change occurs through choices we make based on our increased sensitivity to movement, tension, our awareness of proper use, and how these relate to sound.
- Change is more effective when it occurs at those points of greatest leverage. This is where the art of good teaching resides. Good teachers have the sensitivity, openness, insight, and humility to discover those places in a student's musical understanding, technique, practice habits, or attitudes that are blocking the development of future abilities.
- The points of greatest leverage usually rest within a student's faulty grasp of the fundamentals or the student's default assumptions. A default assumption is one that is so deeply rooted in the student's psyche that it defies identification. These seemingly basic and elementary assumptions remain unchallenged or unquestioned. Habits and beliefs based upon those assumptions stubbornly resist change.

Understand the difference between mindful repetition and rote learning.

While repetition is important—movements must be executed thousands of times before a player can attain competence—rote learning

teaches the student to use one mindless response. Harvard psychologist Ellen J. Langer writes, "…when people overlearn a task so that they can perform it by rote, the individual steps that make up the skill come together in larger and larger units. As a consequence, the smaller components of the activity are essentially lost, yet it is by adjusting and varying these pieces that we can improve our performance."[18]

The subtle details of a movement become consumed by the larger movement and are thus unavailable for change. If flexibility and mindfulness are learned from the beginning, it will be much easier for a student to make both small and large scale changes in their playing. This flexibility and mindfulness often pass for talent by teachers who believe that talent cannot be taught.

The more mindful a student's practice, the more he or she will be able to trust that they have assimilated the details, and that during performance they can focus on musical values and release technical concerns. Students who have learned only by rote, often have the unsettling experience of becoming hyper-aware of what they are doing on stage. This is usually because things are not working, and they are trying to make adjustments during the performance. This throws them back into the conscious control part of the brain, which functions more slowly than cerebellum. Performance then becomes erratic and the experience unpleasant for the student.

Understand the difference between information, knowledge, and wisdom.

All good teachers must have in their possession a superior set of facts. This is information that has the potential to become transformed into knowledge through the student's experiences. Outstanding teachers provide their students with the means for this alchemy. A student's movement towards knowledge will be

[18]Ellen J. Langer, *The Power of Mindful Learning*, (Reading, Massachusetts: Addison-Wesley Publishing Company, Inc., 1997), 17, 18.

impossible without exposure to these facts and guidance in their use. Wisdom comes more slowly—if it comes at all—usually after years of working with and developing knowledge. Virtuoso teachers understand that the most elegant expression of their acquired artistic wisdom and creativity can only appear as difficult or obscure information to students. A student's attempt to mimic the outward appearance of this wisdom will be mannered, contrived, unsatisfying, inauthentic, and probably meaningless.

Learn to recognize when it is time to teach a student on a different level.

As a student's mastery of facts grows and deepens, it will be necessary to begin to respond to their work on different levels. ("Facts" can be any basic information: how to use the body, the notes of a piece, a concept of phrasing or sound, or an understanding of the form and structure of a piece.) In initial work it may be important just to recognize and respond to the student's understanding of the facts. Later, as the student works with the facts, these facts may become transformed into knowledge—something of intrinsic value and deep meaning the student feels he or she has discovered. When this happens, the way you communicate with your students will need to change, but you are the one who needs to recognize this. As students work more with the knowledge they have earned, they may begin to transfer their knowledge and understanding of one area to another. Without this important step of transference, students will be able neither to solve problems on their own nor make important independent discoveries. As students become more fluent with the process of transference, their work can become more independent, creative, and eventually, an expression of artistic wisdom. Your ability to communicate with your students in a language that reflects where they are, while expressing where they need to go, will help them in this process.

The way in which you understand this process can either help your students move forward, or keep them stuck. Through their ques-

tions you can know whether a student has begun to demonstrate mastery of a set of facts and seems ready to begin to transform them into knowledge. If you have mistakenly decided they still don't grasp them and insist on spending lesson time reviewing them repeatedly, you will hold your student back and frustrate him or her. Conversely, if a student's mastery of the facts is not good, or if they are trying to use inappropriate or erroneous facts, yet you insist that they be able to work with them in a piece as if they were knowledge, you will be asking the student to do something for which he or she is not prepared. This most often occurs when students are assigned repertoire that is too difficult for them. It is a pedagogical non-sequitur for a student working on hand position or tone production to be assigned a difficult piece and for the teacher to respond to the student's problems with advanced musical coaching instead of appropriate training.

Know when it is necessary to change the facts.

In their hunger for specific information, students and teachers will often cling to tired bromides about positioning, movement, or even interpretation. These irrelevant facts might have once been important, but more thought and insight need to be applied to discover a new set of facts relevant and helpful to more advanced students.

For example, while training students it is important to give them clear guidelines about positioning and movement that are immediately relevant to them. There is no purpose in exploring all the numerous deviations and modifications to these guidelines right now—that would only confuse or overwhelm the student. But, teachers often don't say later: "Remember when we talked about moving the fingers this way? Well, now you're ready for the next step and the rules have changed." This is one of the problems with method books: they present basic information that is usually relevant to beginners, but they never recognize the need to modify

that information to accommodate the needs of students as they progress. If you look around at your fellow teachers, you may notice that most of them are able to succeed best with one type of student. Your ability to recognize that changes are needed in the information you offer as students progress is the one skill that will allow you to successfully teach students at all levels.

While the actual "facts" don't change, one's relationship to them and ability to discover what is relevant does. The crux of the matter is the understanding of the difference and conflict between received wisdom and critical thinking. The received wisdom approach, widely used by artist-teachers, tends to be solipsistic, unexamined, and often leaves students with the *impression* of understanding. Its emphasis on imitating a supposed "master" often does little to solve a student's problems and simply addresses a symptom of the real problem. The development of critical thinking skills helps students discover and solve the actual problem rather than labor over trying to change a symptom of a problem.

Understand the difference between directives and principles.

A directive is a simple statement such as "Keep your wrist straight." A principle is the soil out of which these directives grow: "Muscles work best when aligned with their joints." Directives are necessary and can help a student apply principles, but they are often presented in an inflexible or even capricious way. A deep knowledge of underlying principles will liberate students by helping them understand the why of your teaching, as well as provide them with a clear idea of what to return to on the many occasions when it is necessary to deviate from these principles.

Directives need to be fluid and may change from student to student. Principles are fixed. If you mistake a directive for a principle, you may end up offering a student something that is inappropriate for them and you will not have given them the means to discover why.

Avoid tossing out negative directives ("Don't bend your wrist.") unless you have clearly explained the principles behind them.

Do not use "artistry" as an excuse for vagueness.

If you consistently respond to students' questions or problems by saying, "There are no answers," or "You must find your own way," or "If you think of the music, things will take care of themselves," you are not offering any direction or guidance, although these things may be true at some levels. Try to determine if this is a way for you to avoid the work of discovering and expressing a heretofore hidden truth. Vagueness, often masquerading as artistic intuition, can feel as rigid and unfair to students as inflexible pedantry.

Know when to get out of the way.

When a student is working with a new technique, musical concept, or the relationship between the two, there is a period of gestation where new things are taken in, absorbed, and consolidated before they manifest themselves outwardly. Learn to recognize and honor this process. If you start to make corrections or add new material too soon, the student will become overwhelmed and may experience some internal crises and confusion. Your ability to "get out of the way" is a reflection of the measure of trust you have in your students.

Don't forget that you are a student too.

If you remain open, your students will have much to teach you. They probably will never be aware of their role as your teacher, but they will offer you many lessons that can help you grow as a teacher. Your ability to continue learning will have a profound impact on your ability to teach.