

Exploring the meaning of cooperative learning in four Grade 3 music classrooms

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Dissertation submitted in fulfilment of the requirements for the degree *Master of Music-Musicology* at the Potchefstroom Campus of the North-West University

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November 2016

Declaration

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learning in four Grade 3 music
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ACKNOWLEDGEMENTS

To my soulmate, Brendan, for all your unreserved love, from playing with our Caylin at six in the morning over weekends, to preparing dinner. You mean the world to me.

Pappa en Mamma, your unconditional love and support have carried me through the years. You inspire me to always look for opportunities to grow. To my parents-in-law, for your support. Mom, thank you for all the delicious suppers. Lufuno, for loving my little Caylin, and for being her other mommy while I was studying.

Dr Liesl van der Merwe, not only have you been an amazing mentor, you have also believed in me. Thank you for your daily inspiration and motivation. This study would not have been possible without you. Dr Mignon van Vreden, thank you for being so involved in my studies. Your genuine care and motivation meant so much to me.

To my heavenly Father, it is through your GRACE and your GRACE alone.

To my little Caylin, cherish it in your heart that nothing is impossible.

Two are better than one, because they have a good return for their work: If one falls down, his friend can help him up. But pity the man who falls and has no one to help him up! Also, if two lie down together, they will keep warm. But how can one keep warm alone? Though one may be overpowered, two can defend themselves. A cord of three strands is not quickly broken.

Ecclesiastes 4:9-12

ABSTRACT

This case study explores the meaning of cooperative learning in four Grade 3 music classrooms. To date, there has been a gap in the literature on cooperative learning within the Foundation Phase music classroom. This study involved 92 Grade 3 learners as participants, divided into four classes. Data were collected from observations during music lessons, audio and video recordings and interviews. During the first round of interviews, 21 learners were interviewed. The second round of interviews included twelve learners in order to reach data saturation. ATLAS.ti 7 was used to organise the data. Codes were conceptualised into categories and themes. Links between themes were made and patterns were identified.

The results revealed five themes: 1) music learning through cooperative learning; 2) benefits of cooperative learning in the Grade 3 music classroom; 3) challenges of cooperative learning in the Grade 3 music classroom; 4) basic elements of cooperative learning in the Grade 3 music classroom and 5) transformation through cooperative learning in the Grade 3 music classroom. These themes formed the basis of the meaning of cooperative learning for learners in the Grade 3 music classroom.

Keywords: cooperative learning, Foundation Phase, music education.

OPSOMMING

Hierdie gevallestudie is daarop gemik om die betekenis van koöperatiewe leer in die Graad 3-musiekklas te ontdek. Tot op hede is daar 'n gaping in die literatuur oor koöperatiewe leer in die Grondslagfase-musiekklas. Hierdie studie betrek 92 Graad 3-leerders as deelnemers, wat in vier klasse ingedeel is. Die insameling van data het bestaan uit observasies tydens die musieklesse, klank- en beeldopnames, asook onderhoude. Die eerste rondte onderhoude het 21 leerders betrek terwyl die tweede rondte onderhoude uit twaalf leerders bestaan het, om die versadigingspunt van die data te bereik. ATLAS.ti 7 is gebruik om alle data te ontleed. Kodes is gekonseptualiseer in kategorieë en temas. Skakels tussen temas is gemaak en patrone is geïdentifiseer.

Vyf temas is in die resultate geïdentifiseer: 1) musiekopvoeding deur koöperatiewe leer; 2) voordele van koöperatiewe leer in die Graad 3-musiekklas; 3) uitdagings van koöperatiewe leer in die Graad 3-musiekklas; 4) basiese elemente van koöperatiewe leer in die Graad 3-musiekklas; 5) transformasie deur middel van koöperatiewe leer in die Graad 3-musiekklas. Bogenoemde temas het die basis van die betekenis van koöperatiewe leer vir leerders in die Graad 3-musiekklas gevorm.

Sleutelwoorde: koöperatiewe leer, grondslagfase, musiekopvoeding

TABLE OF CONTENTS

ACKNOWLEDGEMENTS.....	II
ABSTRACT	IV
OPSOMMING	V
TABLE OF CONTENTS	vi
LIST OF FIGURES	xvi
LIST OF TABLES	xviii
CHAPTER 1 INTRODUCTION	1
1.1 Purpose statement	4
1.2 Research questions.....	4
1.3 Procedures	5
1.3.1 Design	5
1.3.2 Research approach	5
1.3.3 Role of the researcher	6
1.3.4 Participants.....	6
1.3.5 Data collection	7
1.3.6 Data analysis.....	8
1.3.7 Trustworthiness	8
1.3.8 Ethics.....	9
1.4 Chapter division.....	11

CHAPTER 2 LITERATURE REVIEW	12
2.1 Introduction.....	12
2.2 Background and definition of cooperative learning	14
2.2.1 Positive interdependence	15
2.2.2 Individual and group accountability.....	16
2.2.3 Promotive interaction.....	17
2.2.4 Interpersonal and small group skills	18
2.2.5 Group processing.....	19
2.3 Cooperative learning strategies applicable to music education	21
2.3.2 Think-pair-share	24
2.3.3 Student Team Achievement Divisions (STAD)	25
2.3.4 Reading comprehension triads.....	27
2.3.5 Numbered heads together	28
2.3.6 Round-table.....	29
2.3.7 Three-step interview	31
2.4 Outcomes of social interdependence in music lessons	32
2.4.1 Psychological health.....	33
2.4.2 Effort to achieve	34
2.4.2.1 Achievement motivation	35
2.4.2.2 Intrinsic motivation.....	35
2.4.3 Social acceptance	36
2.4.3.1 Positive relationships.....	36

2.4.3.2	Social development	37
2.5	Challenges of cooperative learning	38
2.5.1	Teacher training	39
2.5.2	Curriculum development.....	40
2.5.3	Overcoming parental perceptions of cooperative learning.....	41
2.5.4	High achievers' perceptions of cooperative learning	42
2.5.5	Facilitating lower-achieving group members	43
2.5.6	Varying levels of competency regarding social skill sets	43
2.6	Role-players in cooperative learning	46
2.6.1	Music teachers	46
2.6.2	Grade 3 learners.....	48
2.6.2.1	Social and emotional development.....	48
2.6.2.2	Physical development.....	50
2.6.2.3	Cognitive development.....	50
2.6.2.4	Musical development.....	51
2.7	Curriculum and taxonomy.....	52
2.7.1	CAPS.....	54
2.7.2	Anderson's revised taxonomy for music and cooperative learning	55
2.7.3	Critical thinking and cooperative learning	58
CHAPTER 3 RESEARCH DESIGN		59
3.1	Research design: Qualitative research.....	60

3.2	Research approach: Case study	62
3.3	The participants.....	64
3.4	Data collection	65
3.4.1	Observations	66
3.4.2	Interviews	66
3.4.3	Audio and visual material	67
3.5	Data analysis.....	68
3.6	The role of the researcher	71
3.7	Ethics.....	72
3.8	Validity.....	73
CHAPTER 4 FINDINGS		75
4.1	Theme 1: Music learning through cooperative learning.....	77
4.2	Theme 2: Benefits of cooperative learning in the Grade 3 music classroom	78
4.2.1	Working in groups is fun	79
4.2.2	Overcoming performance anxiety.....	80
4.2.3	Engaged and active.....	80
4.2.4	Time management.....	81
4.3	Theme 3: Challenges of cooperative learning in the Grade 3 music classroom	81
4.3.1	No prior cooperative learning	82
4.3.2	Uncertainty of roles.....	82

4.3.3	Discipline and boys.....	84
4.3.4	Lack of commitment	87
4.3.5	Lack of accountability	88
4.3.6	Lack of on-task behaviour	89
4.3.7	Confronted with domination.....	90
4.3.8	Negotiations	90
4.3.9	Learners taking undue credit	91
4.3.10	Restraining the group	92
4.3.11	Trusting group members to achieve	92
4.3.12	Performance anxiety.....	93
4.3.13	Negative emotions.....	93
4.4	Theme 4: Basic elements of cooperative learning in the Grade 3 music classroom.....	94
4.4.1	Positive interdependence in the music classroom	94
4.4.1.1	Effort to achieve	95
4.4.1.2	Helped me learn	96
4.4.1.3	I need others	96
4.4.1.4	More ideas make it easier	97
4.4.1.5	Roles	98
4.4.1.6	Two is better than one.....	100
4.4.2	Individual accountability.....	101
4.4.3	Interaction in the music classroom	103

4.4.3.1	Promotive interaction: Respect diversity.....	103
4.4.3.2	Promotive interaction: Learned to work with others.....	104
4.4.3.3	Promotive interaction: Compromise.....	105
4.4.3.4	Promotive interaction: Support	106
4.4.3.5	Promotive interaction: Conflict resolution	106
4.4.3.6	Promotive interaction: Learned to share ideas	107
4.4.3.7	Promotive interaction: Learned to be kind	108
4.4.3.8	Detrimental interaction: Lack of respect	109
4.4.3.9	Detrimental interaction: Rejection.....	110
4.4.3.10	Detrimental interaction: Boys and girls fight	110
4.4.3.11	Detrimental interaction: Withdrawal.....	111
4.4.3.12	Detrimental interaction: Lack of social skills	111
4.4.3.13	Detrimental interaction: Lack of conflict resolution	112
4.4.3.14	Detrimental interaction: Bullying	113
4.4.3.15	Detrimental interaction: Lack of support	113
4.4.3.16	Detrimental interaction: Excited and difficult.....	113
4.4.4	Social competence through cooperative learning in the music classroom	114
4.4.4.1	Humour.....	115
4.4.4.2	Self-acceptance through the improvement of self-esteem.....	115
4.4.4.3	I could just be myself	115
4.4.4.4	Develop empathy.....	116

4.4.4.5	I felt useful	116
4.4.4.6	Helping each other	117
4.4.4.7	Get to know one another	118
4.4.4.8	Group members became friends	118
4.4.5	Group processing in the music classroom.....	119
4.4.5.1	Positive group processing	119
4.4.5.2	Support amongst team members	119
4.4.5.3	Motivation	120
4.4.5.4	Proud of one another.....	122
4.5	Theme 5: Transformation through cooperative learning in the music classroom	122
4.5.1	Learning about self is difficult	123
4.5.2	I do not always know best	124
4.5.3	I learned that I am bossy	124
4.5.4	Self-discipline	124
4.5.5	Creative collaboration.....	125
4.5.6	Development	126
4.5.7	Improvement of disruptive behaviour.....	127
4.5.8	Promotion of self-esteem.....	128
4.5.9	Self-belief	128
CHAPTER 5 DISCUSSION AND CONCLUSION.....		129
5.1	The meaning of cooperative learning in the Grade 3 music classroom .	129

5.2	Theme 1: Music learning through cooperative learning	133
5.3	Theme 2: Benefits of cooperative learning in the Grade 3 music classroom	134
5.4	Theme 3: Challenges of cooperative learning in the Grade 3 music classroom	136
5.5	Theme 4: Basic elements of cooperative learning in the Grade 3 music classroom.....	139
5.5.1	Positive interdependence in the music classroom	139
5.5.2	Individual accountability in the music classroom	140
5.5.3	Interaction in the music classroom	142
5.5.4	Social competence through cooperative learning in the music classroom	143
5.5.5	Group processing in the music classroom.....	145
5.6	Theme 5: Transformation through cooperative learning in the Grade 3 music classroom.....	145
5.7	Limitations and achievements	147
5.8	Implications for different audiences	147
5.9	Further research.....	147
5.10	Afterthought: My own reflections	148
	REFERENCE LIST	150
	ADDENDUM A: OBSERVATION PROTOCOL (CRESWELL 2013, JOHNSON 2008)	171

ADDENDUM B: CAPS.....	172
ADDENDUM C: FIRST ROUND INTERVIEW PROTOCOL.....	176
ADDENDUM D: SECOND ROUND INTERVIEW PROTOCOL.....	177
ADDENDUM E: LETTER FROM HEADMISTRESS TO PARENTS AND CONSENT FORM	178
ADDENDUM F: ELEMENTS OF COOPERATIVE LEARNING IN STRUCTURED LESSONS.....	180
ADDENDUM G: LESSON 1.....	183
ADDENDUM H: LESSON 2.....	188
ADDENDUM I: LESSON 3	192
ADDENDUM J: LESSON 4.....	197
ADDENDUM K: LESSON 5.....	201
ADDENDUM L: LESSON 6	205
ADDENDUM M: LESSON 7	212
ADDENDUM N: LESSON 8.....	217
ADDENDUM O: LESSON 9.....	222
ADDENDUM P: LESSON 10	227

ADDENDUM Q: LESSON 11.....	233
ADDENDUM R: LESSON 12.....	237
ADDENDUM S: LESSON 13.....	242
ADDENDUM T: LESSON 14.....	247
ADDENDUM U: PIANO SONGS USED IN LESSONS.....	252

LIST OF FIGURES

Figure 1: Literature map of cooperative learning in the Grade 3 music classroom.....	12
Figure 2: Background of cooperative learning	13
Figure 3: The steps in group processing (Van der Merwe & Kruger, 2012:4)	20
Figure 4: Cooperative learning strategies applicable to music education	21
Figure 5: Jigsaw strategy (Aronson & Patnoe, 1997:1).....	22
Figure 6: Think-pair-share strategy (Huffman, 2012:74)	24
Figure 7: STAD strategy (Tiantong & Teemuangsai, 2013:86).....	25
Figure 8: Reading comprehension triads strategy (Johnson <i>et al.</i> , 2008:1:15)	27
Figure 9: Numbered heads together strategy (Hunter & Haydon, 2013:1)	28
Figure 10: Round-table strategy (Kaplan & Stauffer, 1994:29).....	29
Figure 11: Three-step interview strategy (Huffman, 2012:77)	31
Figure 12: Outcomes of social interdependence.....	32
Figure 13: Positive interdependence (Johnson <i>et al.</i> , 2008:A:13).....	33
Figure 14: Challenges of cooperative learning.....	38
Figure 15: Role-players in cooperative learning in the Grade 3 music class	46
Figure 16: Curriculum and taxonomy	53
Figure 17: Visual representation of Curriculum and Assessment Policy Statement for Grade 3 learners (South Africa, 2011:6)	54
Figure 18: Anderson and Krathwohl's Taxonomy 2001 (Anderson & Krathwohl, 2001).....	57

Figure 19: Map of research design (adapted from McMillan & Schumacher, 2010:342)	59
Figure 20: Case study and context	63
Figure 21: Iterative data analysis process (adapted from McMillan & Schumacher, 2010:369; Leedy & Ormrod, 2010:138 and Creswell, 2009:185)	69
Figure 22: Links between themes that emerged from the data.....	76
Figure 23: Music learning through cooperative learning	77
Figure 24: Benefits of cooperative learning in the music classroom	78
Figure 25: Challenges of cooperative learning in the music classroom.....	81
Figure 26: Basic elements of cooperative learning in the Grade 3 music classroom....	94
Figure 27: Positive interdependence in the music classroom.....	95
Figure 28: Interaction in the music classroom	103
Figure 29: Social competence through cooperative learning in the music classroom.....	114
Figure 30: Group processing in the music classroom.....	119
Figure 31: Transformation through cooperative learning in the music classroom	123
Figure 32: Basic elements of cooperative learning in the Grade 3 music classroom..	131
Figure 33: Cooperative learning in four Grade 3 music classrooms.....	132

LIST OF TABLES

Table 1: Outcomes of mastery learning and outcomes of cooperative learning56

CHAPTER 1 INTRODUCTION

Introduction

Cooperative learning is a “social constructivist teaching and learning strategy” (Van der Merwe, 2010:3) that is effective in all content areas (CEDFA, 2011). Learners construct meaning through social interaction. Cooperative learning teaches learners how to cooperate and function successfully within a group – socially and academically (Mentz *et al.*, 2008:256). In the cooperative learning environment, learners divide into small groups, usually ranging from two to four members. In these small groups, learners receive an assignment that will enhance their experience of the learning process, thereby instilling the motivation required to strive for their own achievement as well as that of the group as a whole (Hwong *et al.*, 1992:54). According to Johnson *et al.* (2008:1:14), “for cooperation to work well, you explicitly have to structure five essential elements in each lesson: positive interdependence, individual accountability, promotive interaction, interpersonal and small group skills and group processing”.

The application of these five elements of cooperative learning has been proven to be an effective approach to teaching; this has been justified by theoretical and demonstrable research (Johnson *et al.*, 2008:A:10). Researchers around the world have conducted many studies to prove the positive effect of cooperative learning in all areas: academic (Nath *et al.*, 1996:118; Yin, A.C., 2009:159; Callahan, 2013:10), positive interpersonal relationships (Nath *et al.*, 1996:118; Mentz *et al.*, 2008:250; Callahan, 2013:11; Williams, 2012:14) and psychological health (Nath *et al.*, 1996:118; Wallestad, 2009:4). Cooperative learning is not limited to certain cultures, countries, learning areas or economic groups; it has proven to be successful in different cultures and with different ages around the world (Johnson *et al.*, 2008:A:11). One can therefore use cooperative learning in different cultures and for different reasons.

The study was motivated and given impetus by real-life problems. Firstly, I had experienced some disruptive and off-task behaviour of children in four Grade 3 music classrooms. According to Hwong *et al.* (1992:61), the implementation of

cooperative learning can improve the behaviour of children. Secondly, despite the benefits of cooperative learning, there is a lack of emphasis on cooperative learning in school-based music education practice. Finally, there is a lack of scholarly research into the application of cooperative learning in Foundation Phase music education.

I have found that the Grade 3 learners at times seem to find music education tedious and dull when the lesson is being teacher-led. This results in disruptive and off-task behaviour from the learners (Cornacchio, 2008:50). Cooperative learning strategies in the music classroom provide the music education specialist with a greater variety of activities (Kaplan & Stauffer, 1994:3). The inclusion of the learner in the lesson by means of cooperative learning strategies holds many benefits for the social dynamics of a group, the academic dynamics of the classroom as well as the psychological health of the learners (Johnson *et al.*, 2008:1:2). The use of cooperative learning enables the music educator to stimulate learners' interest and enhance their progress in music (Kaplan & Stauffer, 1994:12). It would be optimal for children to become actively involved, motivated and interested in the varying educational opportunities offered by music (Anderson & Lawrence, 2010: xix).

Even though it is evident that cooperative learning could be beneficial, it has become apparent that there is a lack of emphasis on cooperative educational learning strategies in Grade 3 music classrooms (Nath *et al.*, 1996:118; Cornacchio, 2008:6). This lack of emphasis is discernible as cooperative learning seems to be a neglected learning strategy in music education (Nath *et al.*, 1996:118; Cornacchio, 2008:54). The reason for the neglect of this teaching and learning strategy could be due to teachers finding it challenging to implement cooperative learning in the classroom (Case, 1997:83). Russell-Bowie (2009:2) refers to the "paucity of music education" in teacher education because of a lack of adequate resources and a lack of knowledge. Including cooperative learning in music teacher education will contribute towards addressing this lack of knowledge and skills.

Inadequate music teacher education might explain why cooperative learning has not been pursued extensively in the Foundation Phase music classroom. There are examples of cooperative learning in primary schools (Cornacchio, 2008:1; Bertucci *et*

al., 2012:1; Cangro, 2004:1), high schools and colleges (McManus & Gettinger, 1996:1; Williams, 2012:1; Huddy, 2012:1; Yin, A.C., 2009:1), in orchestras and ensembles (Djordjevic, 2007:1), marching bands (Callahan, 2013:1), with student teachers (Van der Merwe, 2010:1; Hwong *et al.*, 1992:1; Novak, 1994:1; Wallestad, 2009:1; Luce, 2001:ii) as well as with special needs children (Duran & Szymanski, 1993:1). Furthermore, the use of cooperative learning within government schools and private schools has been compared (McNair, 2006:1) and explored in international schools and in multicultural education (Liang, 1999:1; Telfort, 1998:1). There is literature on cooperative learning in primary schools referring to the mathematics class (Adkinson, 2007:1), science class (Davidge-Johnston, 1996:1) and social studies class (Stahl & VanSickle, 1992:1; Salako *et al.*, 2013:303). However, to my knowledge literature referring specifically to cooperative learning within the Foundation Phase music classroom is insubstantial.

This particular study differs from the above studies in several ways. There is minimal literature available on various cooperative learning models in the Grade 3 classroom; this is even more evident within the context of a music classroom. In this study, I explore various cooperative learning teaching strategies in the Grade 3 music classroom. Cornacchio (2008:6) states that “There is little literature that examines the use of cooperative learning in the general music classrooms”. Therefore, I explore the use of cooperative learning in the Grade 3 music classroom by means of an intrinsic case study. Previous studies have focused on student-teacher education, ensemble playing and cooperative learning in other subject areas, while I focused on music, which is categorised under the study area of Creative Arts as prescribed by Life Skills as a Foundation Phase subject in the Curriculum and Assessment Policy Statement (CAPS) in South Africa (South Africa, 2011:6).

This study may be beneficial to fellow music teachers in the Foundation Phase. I would like to present them with findings on the meaning of cooperative learning strategies for Grade 3 music learners. This includes ideas on how to incorporate cooperative learning in their classrooms. I hope that researchers in cooperative learning will benefit from this case study, as there have not been many cooperative learning studies recorded in a Foundation Phase music classroom (Cornacchio, 2008:6). This study will enrich my understanding of young children, the way they

operate in class with their teacher and their peers. I am interested in this topic because I would like to improve my teaching and my learners' learning in the music classroom.

1.1 Purpose statement

The purpose of this intrinsic case study is to explore the meaning of cooperative learning for Grade 3 learners in four music classes at a private school in Gauteng. "Meaning" is defined here as "a psychological construct with cognitive and affective aspects, manifested overtly through behaviour, reflecting an individual's evaluation and valuing of an experience" (Hylton, 1980:20). Cooperative learning in turn is defined as a teaching and learning strategy that combines academic and social learning by using small groups, so that learners work together and optimise their individual as well as each other's learning.

1.2 Research questions

What is the meaning of cooperative learning for learners in four Grade 3 music classrooms?

The following procedural sub-questions advanced the investigation of the main research question. Each of these sub-questions was answered in a separate chapter.

- How can cooperative learning in a Grade 3 music classroom be described from the literature? (Chapter 2)
- What themes became evident from the data regarding the meaning of cooperative learning for Grade 3 learners in the music classroom? (Chapter 4)
- How can one interpret the data on cooperative learning in the Grade 3 music classroom within the context of the literature? (Chapter 5)

1.3 Procedures

The procedures discussed are: the design of the study, the research approach used, the role of the researcher, the participants, data-collection strategies, data-analysis strategies, trustworthiness as well as the applicable ethical framework.

1.3.1 Design

I used a qualitative research design for this study to explore and understand the meaning that individuals or groups assign to a social or human problem (Creswell, 2014:4). My research paradigm is that of social constructivism. Social constructivism refers to individuals seeking to understand the world in which they function. This understanding is subjective and personal to each individual (Creswell, 2014:8). I sought to explore what cooperative learning means to the participants and the interaction among the participants in this regard. Therefore, the process involved open-ended questions and observations in order to understand the experience of the participants in their natural setting. The analysis was inductive and patterns and themes were established (Creswell, 2013:45). The views of the participants, observations, descriptions and interpretations of the problem are presented in the interpretation of the meaning of the data (Creswell, 2013:44). The interpretation presents a complex and holistic picture (Creswell, 2013:46). The study focuses on exploring the meaning of cooperative learning.

1.3.2 Research approach

This research study is a case study because it is bounded by time, place and activity.

A case study examines a *bounded system, or a case*, over time in depth, employing multiple sources of data found in the setting. The case may be a program, an event, an activity, or a set of individuals bounded in time and place. The researcher defines the case and its boundary (McMillan & Schumacher, 2010:24).

In this study, the case refers to the learners within the four Grade 3 music classes. These learners were involved in cooperative learning strategies within the music class. This study took place in the Foundation Phase music classroom where the

four Grade 3 classes participate in class music. The learners have two 30-minute music lessons per week. Methods employed include open-ended questions, text and visual data (Creswell, 2014:18).

The field had not yet been explored in a private school in Gauteng and can therefore lay the foundations for further studies (Rule & John, 2011:8). I interpreted the meaning of my data by analysing emergent questions and themes.

1.3.3 Role of the researcher

I have a passion for music and education; I believe that music is a tool to benefit the holistic development of every child. I also believe that we do not fully understand the power of music in education. I have been involved in music education as well as *Kindermusik*, an early childhood music and movement programme, since 2007. I used my expertise and my knowledge, together with research, to delve deeper into what meaning cooperative learning holds for the learners in the four Grade 3 music classrooms. My role in the research was as teacher-researcher and observer. I was the primary instrument in the collection of the data. The researcher in a qualitative study serves as the key instrument to conduct the research by being involved in the collection and analysis of the data (Merriam, 2009:15). Creswell (2009:49) stresses the fact that it is of vital importance that a researcher gains an insider perspective in order to interpret qualitative data efficiently. Different questions, themes and interpretations arose from the collection of data; it was my responsibility to organise the data by means of ATLAS.ti¹ in a coherent order and to analyse and interpret the data in the context of the literature on cooperative learning. Qualitative researchers are interested in the interpretation and meaning of experiences (Merriam, 2009:5).

1.3.4 Participants

The method used to select the participants is *convenience sampling* (McMillan & Schumacher, 2010:40). This method is convenient because learners are already divided into classes; these classes attend a 30-minute music lesson twice a week.

¹ ATLAS.ti is computer software program used in qualitative research to manage, compare and structure data. This software enables one to organise text, audio, video and graphical data (Friese, 2013:9).

The first music lesson explored cooperative learning in the music class while the second lesson focused on songs for school events such as productions and assemblies. The school caters for the higher socio-economic group of the South African population. The school is co-educational and consists of between 19 and 25 children per class.

1.3.5 Data collection

In order to collect useful data for this study, it was important to plan the data-collection strategy thoroughly beforehand. Qualitative researchers collect multiple forms of data and spend a great deal of time in the natural setting gathering data (Creswell, 2014:189). For this study, I used observation, reflection, open-ended interviews and photos, voice recordings and video recordings to collect data.

I carried out observations according to the observation protocol (Addendum A) of learner behaviour, as well as observed the learners' attitudes, discipline, academic progress and social interaction during their allocated music lessons; these were the primary sources of data collection. Each class had two 30-minute periods weekly during which they were observed to monitor the progress, attitude, behaviour and academic progress of the learners.

Open-ended interviews were conducted with learners, as open-ended interviews were the most effective way to find out about the child's experience (Greene & Hogan, 2005:159). Open-ended interviews allow the researcher to follow up on information that is confusing and not clear enough (Greene & Hogan, 2005:159). It is of the utmost importance to liaise with the learners in order to obtain feedback about the music classes.

I also made some video recordings, took photographs and made voice recordings of classes for further observations. These video clips were of the various stages of the incorporation of cooperative learning in the music classroom. The video clips can easily be reviewed and reflected upon. Through intensive analysis and reflecting on the recordings, some additional observations were made.

1.3.6 Data analysis

Before starting the data-analysis process, I transcribed all interviews. I made regular journal entries on observations after each cooperative music lesson, also reflecting after each period in order to plan ahead and identify challenges. These observations included the four Grade 3 classes' behaviour, attitude, discipline, academic progress and social interaction. I saved the video recordings, photographs and voice recordings for ease of access.

All the textual and visual data were included in one heuristic unit in ATLAS.ti 7. ATLAS.ti 7, a computer-assisted qualitative data-analysis software programme can work with different data formats, including textual, audio, video and graphic data (Friese 2013:10). "It offers tools to manage, extract, compare, explore, and reassemble meaningful pieces from large amounts of data in creative, flexible, yet systematic ways" (Friese, 2013:9). I coded, annotated and compared data and built visual networks and created maps to organise data (Creswell, 2013:203). These maps consist of codes, categories, sub-categories and themes. All data fall into a category; no data fell between categories, therefore ensuring that all data were included. The categories were divided into sub-categories. Data were coded; all codes were compared and sorted into a sub-category, fitting into a category. The underlying meaning of the categories formed the theme (Graneheim & Lundman, 2004:107-108). This enabled me to compare and elaborate on different themes that emerged from the data.

1.3.7 Trustworthiness

The following strategies added to the trustworthiness of the research study (Creswell 2014: 200-202):

- The crystallisation² of data provided verification of the data. Crystallisation refers to the researcher using different angles to view a topic in order to verify

² Triangulation of data forms the basis of the validation of the study; however, the crystallisation of data were required as a strategy of validation to ensure that varying perspectives, angles and a multi-dimensional approach were employed in the validation process (Richardson, 1997:92).

the data. Using more than one source proved that the data were reliable and provided the researcher with a deepened and more complex understanding of the topic (Richardson, 1997:92).

- A rich, thick description of the case was used to validate the study. I made the study more vivid to the reader by providing the reader with detailed descriptions of the setting as well as different views on various topics and themes (Creswell, 2014:201). I allowed my findings and conclusions to reach a level of transferability that resonates with the reader (Rule & John, 2011:105). I established credibility by “vividly portraying the fullness and essence of the case reality” (Rule & John, 2011:106).
- I also presented “negative or discrepant information” (Creswell, 2009:191). I portrayed different perspectives, even if they did not correspond to the themes that emerged during the study. I did not withhold information because it contradicted the study and from the themes that emerged from the study I strove to depict a realistic picture.
- Prolonged time in the field contributes towards a deeper understanding. I have been teaching the participants in this study for over three years, seeing them at least twice a week for a half-hour lesson. The fact that I spend a lot of time in the music classroom and know the setting well contributed to the trustworthiness of the study.
- My supervisors, Dr L van der Merwe and Dr M van Vreden, reviewed my research by doing peer reviewing. Peer reviewing is a very important strategy. If the study resonates with someone, it adds to the trustworthiness of the study.

1.3.8 Ethics

Ethical principles for doing research into children’s experiences include “self-determination, privacy, dignity, anonymity, confidentiality”, fair treatment and protection from discomfort and harm (Greene & Hogan, 2005:65). These ethical considerations were taken into account before the commencement of the study (Greene & Hogan, 2005: 81).

- a) The intention of the research was to assist and contribute to the satisfactory development and wellbeing of the child. The purpose of the study was communicated to the parents or guardians through the consent form, which needed to be completed and returned (Greene & Hogan, 2005:80).
- b) Children were seen as a “vulnerable group” and therefore all participants were protected throughout the study. Methods were designed to avoid stress and distress (Greene & Hogan, 2005:78).
- c) No participant was at any time exploited and no harmful information was published. Findings were presented in such a way that they could not be misused against any participant’s interests (Greene & Hogan, 2005:74).
- d) All participants had the right to express their opinions, which were taken into account, without any repercussions (Greene & Hogan, 2005:81). The participants’ opinion did not influence the marks on their music reports at the end of the term.
- e) All participants had a choice to participate; they were asked to give informed consent, and parents or guardians were asked to give informed consent on behalf of minors. The participants had the right to opt out of the research study at any time (Greene & Hogan 2005:68).
- f) All participants’ identities were protected, and opinions and feedback were confidential. Participant details are kept confidential so that no participant is identifiable (Greene & Hogan, 2005:75).
- g) All interviews were recorded, with specific quotes, times, dates and the raw data will be stored and preserved for at least five to ten years (Creswell, 2014: 100).
- h) I gained the necessary consent from the school to use the resources and sites for the study.

1.4 Chapter division

Chapter One is the introduction to the dissertation where a review is provided of the design and outline of the study. An overview of the literature related to the study is provided in the second chapter while the third chapter explores the research design, approach and methods selected for the study and provides an explanation of each. The analyses of the data together with the results are discussed in the fourth chapter. The fifth and final chapter comprises any further discussions, conclusions and recommendations for further research. Here, the results are linked to the literature in order to make connections between the study and the discipline in which the study is located.

CHAPTER 2 LITERATURE REVIEW

2.1 Introduction

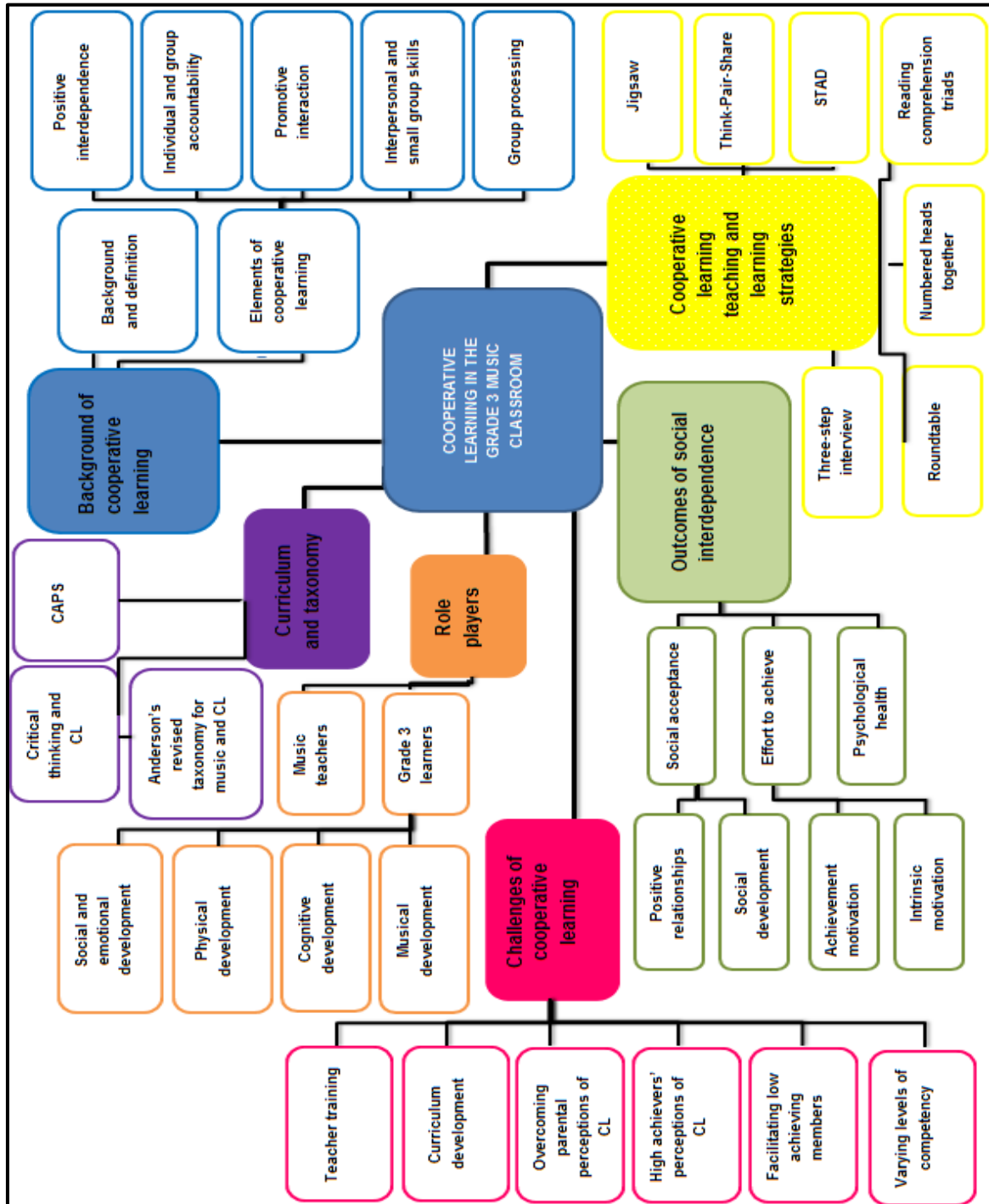


Figure 1: Literature map of cooperative learning in the Grade 3 music classroom

Cooperative learning is a social interdependence theory that has been well researched over the years (Johnson *et al.*, 2008:A:2). This social interdependence theory offers different strategies to aid the teacher as well as the learner to reach the desired outcomes of social interdependence that includes the effort to achieve social acceptance and psychological health. These outcomes are invaluable (Figure 1), but pose a few challenges involving the role-players; in particular the teachers' training with relation to cooperative learning and the perceptions of parents and learners in relation to an understanding of cooperative learning. Cooperative learning is put in perspective to the curriculum and Anderson's taxonomy (South Africa, 2011:6; Krathwohl, 2002:215). Therefore, in this chapter, I provide an overview of cooperative learning, the outcomes and challenges, role-players as well as the relevance of cooperative learning in the curriculum and taxonomies applicable to this study. The following sub-question is dealt with in chapter 2.

How can cooperative learning in a Grade 3 music classroom be described from the literature?

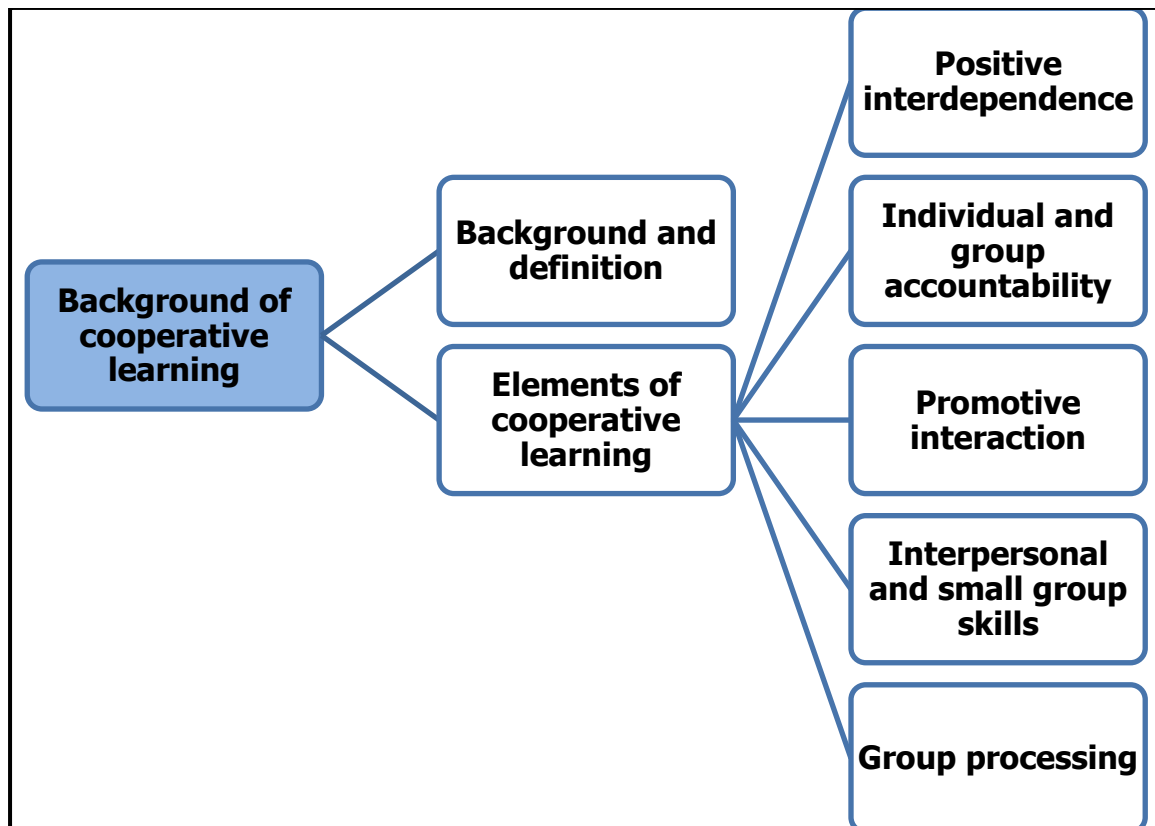


Figure 2: Background of cooperative learning

2.2 Background and definition of cooperative learning

Researchers around the world have conducted many studies for decades in order to enhance the teaching and learning experience in music for both teachers and learners (Leithwood *et al.*, 2004:4, Mosun, 2014:29). These studies include learner involvement and productivity in the classroom. The classroom can easily become a very isolated setting for the learner when lessons are teacher-led and learners are sitting glued to their desks with almost zero interaction between learners (Heath, 2010:24, Tedesco, 1999:11). Dewey (1938:42), a highly regarded educational thinker, believed that interaction should take place from the teacher to the student, the student to the teacher as well as from student to student. In order to acquire this multi-dimensional interaction, researchers have spent a lot of time researching different educational strategies.

With over 900 studies over the past 100 years, cooperative learning has been well-researched (Johnson *et al.*, 2000:4). In the 1940s, Kurt Lewin and one of his graduate students, Morton Deutsch, formulated a theory that laid the foundations for the cooperative learning and teaching strategy (Cruse, 1993:24; Johnson *et al.*, 2008:A:5). Lewin was interested in group dynamics and interdependence between group members within classroom learning and Deutsch theorised cooperative and competitive situations proposing that interdependence between group members can be either positive or negative (Johnson *et al.*, 2008:A:5). It was David Johnson, one of Deutsch's doctoral students, who applied and expanded Lewin and Deutsch's theories on cooperative and competitive strategies within the classroom context (Johnson & Johnson, 1974:230). Johnson (Johnson *et al.*, 2008:1:14) published the five elements (Figure 2) that are necessary for cooperative learning, namely "positive interdependence, individual accountability, promotive interaction, interpersonal and small group skills and group processing".

Today, cooperative learning and teaching strategies are used throughout the world in various subjects at all levels (Smith *et al.*, 2005:90; Davis, 2012:1). Cruse (1993:29) believes that cooperative learning can benefit both high and low-achieving learners because of the fact that children learn from each other. Johnson *et al.* (2008:1:2) agree that cooperative learning is one of three instructional strategies, namely,

individualistic, competitive and cooperative learning. Individualistic learning refers to the individualistic understanding that each learner is on their own and no interdependence is needed between learners in order to reach any goals. In individualistic learning, goals are personal and met in an individual manner (Phelps, 1990:23, Johnson *et al.*, 2008:1:5). As with individualistic learning, competitive learning also focuses on individual efforts but learners perceive other learners to be competition and a negative interdependence arises as learners delight in others' failures rather than success (Phelps, 1990:23; Johnson *et al.*, 2008:1:5; Johnson & Johnson, 2005:333). Cooperative learning, on the other hand, refers to learners acknowledging that they can only succeed individually if their group succeeds (Johnson *et al.*, 2008:1:14; Johnson & Johnson, 2005:328). In 2000, cooperative learning was confirmed in over 900 studies around the world to be more effective in assisting higher achievement and academic success, creating more positive relationships between individuals and increasing better psychological health than individualistic and competitive learning (Johnson *et al.*, 2008:A:21; Smith *et al.*, 2005:92). In order for a learning strategy to be acknowledged as cooperative learning, five elements should be present. According to Johnson *et al.* (2008:1:14), the five elements of cooperative learning are "positive interdependence, individual and group accountability, promotive interaction, interpersonal and small group skills and group processing". I shall now discuss these five elements of cooperative learning.

2.2.1 Positive interdependence

Positive interdependence refers to the members of a group being dependent on one another. Kaplan and Stauffer (1994:7) state that positive interdependence is the opposite of competition in groups. Within the music class, group members are interdependent on each other; they need their fellow group members in order to complete a task (Di Natale & Russell, 1995:26; Van der Merwe & Kruger, 2012:3). Therefore, every student in the group has a role to play (Kaplan & Stauffer, 1994:7; Johnson & Johnson, 2009:368). These roles within each group may consist of academic roles, musical roles or social roles (Van der Merwe & Kruger, 2012:3).

For example, with the performance of the Tshivenda song “Ri a livhuwa Murena” musical roles can be assigned as the solo part, the chorus part and the clapping part while social roles may include “time manager”, “accuracy checker” and “caregiver” (Van der Merwe & Kruger, 2012:3). Another study by Van der Merwe (2012:12) on cooperative learning strategies for group guitar instruction illustrates how positive interdependence was fostered through weekly group goals. These goals included practising prescribed songs and own choice songs together as a group, attending classes as a group, making sure that all group members met their assigned roles, and using assessment criteria to confirm that all group members grasped the material. There are strategies like the Jigsaw, where groups are required to split up, gain information and report back to their group. Van der Merwe and Kruger (2012:3) propose that a learner from group A pairs up with a learner from group B with the same musical part. Within this pair, these learners practise their musical parts and pair up with learners from other pairs (group C and D) with the same musical parts. These learners then return to their home groups to guide the rest of their group in learning their musical parts. All the learners must be able to perform all the parts. The students realise that they will be assessed individually as well as in a group and the group will receive a mark for their assignment. It is important for the group to realise that they are a unity and that they have to “sink or swim” together (Johnson *et al.*, 2008:1:14). According to Kaplan and Stauffer (1994:8), positive interdependence and individual accountability are very closely connected.

2.2.2 Individual and group accountability

It is important to emphasise the importance of individual and group accountability. Individual accountability establishes participation by and contributions from all group members (Kaplan & Stauffer, 1994:7). Learners are responsible and accountable for their own work as well as for the group’s work. In order for a group to achieve success, individuals must play their part. Kaplan and Stauffer (1994:7) also assert that each individual has two responsibilities, namely to master the material and to make sure all group members master the material. Assessments are based on individual efforts as well as group efforts (Van der Merwe, 2012:14). In Van der Merwe’s (2010:4) study, “Cooperative learning in large groups”, learners were responsible for fulfilling individual roles and participating in group activities. Individual

assessment took place through an individual practical examination as well as peer and self-assessments by each group member. With the study “Cooperation in the music class”, Van der Merwe and Kruger (2012:3) held each group member accountable for an individual role. The learners had to be able to present the group assignment, and were assessed individually. In order for the group to improve, each learner had to reflect on his/her individual effort and the group had to reflect on the group’s collective efforts. Again, especially with reference to the Jigsaw method, individual accountability is very important where individuals need to relay information back to their group. Groups provide the spaces where students learn together, and the purpose of the cooperative learning groups is to learn together in order to achieve better and learn more than a single individual (Johnson *et al.*, 2008:1:14).

According to Miller and Coen (1994:10), the success within the music class as well as in choirs, bands, orchestras, and musicals relies completely on the cooperation between the group members. This implies that the individual and group accountability within a music-performing context is very high. In Vitale’s (2009:31) study a former clarinetist commented on individual and group accountability by saying, “I always remember how bad songs sounded the first time we played them because nobody could play their parts ... but once we all learned our parts, the orchestra always sounded fantastic on music night”. This is just another example of the accountability that is visible in music groups and music education. Not only is accountability integral to the success of cooperative learning, but promotive interaction is key to the effectiveness of cooperative learning groups.

2.2.3 Promotive interaction

Promotive interaction refers to interaction with peers that is promotive. In other words, students uplift and motivate each other. Promotive interaction therefore contributes to the “spirit” of the group and the self-esteem of the individuals. It is beneficial for the stronger as well as the weaker student. Every group member benefits from cooperative learning; the weaker learner by learning and observing the stronger learner and the stronger learner by teaching the weaker learners (McManus & Gettinger, 1996:13). Through interaction, learners help each other to make associations between concepts (Kaplan & Stauffer, 1994:8). Di Natale and Russell

(1995:26) also agree that the stronger musicians can help the weaker musicians and state that both strong and weak musicians feel that they have contributed towards the group and the performance. Promotive interaction will therefore promote the musicality of the weaker students, while stronger students are able to explain the tasks and gain skills and knowledge. In addition to promotive interaction and its importance in cooperative learning, healthy interpersonal and small group skills are integral to the success of this teaching and learning strategy.

2.2.4 Interpersonal and small group skills

Interpersonal and small group skills, also referred to by Van der Merwe (2012:4) as “listening and talking”, refer to the communication skills that are vital for the group to function effectively. Communication skills include mutual respect between group members, conflict resolution, decision-making skills and motivation. Kaplan and Stauffer (1994:9) explain that when learners master effective communication skills, leadership becomes more constructive. According to a cooperative learning study by McManus and Gettinger (1996:21), students gave feedback regarding the communication among group members. The students said that arguing and conflict made it hard. It is therefore important not to ignore conflict but rather to resolve conflict by teaching the learner proper conflict management skills and to model effective communication skills to the students. An important communication principle is to give each learner a chance to speak and while that person speaks, everyone needs to listen and not interrupt. In Van der Merwe’s (2012:12) study on “cooperative teaching-learning strategies in group guitar instruction for student teachers”, “listening and talking” amongst group members were encouraged. Communication platforms were created for the learners’ convenience. These platforms included not only the opportunity to interact with group members and lecturers during contact sessions, but also through e-mails and an interactive website. Learners were also able to schedule an appointment to see lecturers.

In other music groups such as ensembles and orchestras, it is very important to have interpersonal and small group skills. For example, conductors must explain in words what they need and expect from the instrumentalists. This expectation must be communicated with great clarity, leaving no room for confusion or misinterpretation

(Di Natale & Russell, 1995:27; Luce, 2001:23). It is obvious to note that interpersonal and small group skills are important, especially for the relationships among the group members. Group members should be able to use their interpersonal and small group skills to “listen and talk” to each other about group activities as well as be able to reflect on group activities through group processing.

2.2.5 Group processing

In order to improve, it is very important to reflect. With group processing, the group reflects on the tasks, what they have learned, what they can improve as well as the overall functioning of the group (Figure 3). Important questions to ask are: “Did we communicate effectively? What member actions were helpful? If we could do this over again, what would we change and why?” This is the “playing open-cards” part of cooperative learning. Group processing encourages learners to strategize and solve difficulties within their groups (Kaplan & Stauffer, 1994:10) as they get to reflect on the different tasks and behaviours of each individual and evaluate them constructively (Johnson *et al.*, 2008:9:18). Tasks can also change depending on the cooperative learning and teaching strategy that is used. According to Kaplan and Stauffer (1994:9), group processing occurs when learners evaluate whether they have achieved social, academic and musical goals. Van der Merwe and Kruger (2012:4) illustrate the steps of group processing (Figure 3). The first step is to receive feedback from group members. Every member then analyses and reflects on the feedback given, and as a group they set goals to improve on the previous efforts. Lastly, the group must celebrate their efforts and their team members.

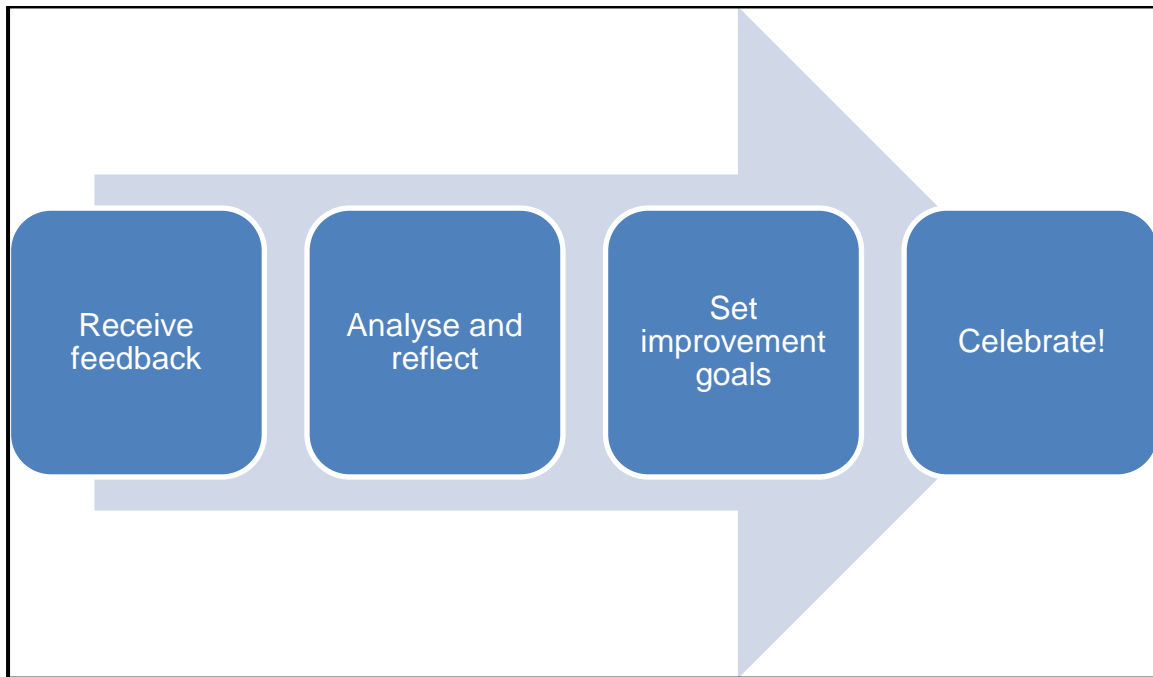


Figure 3: The steps in group processing (Van der Merwe & Kruger, 2012:4)

In this section of the chapter, the background and definition of cooperative learning were discussed. The elements that need to be present in order for a teaching and learning strategy to be classified as cooperative learning were considered carefully. These elements of cooperative learning can be put into action through several cooperative learning strategies.

2.3 Cooperative learning strategies applicable to music education

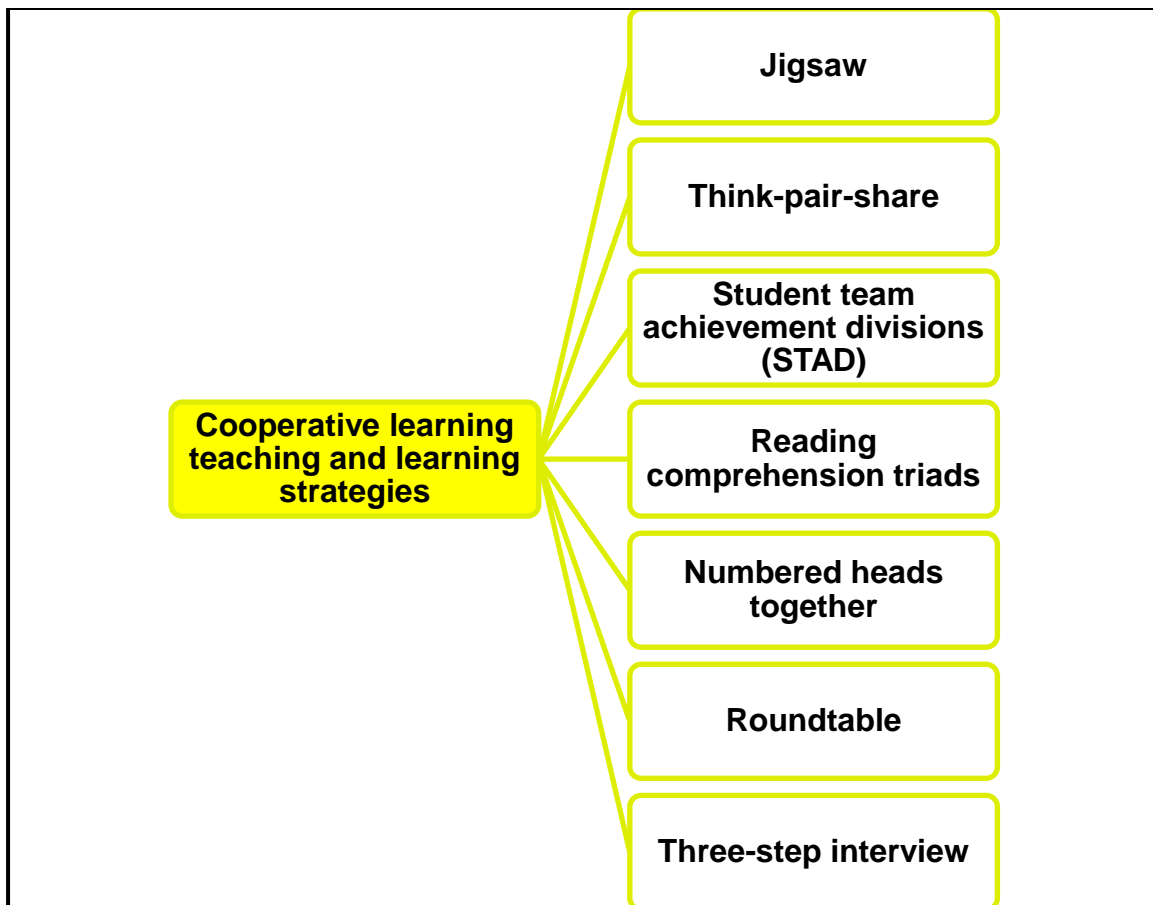


Figure 4: Cooperative learning strategies applicable to music education

There are a number of cooperative learning strategies (Figure 4) that are applicable to music education. These strategies include the Jigsaw method, think-pair-share, student team achievement divisions, reading comprehension triads, numbered heads together, round-table and three-step interview.

2.3.1 Jigsaw

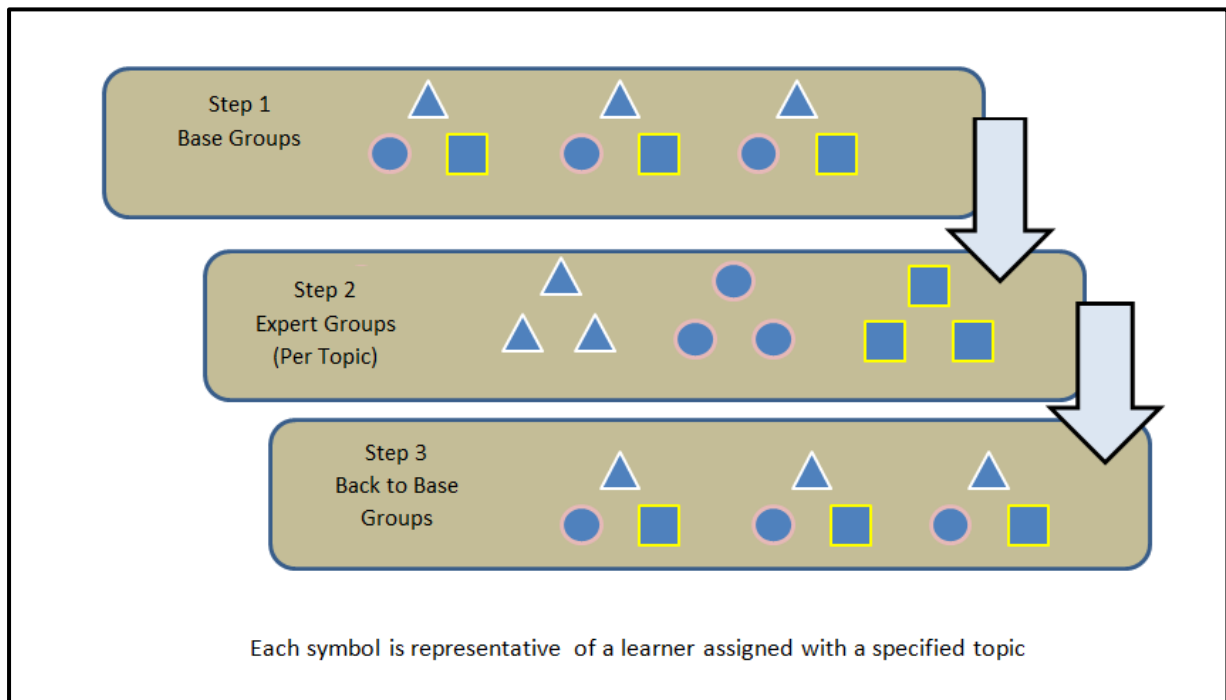


Figure 5: Jigsaw strategy (Aronson & Patnoe, 1997:1)

Jigsaw is a cooperative learning and teaching strategy that was first developed by Eliot Aronson (Aronson & Patnoe, 1997:1). There are six different versions of the Jigsaw method:

- a) The original Jigsaw;
- b) Jigsaw II developed by Slavin in 1987;
- c) Jigsaw III developed by Stahl in 1994;
- d) Jigsaw IV developed by Holliday in 2000;
- e) Reverse Jigsaw developed by Hedeem in 2003; and
- f) Subject Jigsaw developed by Doymus in 2007 (Maden, 2011:913).

With the Jigsaw strategy, the class divides into a number of base or home groups (Slavin, 1991:10). The base group is the group in which each person has a unique responsibility (Figure 5) and to whom each group member needs to report back.

Within the base group, each member receives a number or a shape. These numbers or shapes relate to a topic or a sub-category. Each member then goes to his/her new group, the expert group. For example, all the circles and triangles gather. In this new group, new information is acquired: information that is not known to the rest of the base group (Turkmen & Buyukaltay, 2015:89). Within the expert group, learners discuss the content and ways to convey the content to their base groups (Adams, 2013:11). It is expected of each member to learn the information in the new group, and then go back to the base group to relay and teach the base group the information (Huffman, 2012:80; Maden, 2011:913; Azmin, 2016:92). In Jigsaw IV, learners in the expert group take part in a quiz to check their newly-found knowledge before returning to their base group (Turkmen & Buyukaltay, 2015:89). In this way, one group has, for example, four experts and the group is able to learn in-depth about four different topics or sub-categories. This strategy requires individual participation of group members in order to succeed (Kaplan & Stauffer, 1994:30). Kaplan and Stauffer (1994:43) suggest that after the expert group has heard Handel's "Bourrée" from "Music for the Royal Fireworks", the learners return to their original group to share their listening experiences. The original groups consist of four learners, to be divided into expert groups. Each of these respective expert groups will focus on one topic: major or minor, duple or triple meter, AB or ABA form or an instrumental family. Another cooperative learning strategy that requires individual participation is the think-pair-share strategy (Teacher Vision, 2016b:1).

2.3.2 Think-pair-share

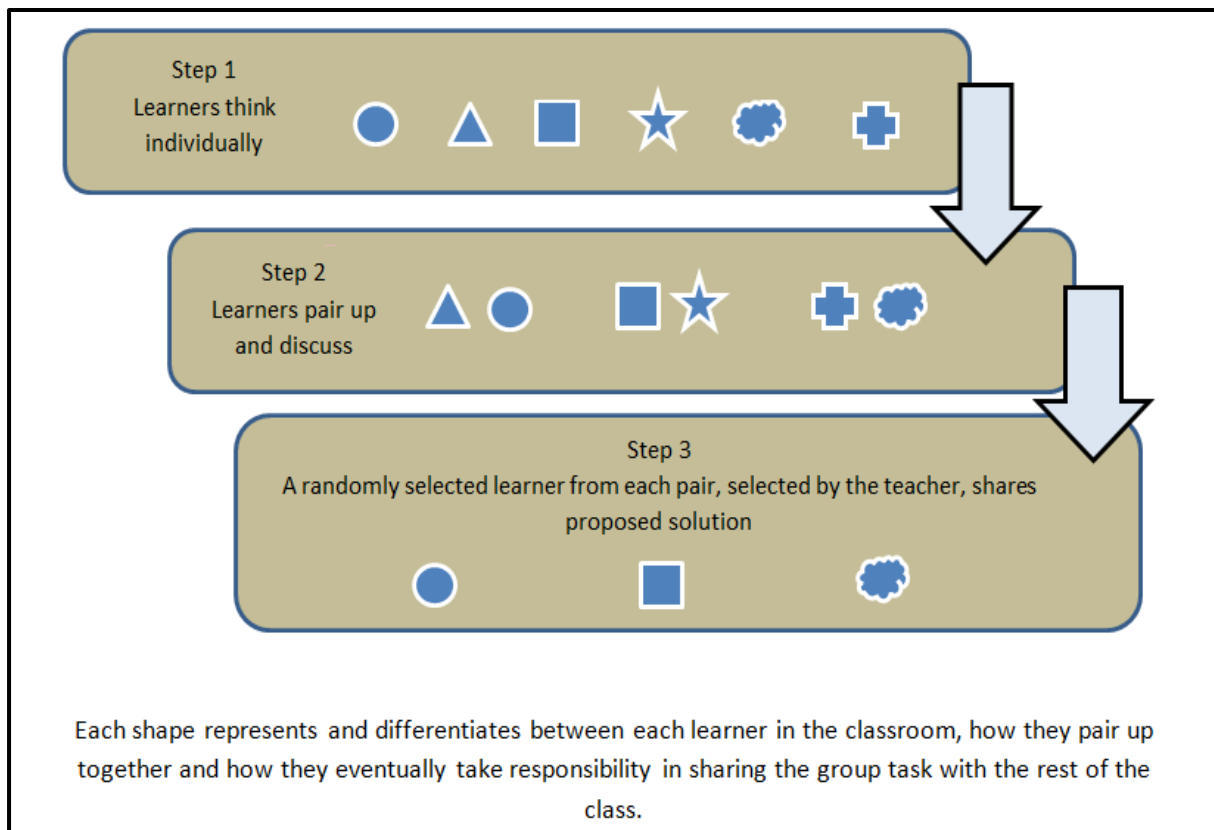


Figure 6: Think-pair-share strategy (Huffman, 2012:74)

Think-pair-share is a cooperative learning and teaching strategy used to motivate learners to engage in active thinking (Fisher, 2006:28; Huffman, 2012:74). Frank Lyman developed the Think-pair-share strategy in 1981 (Fitzgerald, 2013:88). The teacher's responsibility is to present a problem to the class, group the learners and then facilitate the class with the discussion. After the question has been posed, learners actively think about their answers individually (Figure 6). This encourages individual participation from each learner. After each learner comes up with a solution, they then pair up and discuss their possible solutions with a teammate, which ensures that every single learner has to contribute to the group (Teacher Vision, 2016b:1, Kaplan & Stauffer, 1994:27). Lastly, the teacher randomly picks a few learners to share their answers with the class (Fitzgerald, 2013:88). Another step that can be added to this learning strategy is for the pair to present only one solution. The intention of this last step is for the pair to reach a solution through compromising by means of combining the two individual solutions or starting all over again and

coming up with a new solution (Huffman, 2012:75). Kaplan and Stauffer (1994:34) suggest using the Think-pair-share strategy while learners experience and experiment with long and short sounds through movement in the music class. In their pairs, learners share their ideas of movements that will accompany and display short and long sounds in the music. The pair then agrees on one long movement and one short movement. All the learners then listen to the sounds produced by the teacher using musical instruments, and accordingly decide within their pair whether the sound will be accompanied by a short-sound movement or a long-sound movement. Learners choose musical instruments to accompany their pairs' movements: while one learner plays the instruments, the other learner demonstrates the pairs' movements to the class. Similar to the think-pair-share strategy, student team achievement divisions (STAD) also focus on one solution per group.

2.3.3 Student Team Achievement Divisions (STAD)

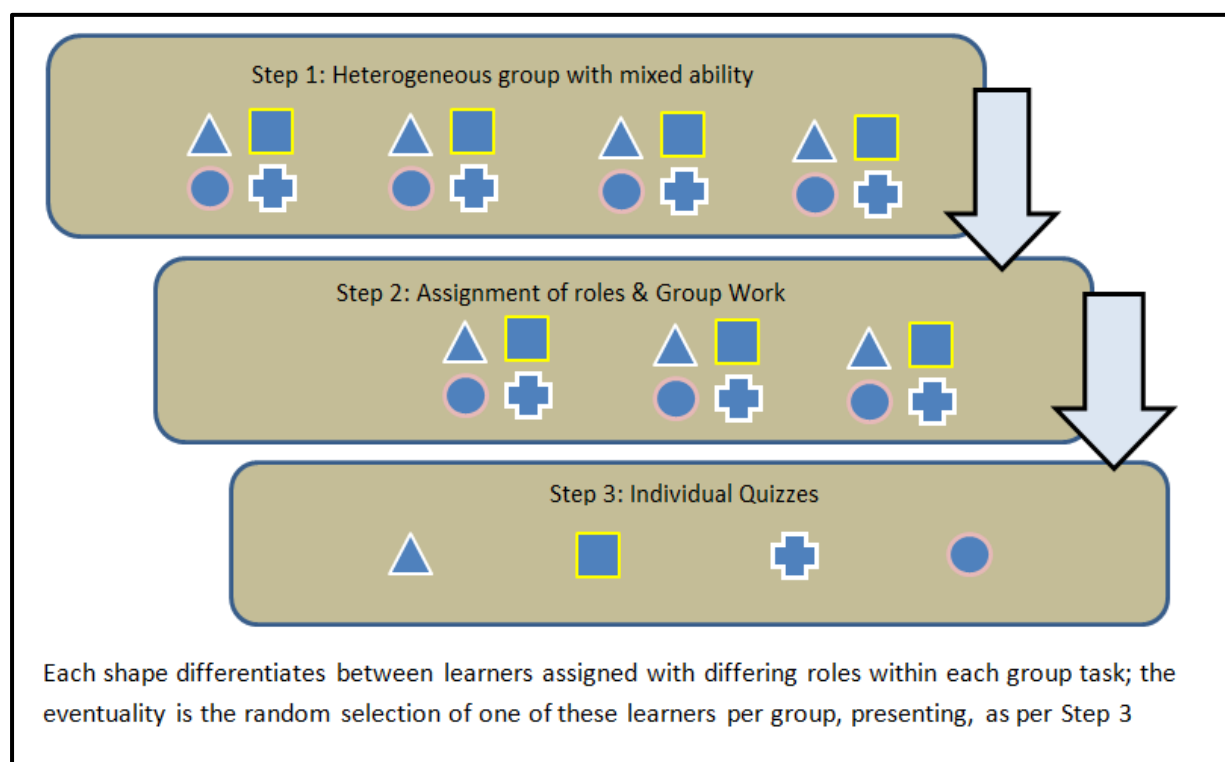


Figure 7: STAD strategy (Tiantong & Teemuangsai, 2013:86)

Another cooperative learning and teaching strategy, Student Team Achievement Division (STAD) groups, usually consists of four members. The assignment of group members is usually random. They consist of group members with different ability

levels (Tiantong & Teemuangsai, 2013:86; Wang, 2012:133). This strategy is dependent on the teacher's decision on roles, group assignments and the tasks (Figure 7). The teacher presents the lesson and, within the allocated groups, the learners work together to make sure they all understand and master the content of the lesson (Adams, 2013:12; Kaplan & Stauffer, 1994:31). Once the team tasks and discussions are completed, it is time for individual quizzes (Tiantong & Teemuangsai, 2013:86). The score of each quiz determines the contribution of the team members to their teamwork. If the student exceeds his/her past score, the team earns points. Reward structures such as certificates of achievement or improvement are usually put into place (Tiantong & Teemuangsai, 2013:87; Slavin, 1990:5). The STAD strategy can be used in the music class to introduce various musical notation symbols (Kaplan & Stauffer, 1994:82). After each STAD, the group reviews, teaches and masters flashcards with notation symbols within a time limit. Learners from various groups challenge each other on the content of the flashcards in order to see which group can earn the most points (Kaplan & Stauffer, 1994:82). Another useful cooperative learning strategy is the reading comprehension triads.

2.3.4 Reading comprehension triads

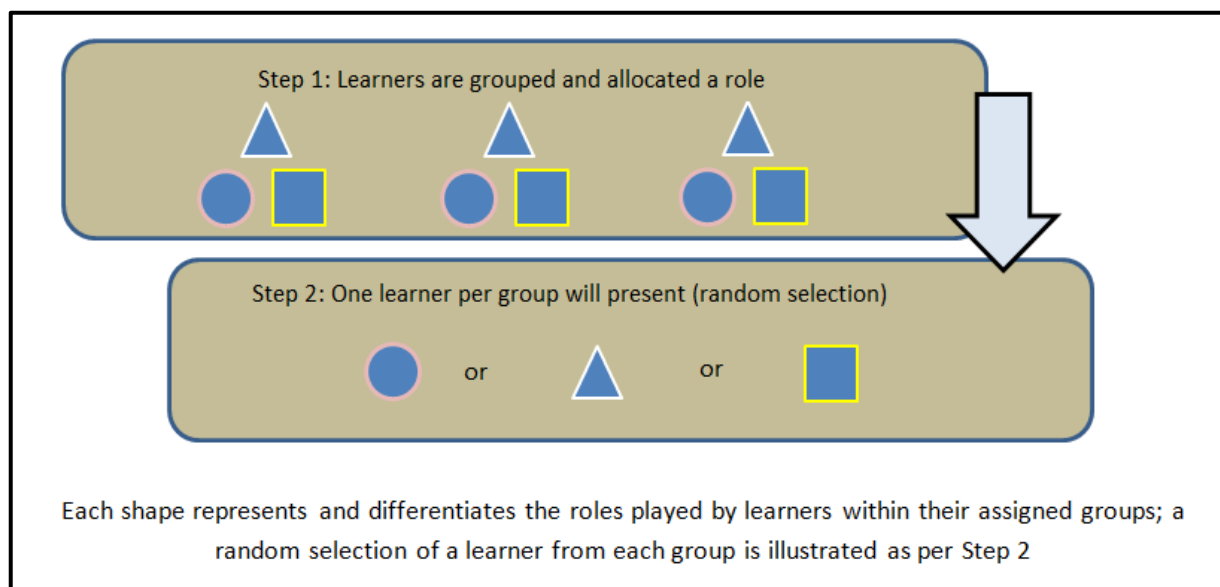


Figure 8: Reading comprehension triads strategy (Johnson *et al.*, 2008:1:15)

Reading comprehension triads is another cooperative learning and teaching strategy used whenever an excerpt, poem, story, song or a similar text needs to be studied and one set of answers must be generated. Every member in the group must be able to motivate the answers (Johnson *et al.*, 2008:2:15). This strategy motivates learners to engage in higher-order thinking skills (Professional Development Service for Teachers, 2011:41). The groups usually consist of three members. Roles assigned to team members are the reader, the recorder and the checker (Figure 8). The reader will read the passage or sing/read the song to the group while the recorder records all the answers and ideas that the group generates. The checker is ensuring that all the team members know their work. The checker also checks to see whether all members are contributing to the group. Each one of these members is highly accountable. Each one of the team members must be able to represent their group in answering the questions and presenting them to the class (Professional Development Service for Teachers, 2011:41). Another cooperative learning strategy where one learner per group will represent the group's work is the Numbered heads together teaching and learning strategy.

2.3.5 Numbered heads together

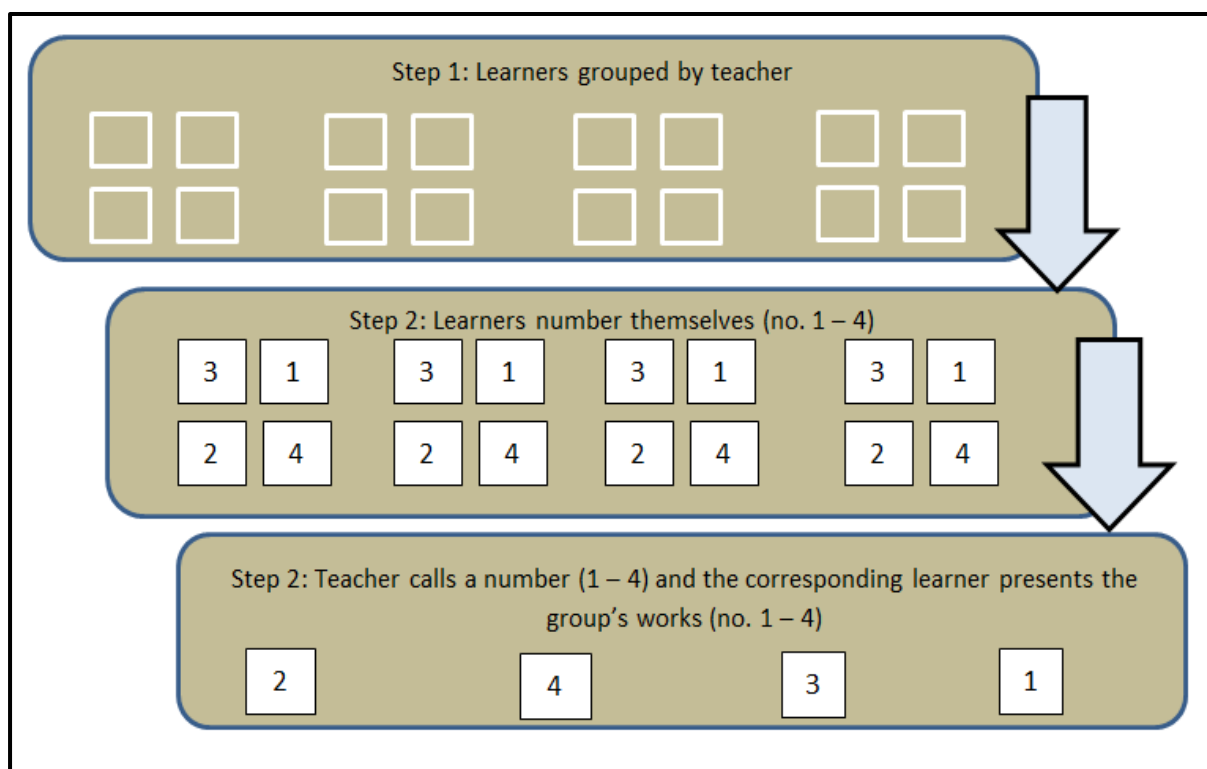


Figure 9: Numbered heads together strategy (Hunter & Haydon, 2013:1)

With this strategy, learners are assigned to a group. As per Figure 9, the learners within the group number themselves from 1 to 4 (Hunter & Haydon, 2013:1; Haydon *et al.*, 2010:224). The teacher will pose questions directed to the whole class. The learners then work on the solution within their group, ensuring that all the group members know the solution, and are able to present the group's solution to the class as well (Kaplan & Stauffer, 1994:29). The teacher will call a specific number, and the learner with that number will be the performer who represents the group. Upon presenting the solution to the class, the teacher may ask some of the other groups' members whether they agree or disagree and whether they can elaborate. This might result in a class discussion. No learners know beforehand what number will be called out, and therefore all team members must be prepared to present information to the class (Maheady *et al.*, 2006:27). It is very important that everyone is accountable because one learner will present the hard work of the whole group. If the answer is incorrect, the whole group will be held accountable. The same is true if the answer is correct; the whole group will have succeeded (Van der Merwe,

2007:60). With every group sitting around a piece of paper, they can listen to a musical excerpt. Whilst learners are listening to the excerpt, they can make individual notes on different characteristics discernible in the music. As the music stops, learners discuss their findings with each other. Upon the second active listening of the same piece, the teacher provides the groups with different musical categories into which they can organise their thoughts, for example, dynamics, instruments, tempi, metre, et cetera. The groups work to organise their observations into these categories. The teacher will then call on a random number (from 1 to 4) to share and present his/her group's observations to the class (Kaplan & Stauffer, 1994:46). This teaching and learning strategy encourages each learner to discuss the lesson content as well as rehearse the material in an individual capacity as well as in the group (Teacher Vision, 2016a:1). Another cooperative teaching and learning strategy where learning takes place individually as well as in the group is the round-table strategy.

2.3.6 Round-table

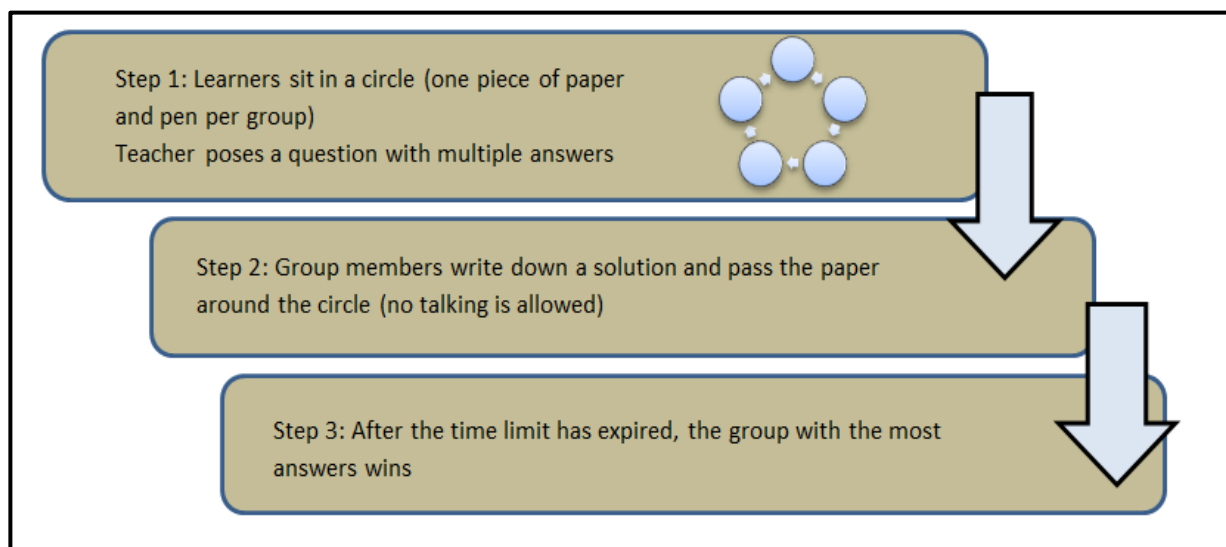


Figure 10: Round-table strategy (Kaplan & Stauffer, 1994:29)

For this cooperative learning strategy, each team needs a pen and a piece of paper. Round-table is ideal for reviewing material or for groups to put their heads together and conceptualise new material and new ideas (Kaplan & Stauffer, 1994:29). As the term “round-table” suggests, the team members sit in a circle (Figure 10). The

teacher presents a problem with many solutions to the class. This strategy has a time limit. The group members are not allowed to talk to each other. Each team member writes down a solution and passes the paper to the next team member in the circle (Van der Merwe, 2007:60). If a team member does not have a solution, he/she can miss a turn. The aim of this strategy is to gather as many solutions as possible within the allocated time limit. The team with the most correct answers wins (Huffman, 2012:76). Kassner (2002:22) suggests playing the class a few excerpts of music and within their roundtable groups to write down all the elements they find interesting. Kaplan and Stauffer (1994:69) suggest for a Grade 3 music class to form little groups to demonstrate clock movements to each other. The groups then combine their ideas to make one movement to fit in with the listening example, for example, the theme of “Viennese Musical clock” from the “Háry János Suite” by Kodály. Upon listening to the piece for the second time, learners take note of how many times they heard the theme and illustrate the form of the piece by using shapes. The last step of this strategy is to reflect in groups on how the theme of the “Viennese Musical clock” changes in the music. The learners share their answers with their group members according to the round-robin strategy: sitting in a circle and sharing answers, one learner at a time. After a learner has had the opportunity to share with his/her group, the person sitting next to the learner has a chance to share with the group. The last cooperative teaching and learning strategy that will be discussed is the three-step interview strategy.

2.3.7 Three-step interview

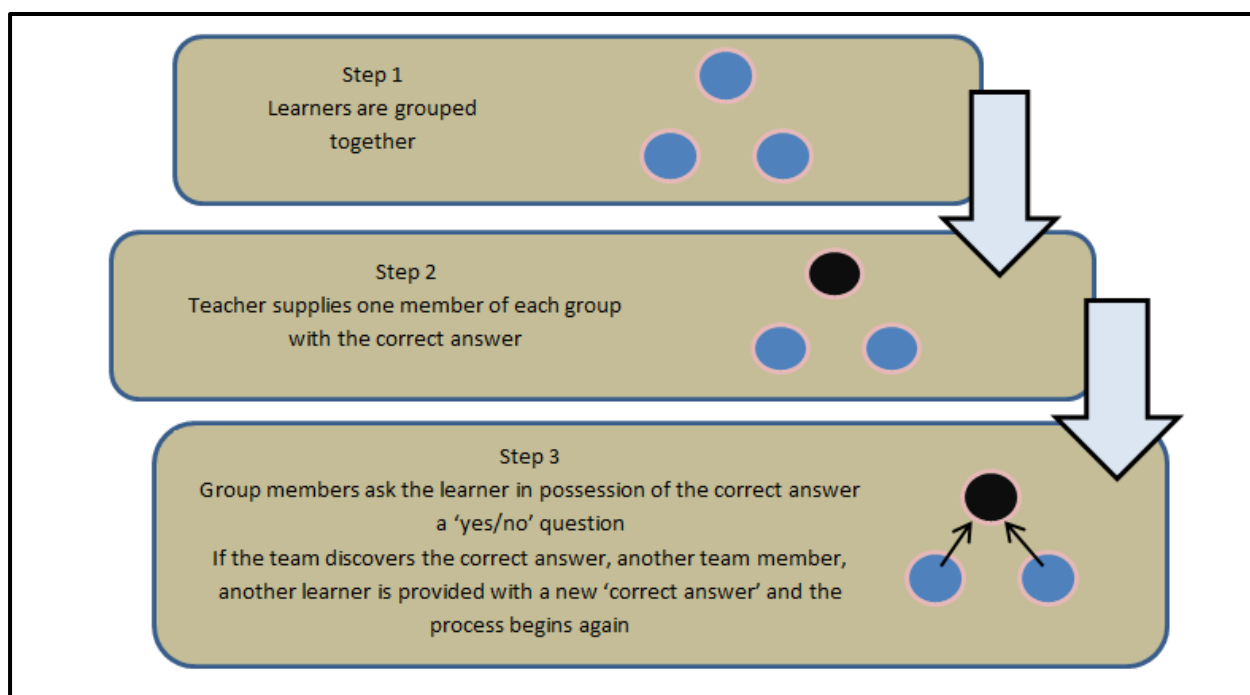


Figure 11: Three-step interview strategy (Huffman, 2012:77)

In the three-step interview structure, learners need to work as a team to discover an answer. The teacher supplies one member in the team with an answer (Figure 11). The rest of the team then asks questions with “yes” and “no” answers to finally discover the right answer. This strategy is beneficial to the development of interview skills (Kaplan & Stauffer, 1994:28). Once the team has discovered the right answer, they start over but another learner has the new secret answer (Huffman, 2012:77). With the outcomes being slightly different, Kaplan and Stauffer (1994:40) provide two learners with the right answer. They suggest putting a picture of an orchestral instrument on a learner’s back; the objective is for the learner to identify the instrument on his/her back by asking questions that can only be answered by a “yes” or a “no”.

In this section I discussed and illustrated the Jigsaw, think-pair-share, student team achievement division (STAD), reading comprehension triads, numbered heads together, round-table and three-step interview cooperative learning strategies. Through the successful application of these teaching and learning strategies, the outcomes of social interdependence will manifest within the learners.

2.4 Outcomes of social interdependence in music lessons

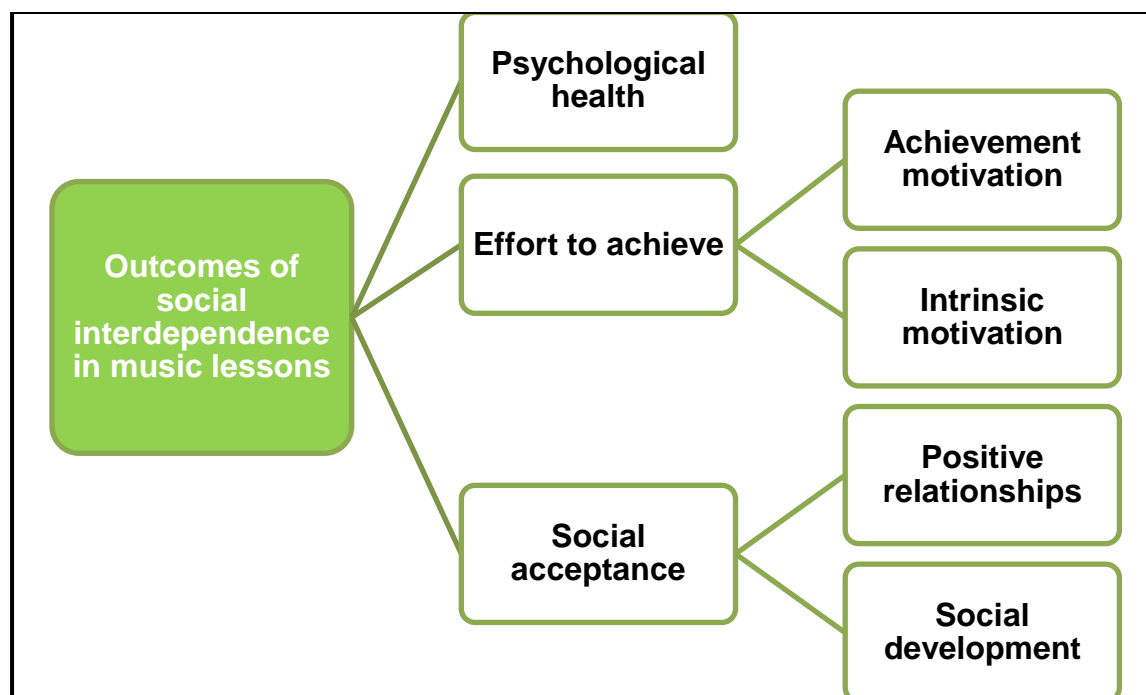


Figure 12: Outcomes of social interdependence

In this section of the chapter I discuss the outcomes of social interdependence and also what each outcome entails (Figure 12). Johnson and Johnson (2005:311) state that “(c)operative experiences are not a luxury. They are absolutely necessary for healthy development”. The development can be described by the outcomes of social interdependence, psychological health, effort to achieve and social acceptance (Johnson *et al.*, 2008:A:13). I will now discuss the outcomes according to Johnson *et al.*

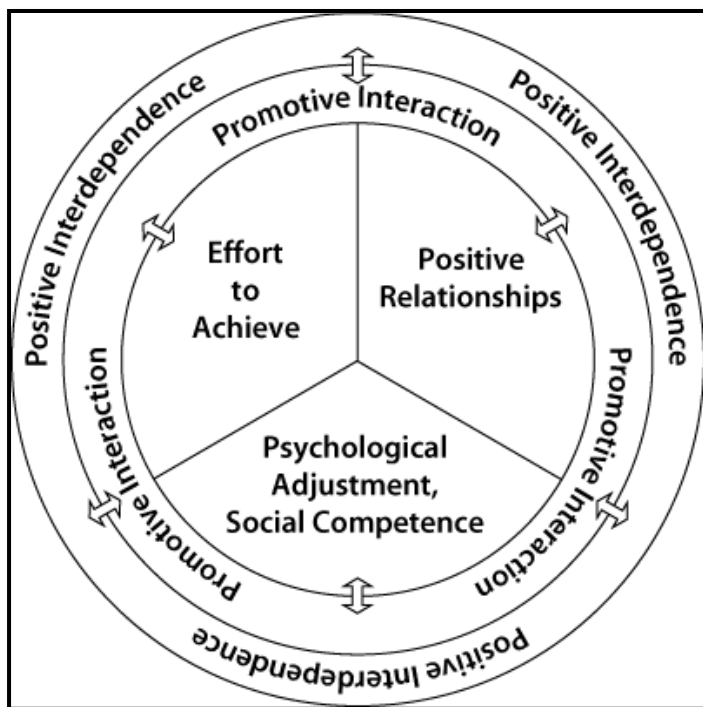


Figure 13: Positive interdependence (Johnson *et al.*, 2008:A:13)

Johnson *et al.* (2008:A:13) created this visual presentation (Figure 13) to explain that positive interdependence between learners encourages promotive interaction. Promotive interaction refers to encouragement, providing help and feedback between learners in order to achieve the group’s goals. The outcomes of positive interdependence between learners are psychological adjustment and social competence. One refers to these as “psychological health”, “effort to achieve” and “social acceptance”. One can also refer to social acceptance as “positive relationships”.

2.4.1 Psychological health

Cooperative learning benefits psychological health (Johnson *et al.*, 2008:A:19). Psychological health is associated with emotional maturity (Johnson *et al.*, 2008:A:19; Gillies, 2002:19, Johnson & Johnson, 2005:311), being able to function socially and having balanced social relations (Johnson *et al.*, 2008:A:19; Johnson & Johnson, 2005:311; Panitz, 2000:53), a strong sense of self-worth and identity (Johnson *et al.*, 2008:A:19, Johnson & Johnson, 2005:312), ability to cope with

adversity (Johnson *et al.*, 2008:A:19), optimism about people (Johnson *et al.*, 2008:A:19; Johnson & Johnson, 2005:311; Panitz, 2000:61) and self-esteem (Johnson *et al.*, 2008:A:19; Panitz, 2000:51; Whitener, 2014:8, Johnson & Johnson, 2005:312). Rubin (1999:32) used cooperative learning as a tool to teach social skills in her study. She evaluated self-esteem in the Grade 3 classroom and concluded that healthy social skills have a direct impact on self-esteem. Hall (1994:17) also states that a healthy self-esteem has a direct impact on academic performance and achievement. Schmidt (2005:140) concluded in his study that learners were more committed and motivated to achieve when they had a good self-esteem. By comparing competitive strategies to cooperative strategies, competitive strategies always have a winner and a loser. This suggests that only one learner is seen as the winner and therefore only one learner's self-esteem benefits from an activity. Within a cooperative strategy, all team efforts are acknowledged, and each learner who contributed to their groups is valued and feels valued. Each learner has a specific role to fulfil; therefore every learner feels important and needed in order to succeed. The cooperative strategy therefore offers opportunities for the building of self-esteem (McManus & Gettinger, 1996:21). As Warwick (2007:268) and Kellett *et al.* (2004:341) reported, when pupils participate in active learning their motivation levels and self-esteem increase, which has an effect on mental health and well-being. Self-esteem is a very valuable attribute in the world today. People with good self-esteem take on more challenges, as they know that they are more likely to succeed than not (Chang, 1997:22). People with low self-esteem are afraid to take risks and are the predictable "dropouts" (Ditto, 2001:3; Rubin, 1999:11; Flaherty & Hackler, 2010:13). It is therefore clear that a healthy self-esteem is very important, as a healthy self-esteem influences achievement and mental health (Rubin, 1999:10; Tedesco, 1999:14; Hall, 1994:17; Slavin, 1978:7).

2.4.2 Effort to achieve

The effort to achieve has been in the centre of many cooperative, competitive and individualist strategy studies (Figure 13). Cooperative learning is the strategy with the most positive effect on the learners' effort to achieve (Lin, 2006:35; McNair, 2006:49). Learners are more motivated and therefore willing to engage in difficult tasks; they are more determined and open to new challenges. Academic

achievement is heightened within a social context of learning (Chang, 1997:24). Once the learner has a responsibility to complete a specific task in order for the whole group to succeed, the effort to achieve is heightened (Huffman, 2012:92). According to Smith *et al.* (2005:91), the effort to achieve benefits the development of achievement motivation and intrinsic motivation.

2.4.2.1 Achievement motivation

Motivation to achieve is influenced in that learners work more independently, systematically and purposefully (Booyesen & Grosser, 2014:63). Learners approach tasks in a more systematic order; they are more focused and spend more time on these tasks. Group tasks are usually divided between mixed-ability learners. These learners influence each other in such a way that the motivation to achieve is enhanced. In Cruse's (1993:104) study, cooperative learning benefited all learners' academic progress within all three learning modalities: the visual learner, the auditory learner as well as the tactile/kinaesthetic learner. Johnson and Johnson (1994:136) proposed that the relationships that the members in the group form with one another encourage the learners to be more accountable and motivate them to work hard.

2.4.2.2 Intrinsic motivation

Functioning in a cooperative group creates a sense of belonging for the learner. The sense of belonging encourages a learner to have a greater self-esteem. Research has shown that self-esteem has a direct impact on the learners' moods and attitudes and this in turn has an immense impact on the learners' motivation levels (Ditto, 2001:13; McNair, 2006:37). Learners who participate in cooperative learning groups are therefore more motivated to attend school, enjoy school more, care for other learners more, believe that they are important (Johnson & Johnson, 2005:312), have a higher self-esteem and have greater intrinsic motivation (Johnson *et al.*, 2008:A:20; McNair, 2006:37; Johnson & Johnson, 1987:228). In a research study that Benware and Deci (1984:763) conducted on intrinsic motivation, they concluded that if learners learn material with the expectation of teaching it to fellow learners, they conveyed more intrinsic motivation. Huffman (2012:13) asserts that using cooperative learning in her music classes excites her because her learners are

excited about their music lesson and they become more knowledgeable and more musical.

2.4.3 Social acceptance

Dewey (1938:24) stated that “(e)ducation is essentially a social process”. Piaget and Vygotsky both stressed the importance of learners interacting and cooperating with one another (Jacobs, 1991:11). Social acceptance is one of the outcomes of social interdependence. Learners learn to interact and accept learners to whom they would not necessarily have reached out (Huffman, 2012:95). In a study that Ballantyne and Baker (2013:77) conducted with music education and music therapy students in a retirement home in Queensland, one of the participant observers mentioned in her journal reflection that she spent time with people with whom she would never have had the opportunity to mix. This is also the case within cross-ethnic relationships and learners with special needs. Learners get to understand and like these learners from diverse settings. They get to understand that everyone has a different point of view and in turn, these learners reach a greater level of social awareness and maturity (Johnson & Johnson, 2005:309). Johnson and Johnson (1974:222) found that people within the groups started liking one another. Learners tend to be more motivated and committed to their group; they take on more responsibility and show a greater deal of endurance. In his study, Hosterman (1992:106) found that the experimental group’s class attendance was significantly higher than the control group, suggesting a more positive attitude towards the cooperative teaching and learning strategy. The responsibility and endurance of each learner have an impact on the absenteeism rate, which drops within the cooperative learning strategy (Johnson & Johnson, 1999:73). One can divide social acceptance into positive relationships and social development.

2.4.3.1 Positive relationships

Positive attitudes are nurtured within the cooperative learning strategy. Positive attitudes create positive relationships. The support between learners is more evident - academic as well as personal. Support promotes physical health, psychological health and aids learners to cope with adversity and stress (Johnson *et al.*, 2008:A:19). Support between learners also has a great effect on preventing bullying.

Heath (2010:32) supports this by stating, “(w)hen students are working together cooperatively, they reduce the possibility of bullying to occur”. Phelps (1990:132) found that improved positive relationships were established in the cooperative learning environment. She also found that the traditional, non-cooperative environment delivered a notable number of negative relationships. Carter *et al.* (2001:57) found that learners were more helpful and polite towards one another after working in cooperative learning groups. In Djordjevic’s (2007:84) study, “Student perceptions of cooperative learning in instrumental music”, she found that learners’ relationships improved after they participated in cooperative learning groups and they were also more aware of their roles in the orchestra. According to Tjosvold *et al.* (2006:96), positive relationships encouraged by cooperative learning result in an individual’s commitment and responsibility to achieve and approach challenging tasks, motivation and persistence to reach goals and receptiveness towards other learners and teachers.

2.4.3.2 Social development

Social development occurs because of positive and healthy relationships. Within the groups, social skills are being developed, such as conflict resolution, negotiation, effective communication, listening to each other, being able to take positive criticism and assessing own opinion validity (Rubin, 1999:32; Allen-Kosal, 2008:22; Cangro, 2004:15). In the study by Carter *et al.* (2001:17,57) on “Improving social skills through cooperative learning”, they found that that learners seem confused about appropriate social skills in the classroom but after using cooperative learning their social skills improved and they were more “courteous and helpful towards each other”. Huffman (2012:28) found that teaching her classes the social skills to take turns when speaking and not interrupt, as well as to respect others’ ideas and opinions limited the noise level during her lessons. Former United States of America President Bush (1991:26) referred to interpersonal skills as the “glue” of organisations and therefore even the shy and uninvolved learners need to interact with the group members. Hall (1994:46) described in her study that even the shy students benefited from cooperative learning, as they were more confident to participate in activities. The interaction will help the learners to develop social skills in a group setting which will be very important when they face the outside world (Cruse,

1993:22; Booyesen & Grosser, 2014:51; Huffman, 2012:20). It is clear to see that cooperative learning can benefit learners – the extrovert learner as well as the shy learner. With learners acquiring social skills through cooperative learning, such as respect, helpfulness, negotiation skills, conflict resolution and effective communication skills, this teaching and learning strategy might very well be used to create a healthier society. As discussed above, the outcomes of interdependence are psychological health, effort to achieve and social acceptance. Despite these outcomes of cooperative learning, there are also challenges to this teaching and learning strategy.

2.5 Challenges of cooperative learning

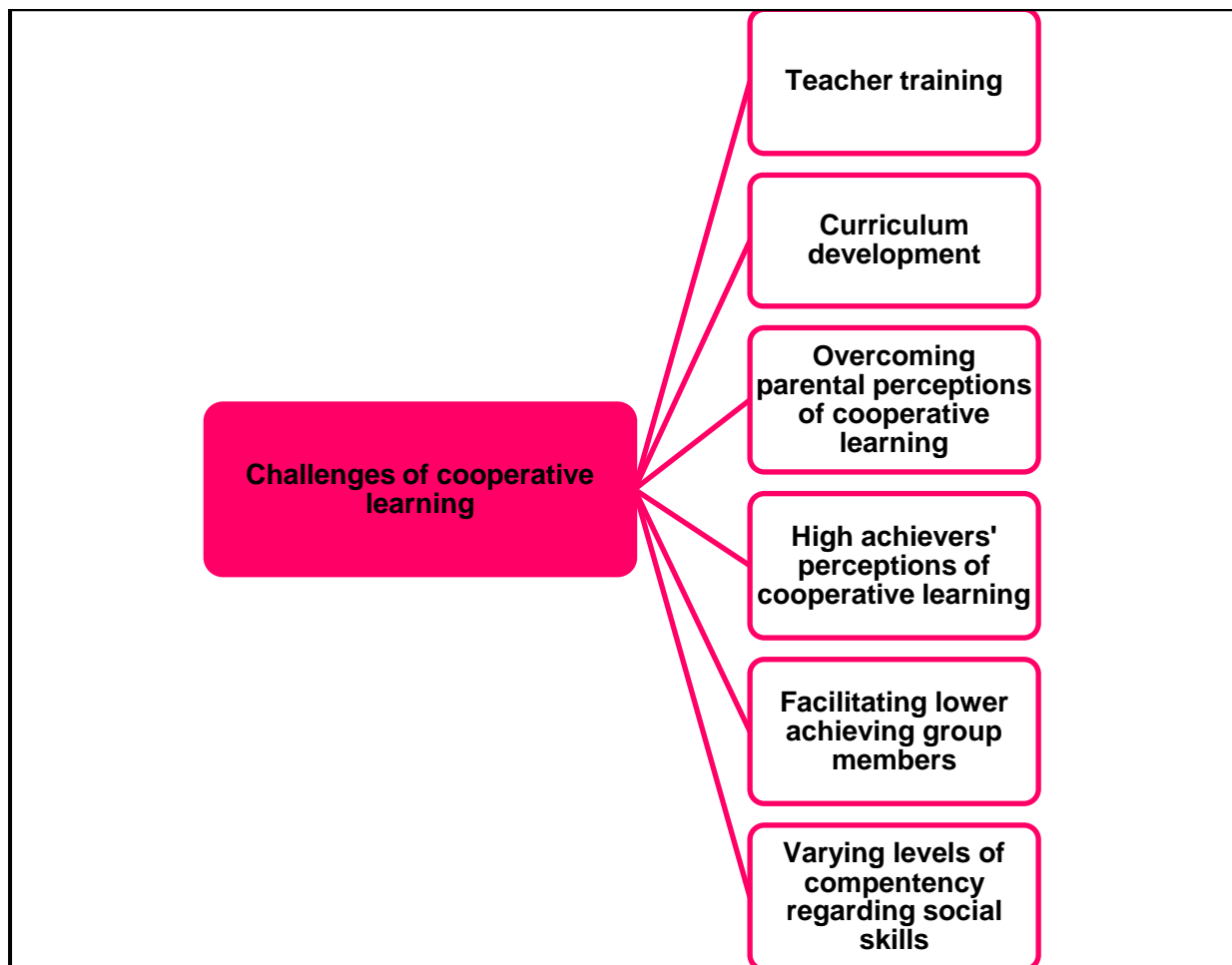


Figure 14: Challenges of cooperative learning

There are a number of challenges that accompany the cooperative learning strategy. These challenges (Figure 14) include the quality of teacher training, curriculum

development, overcoming parental perceptions of cooperative learning, the high achieving learners' perceptions of cooperative learning, facilitating lower achieving group members and varying levels of competency regarding social skill sets.

2.5.1 Teacher training

One challenge paired with the cooperative learning strategy is teacher training. In Morgan's study (1987:61), he found that the use of cooperative learning is parallel to the cooperative learning training of the teachers. Teachers who are highly trained use cooperative learning more often than teachers without training. According to Case (1997:83), the implementation of cooperative learning is a difficult task. Johnson (2008:94) concludes in her study that a lack of experience and training obstructs the use of cooperative learning in the classroom. Robinson (2012:108) refers to some trained teachers who are accustomed to a teacher-led approach; this approach represents a belief system that the teacher is the key source and the provider of information (Rich, 1990:82; Morgan, 1994:6); all knowledge is acquired from the teacher through whole-class instruction (Tedesco, 1999:21) and the teacher's role is purely academic (Rich, 1990:82). In a teacher-led classroom, only one learner has an opportunity to answer a question posed by the teacher, but in a cooperative learning class, each member in each team has the opportunity to answer and contribute towards the posed question (Huffman, 2012:94).

For some teachers the lack of formal training in the implementation of the cooperative learning is a challenge (Johnson, 2008:106), but to other teachers cooperative learning is a completely unknown strategy (Kendall, 2011:10). According to Guilfoyle (2006:10), some teachers feel pressured for learners to excel and hence focus all their energy on preparing learners for standardised tests. In order to use cooperative learning, one needs a complete change in teaching style. Cooperative learning requires a different set of teaching skills and teachers therefore need to be trained to use the cooperative learning approach. The cooperative learning approach is a very successful approach for the learner as well as the teacher in personal, social and cognitive areas (Sharan & Sharan, 1990:17) but many teachers do not have first-hand experience of the results of cooperative learning, and therefore are hesitant to try it in their classrooms. In Robinson's (2012:105) study, she concludes

that the institution of teacher training has a big influence on whether teachers have the confidence to use cooperative learning in their classes. She states that some of the training might not have included cooperative learning and some teachers might not have had any exposure to cooperative learning. They have a fear of losing control of their classes' discipline, the noise levels and falling behind on academic requirements (Case, 1997:101; Robinson, 2012:91, Randall, 2003:28). In a teacher-centred situation, teachers believe that academic requirements can only be fulfilled when the teacher relays information to the learner. The challenge we are facing in South Africa is that many South African teachers are under-qualified or have little knowledge of their subject and its application (Harrop-Allin & Kros, 2014:72). Harrop-Allin and Kros (2014:72) explain that the problem that South African education faces is that the education of the teachers is sub-standard. This sub-standard education manifests in learners simply memorising and replicating facts for the purposes of assessment only and the absence of critical thinking and reflection. The move from teacher-centred educational strategies to the cooperative learning strategy, which is a learner-centred strategy, is not a smooth or easy process, as teachers need training, modelling and support. According to Heath (2010:34), professional development over a long period is crucial to the incorporation of cooperative learning. The success of cooperative learning lies in teachers' understanding of cooperative learning. It is clear to see that a lack of teacher training in the cooperative teaching and learning strategy creates a challenge. Another challenge with which one has to reckon is the place of cooperative learning within the curriculum.

2.5.2 Curriculum development

Though the CAPS document (South Africa, 2011:1) allows for the experienced, suitably qualified educator to teach with a degree of flexibility, it may be perceived to be far too assessment and content-driven (Motshekga, 2016). Newly-qualified teachers often focus more on curriculum completion than on trying new strategies, thus shifting away from contemporary classroom practice and indeed cooperative strategy. This shift may result in a "one-way transmission of knowledge" practice in South African classrooms. Zeki and Guneyli (2014:1) admit that this "one-way transmission of knowledge" was adequate in the past, but that it is not satisfactory in

preparing contemporary learners to adapt in the modern world. They feel that learners must move away from being a passive recipient of knowledge to an active constructor of knowledge, which will establish a place of learning conducive to contemporary practice, whereby content creation through cooperative learning takes place. Not only is curriculum development a challenge, but overcoming the parents' perceptions concerning cooperative learning also serves as a challenge (Kumar, 2010:8).

2.5.3 Overcoming parental perceptions of cooperative learning

Parents are important role-players in their children's education. According to the US Department of Education (2007:1), "(e)ducation research over the past three decades has established a direct correlation between increased parental involvement and increased student achievement". Kumar (2010:8) found that some parents who are involved in their children's education have their doubts about cooperative learning as an educational strategy (Kumar, 2010:8; Kumar, 2009:91). The challenge with parental perceptions is two-fold: the first concern is the perception that lies with the lower achiever's parent. The lower achiever's parent might perceive that the information is not relayed by the teacher but rather by other learners (Slavin, 1991:107). The second concern is that it might be perceived that the high-achieving learner spends more time teaching the lower achiever instead of focusing on self-enrichment (Kumar, 2010:7; Kumar, 2009:92; Slavin, 1991:94).

The perception of the lower-achieving learners' parents might very well be that the teacher has little influence in the class, information is being relayed via other learners and that there are "mini" teachers around who might not even fully understand the academic concepts and who teach the rest of the class (Slavin, 1991:107). This is not the truth at all, as the teacher still relays academic information to the class - it is just the reinforcement that happens within the groups. It is important to educate the parents of the learners involved in cooperative learning in order to eliminate incorrect perceptions. Furthermore, it becomes even more important that the teachers, through the Academic Head of the school, clearly communicate with all relevant stakeholders (parents as well as learners) so that they

understand the benefits of cooperative learning and that a shift in classroom methodology is more attainable.

2.5.4 High achievers' perceptions of cooperative learning

From the outside, it would look as though the high-achieving learner spends too much time explaining the task to the other group members and that there is little time to focus on personal development. Parents are often worried that lower-achieving learners are holding these learners back (Slavin, 1991:94). This can cause resentment towards the cooperative learning strategy (Tedesco, 1999:9). Kanevsky concluded through personal communication with French *et al.* (2011:155) that high-achieving learners enjoy working collaboratively as long as it does not compromise their work. They are able to feel that the quality of their work is compromised due to lower-achieving group members (Tedesco, 1999:9). This feeling can cause them to react in one of two ways. Firstly, they can withdraw slightly. They feel that they do not have to work as hard as they would have individually, because their effort will not make a significant difference to the final product. Or they can take all the work on themselves and not engage with the group members as much as needed, do the group activity on their own to save time and ensure a better quality product (Kouros, 2005:153). This behaviour of the high-achieving learner has an effect on the lower-achieving students who can stay passive because “the clever one” is doing all the work. It is therefore a natural conclusion for the high-achieving students to prefer to work on their own, because they can control the outcomes and the input and they do not have to waste time with lower achieving students who are trying to get a free ride (French *et al.*, 2011:155). The high-achieving students' perception is rather incorrect, as high-achieving learners benefit from the cooperative learning strategy by explaining the work to the rest of the group (Chang, 1997:48). It is a common fact that we learn best when we convey information to others (Slavin, 1990:107). The high achieving learner also learns leadership skills (McNair, 2006:42), as they lead the group to complete the task. They develop confidence and a healthy self-esteem (Huffman, 2012:62). Gartner (1998:281) sums it up by saying, “(w)e learn: 20% of what we read, 30% of what we hear, 40% of what we see, 50% of what we both see and hear, 70% of what we discuss with others, 80% of what we experience personally, 90% of what we teach others”.

2.5.5 Facilitating lower-achieving group members

Another challenge in cooperative learning is the “free-rider” component (Woo Nam, 2008:1). This challenge arises whenever there is not clarity about the division of roles in a cooperative learning group (Woo Nam, 2008:1). Kaplan and Stauffer (1994:8) suggest presenting individual goals to each learner in the group. According to Woo Nam (2008:2), the “free-rider” problem may even cause group members to be unwilling to participate, which will have a negative influence on the productivity of the group. Learners must have a clear understanding of positive interdependence within their group. They need to realise that their individual results are affected by their own and others’ actions. They need to understand that they can only reach their own goals when the group reaches its goal (Johnson *et al.*, 2008:1:14). Another challenge is the varying levels of competency regarding the learners’ social skill sets.

2.5.6 Varying levels of competency regarding social skill sets

Cooperative learning with learners, as with teachers, is a complete shift from the traditional teaching strategy to the cooperative learning strategy. Some learners have no cooperative learning experience and need a set of skills in order to function within cooperative learning groups (Smith *et al.*, 2005:95). Inexperienced learners might find it difficult to communicate and interact with other learners academically and might not be completely sure what is expected of them (Booyesen & Grosser, 2014:63; Huffman, 2012:13). In Booyesen and Grosser’s (2014:63) study on incorporating cooperative learning in order to enhance thinking skills in the Foundation Phase, they observed that learners found it difficult to communicate with one another as they lacked the skill to communicate cooperatively. It is therefore very important for the teacher to state the expectations and to teach the necessary skills for cooperative learning to function well. The skills needed to function in a cooperative learning group include conflict resolution, proper communication skills and a clear understanding of positive interdependence.

Conflict is a very uncomfortable situation that everyone would rather wish to avoid, but it is important to manage conflict. According to Ciampa *et al.* (2000:31), conflict should not be avoided but rather managed. Conflict management is especially important in a music context where musicians might have different opinions as to the

performance of a particular piece (Di Natale & Russell, 1995:27). Conflict might also arise due to different personalities working together to reach one goal. It is therefore vital for a teacher to consider the grouping of learners carefully. Factors that should be taken into account in order to minimise conflict include personalities (introvert or extrovert), academic ability (high or low), music ability (musical or non-musical), sociability (popular or unpopular), race, gender, culture, religion and anti-social behaviour (bullying or aggression) (Huffman, 2012:40). In Van der Merwe's (2012:13) study, learners were not allowed to move from one group to another. The learners simply had to resolve the conflict in their group. Johnson and Johnson (2014:380) describe five different conflict management strategies:

- **Problem-solving negotiations:** Problem-solving negotiations focus on resolving the tension between the parties and enabling both parties to achieve their goals. The underlying and unspoken interests of both parties must be exposed in order to resolve the tension. In Androjna *et al.*'s (2000:34) study on "Improving the social skills of elementary school children", they suggest that for children to express their own feelings and understand the other party's feelings, one can introduce role-playing. This will reduce conflict between the two parties.
- **Smoothing:** With smoothing, the conflicted individual focuses on assisting the other person to achieve their goals above his/her own goals.
- **Win-lose negotiations:** In win-lose negotiations the individual uses persuasion to reach personal goals. Win-lose negotiations are more aggressive and the individual will go to extreme measures in order to "win" the negotiation.
- **Compromising:** With compromising, parties meet in the middle. In order for this to happen, both parties are willing to sacrifice parts of their personal goals to reach an agreement. In Hoffmann's (1991:276) study "Computer aided collaborative music instruction", each group has access to one computer with the necessary music software. The group must therefore compromise in order to be in agreement on the assignment and performing it.
- **Withdrawing:** In order to avoid conflict, one of the parties withdraws. This strategy is sometimes vital when the other party is aggressive. Withdrawing will allow the aggressive party to re-evaluate and decide on a different conflict management approach. In Ciampa *et al.* (2000:46), the learners were taught to resolve conflict,

both in the class and the music class. They were taught a strategy through the lyrics of a song. The lyrics suggested resolution to conflict by counting to five, talking it out, walking away or taking a break. The song incorporated hand movements to aid the learners in remembering the conflict resolution strategies.

All of these above-mentioned strategies are vital and appropriate under certain conflict circumstances and learners should be able to use all of these strategies to manage conflict. All conflict can be managed, but not necessarily resolved. Communication skills are very important in conflict management. Paired with conflict management, learners should master communication skills to make the cooperative learning experience successful. Communication skills are very important in cooperative learning groups (Criss, 2010:33). Learners should be able to listen to one another, share and motivate their ideas, evaluate their own and others' ideas, reason with and respect one another. A few factors need to be taken into account on how to communicate successfully within a group. These factors include sending and receiving skills and group norms and procedures (Johnson & Johnson, 2014:128). "Sending and receiving skills" refers to how the individual sends a message to a group member or the whole group and how the individual receives a message sent by another group member. When an individual sends out a message, it is very important to be clear, specific and trustworthy. Being clear and specific about one's intentions includes correlating body language. The individual must also be willing to explain and describe his/her feeling to the group. When receiving a message it is very important to indicate the desire to understand the message. If the message is still unclear to the receiver, it is important to communicate this to the sender until the message is understood. It is vital that messages should not be taken out of context (Johnson & Johnson, 2014:128).

Group norms differ from one group to another. It is the expectation of the group to manage the behaviour of the members (Johnson & Johnson, 2014:17). Group norms usually include participation of all members, having speaking turns where no one interrupts and everyone listens attentively. When the learner understands and is able to engage in effective communication and conflict resolution, functioning in cooperative learning groups will be much easier.

In this section, I discussed the challenges facing cooperative learning. Another important aspect of cooperative learning involves the role-players in cooperative learning: the music teachers and the Grade 3 learners.

2.6 Role-players in cooperative learning

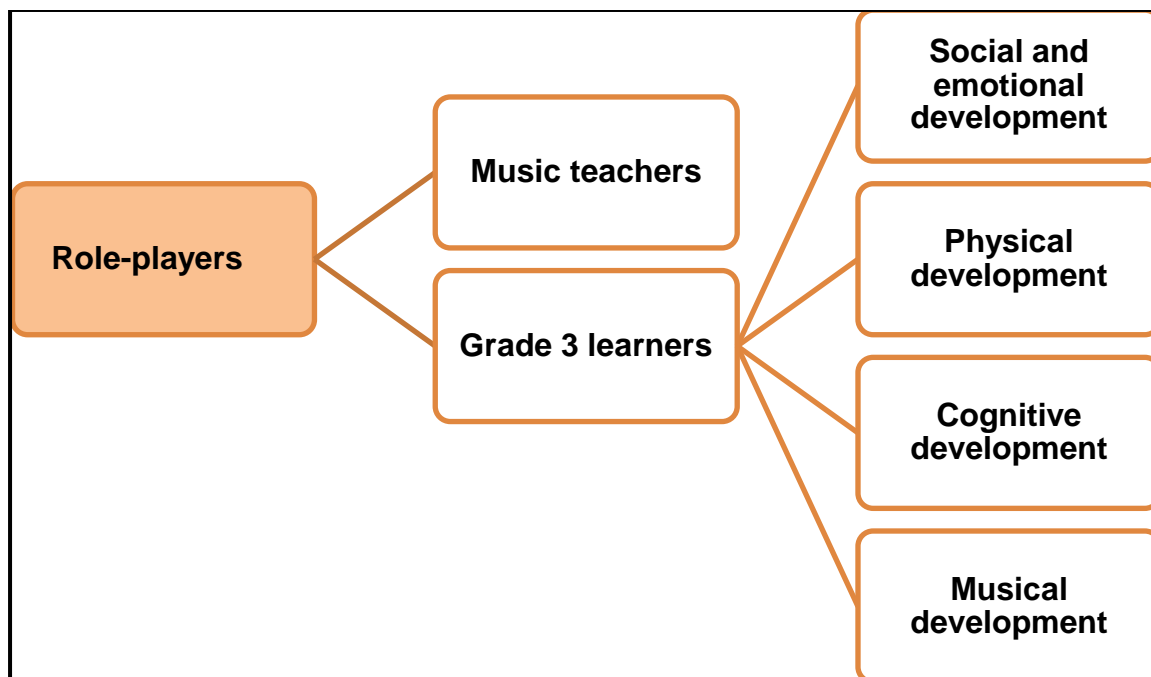


Figure 15: Role-players in cooperative learning in the Grade 3 music class

The role-players (Figure 15) within this case study consist of the music teacher and the Grade 3 learners. I will now discuss the music teachers and their role, as well as the Grade 3 learners.

2.6.1 Music teachers

The role of the music teacher is to ensure whole-child development. This includes psychological, physical, social and intellectual development (Le Roux, 2011:105; Huffman, 2012:71). The development of the child should in part occur through the musical activities in the classroom. It is important for a music teacher to incorporate musical activities into a lesson. These musical activities include singing, listening, rhythmic moving, playing instruments, and creating and reading music. Music teachers hold the key to motivating the learners to want to learn (Le Roux, 2011:106; Anderson & Lawrence, 2010:35). They are the managers of creativity; they can

either suppress or enhance creativity. As teachers they need to keep in mind that every child is different, every child needs to be managed creatively in terms of motivation (Le Roux, 2011:106), discipline (Le Roux, 2011:107) and how each child learns. The music teacher should teach discipline through the explanation and modelling of good behaviour (Huffman, 2012:39). Huffman (2012:71) states that “(w)e [as music teachers] have a social duty to nurture kindness, thoughtfulness, and understanding in our students so that, through the arts, we might more readily achieve peace”. Music is the ideal setting to encourage interaction between learners. In Ferrari and Address’s (2014:172) study, “A new way to play music together: the continuator in the classroom”, they introduce interactive music software where the learners had to participate in the lesson in groups. The teacher played the role of the “participating observer”. This includes inspiring the learners to explore without judgement or evaluation in a quiet manner. Hoffmann (1991:276) suggests that the music teacher in a cooperative environment operates as a guide. He/she facilitates, intervenes when necessary and assesses the group assignment. Cooperative learning in the music classroom also enables the teacher to integrate the music program with the outcomes of other academic subjects in the school environment (Kaplan & Stauffer, 1994:3).

The music teacher should be confident and aware of the outcomes of the music lesson at all times. These outcomes should be enjoyable to the learner. It is important for the music teacher to include interesting media clips and games to encourage learning and also to ensure that the learners not only remember the lesson but, with reference to the Anderson and Krathwohl’s taxonomy (Krathwohl, 2002:215), also understand, analyse, evaluate and create a new product through synthesis. Huffman (2012:96) suggests that cooperative learning is an ideal strategy for the active music-making classroom. Music teachers should therefore be careful not to talk too much during the lesson (Le Roux, 2011:250), although they have been trained to lead a lesson (Cornacchio, 2008:53). Music teachers only see learners for a limited time every week and therefore all information needs to be correct and relayed from the teacher to the learner, in order to ensure the right preparation for the lesson of the next week. It is therefore important to note the integral role of the music educator in the classroom. I will now look at the Grade 3 learner as well as the developmental areas that run hand in hand with the Grade 3 learner.

2.6.2 Grade 3 learners

One can divide the development of Grade 3 learners into social, emotional, physical and cognitive development (Figure 15). These areas are linked to one another (De Witt, 2016:13). It is, however, very important to note that even though the child's development can be divided into stages and phases with certain characteristics and milestones, children are unique and do not display every quality within the phase of development (De Witt, 2016:9). Langeveld (1969:39), one of the most influential teachers of the second half of the 20th century, suggests that not every child progresses through the stages of development in the same way. The social and emotional, physical, cognitive and musical development of the Grade 3 learner follows next.

2.6.2.1 Social and emotional development

Social development (Figure 15) refers to interpersonal development. Interpersonal development occurs between learners and in groups and includes communicating to others (verbal and non-verbal), listening to others, asking questions, solving problems and taking responsibility (Allen-Kosal, 2008:22; Rubin, 1999:32). Emotional development refers to intrapersonal development. Intrapersonal development occurs within the learner. It includes emotions, confidence, self-esteem and persevering through difficulties.

The social development of learners is vital in order for the learner to cope with everyday life and with people. According to Dowling (2005:26), the first seven years of a learner's life are vital for the development of social skills. Learners in lower grades build friendships on common activity while the Grade 3 learner builds friendships on trust (Shaffer, 1999:468, Berk 2003:618). The Grade 3 learner is particularly concerned about his/her own reputation as well as fitting into a social group; the child has realised that some people are friends and some are enemies (Sierksma *et al.*, 2014:371; De Witt, 2016:31). These social groups usually consist of same-sex relationships (Westen, 1996:547, De Witt, 2016:27). At this age, Grade 3 learners also look at the mannerisms of other same-sex models and understand that in future they will also grow into a man or a woman (Shaffer, 1999:501). With their parents as point of reference, they are able to differentiate between good or bad (De

Witt, 2016:31). Grade 3 learners are aware of the emotional well-being of others; they are willing to help and take care of others in need and they are able to interpret emotions and have empathy (Shaffer, 1999:397; Dowling, 2005:26, Berk, 2003:44; Sierksma *et al.*, 2014:370; De Witt, 2016:245). The social development of the Grade 3 learner has an impact on the future of the learner as well the learners' emotional and cognitive development (Bertucci *et al.*, 2010:269; Dowling, 2005:30).

Emotional development refers to the development that occurs within the learner. This focuses on the relationship with oneself. One can see the emotional development of the learner in the behaviour of the child. Lying, vandalising, stealing and deliberate misbehaviour usually indicate insecurities within the child (De Witt, 2016:27). The development of self-esteem is therefore very important for emotional development. Self-esteem is based on external factors such as achievement, physical abilities and social acceptance (Shaffer, 1999:468). Self-esteem determines how learners evaluate themselves and this can be the determining factor of failure or success (Djordjevic, 2007:5). If one considers the reason behind bullying, it is often related to poor self-esteem (White, 1996:3). According to the Qualifications and Curriculum Authority (2000:29), a healthy self-esteem enables learners to explore their worlds, communicate effectively and gives learners confidence and security. De Witt (2016:27) states that a healthy self-esteem allows learners to grow physical, social and intellectual abilities. Therefore, learners who have developed self-confidence succeed more often than under-confident learners do (Dowling, 2005:1). Furthermore, self-confidence consists of three elements. The first element is self-concept: being aware of oneself. According to Berk (2006:447), the eight to nine year old child's self-concept includes the perceptions of people outside the home. They also start comparing themselves with peers (De Witt, 2016:27). The second element is self-esteem: one's opinion about oneself, whether it be positive or negative. Learners become aware of their self-worth at around six years of age (Dowling, 2005:4). The third element of self-confidence is self-knowledge: being conscious of one's strengths and weaknesses (Dowling, 2005:2). During this stage, self-esteem is developed (Dowling, 2005:2). According to De Witt (2016:27), a healthy self-esteem enables the learner to develop physical abilities.

2.6.2.2 Physical development

The most noticeable development of the Grade 3 learner is physical development (Berk, 2007:120). Physical development (Figure 15) refers to the growth, the changes and functioning of the body (Slater & Bremner, 2003:36). The Grade 3 learner's physical development displays movements that are more graceful. Gross motor movement has improved in such a way that the learner is less clumsy, has more stamina and enjoys team activities more (De Witt, 2009:12; De Witt, 2016:13). The Grade 3 learner is even able to participate in activities and games with rules (Berk, 2003:6). While the gross motor skills have improved, the child's fine motor skills have also developed significantly and more hand-eye coordination is visible (Child Development Network, 2003:1; De Witt, 2009:12; Winston, 2004:41; De Witt, 2016:13). The eight to nine year old learner is able to differentiate between right and left (De Witt, 2016:13). This enables the learner to write, draw and play musical instruments with greater ease (Fogel & Melson, 1988:346). Sitting still for lengthy periods is still challenging to these young learners. The nature of their underdeveloped muscles is to cramp with a lack of movement. This indicates that the Grade 3 learner enjoys kinaesthetic learning more (Goddard Blythe, 2000:1). The physical development of the eight to nine year old child has an influence on cognitive development due to the more advanced ability to explore the world around them (De Witt, 2009:12; De Witt, 2016:13).

2.6.2.3 Cognitive development

Cognitive development (Figure 15) refers to the development of the individual's motor, perceptual, memory, language and intellectual skills (Balter & Tamis-LeMonda, 2006:169). Piaget studied cognitive development across all ages and divided the development into four stages: the sensorimotor period (birth to two years), the pre-operational period (two to seven years), the concrete operational period (seven to eleven years), and the formal operational period (from eleven years upwards) (Piaget, 1972:158; De Witt, 2016:15). I shall delve deeper into the concrete operational period because the Grade 3 learner falls into this Piagetian phase.

The Grade 3 learner can understand the relationships between different objects (Shaffer, 1999:55). They understand the concept of distance between objects and

are able to classify and put objects into an order (Berk, 2003:242; Flohr & Trollinger, 2010:12). The learner is able to approach different situations, objects and events in a logical manner (Westen, 1996:510). Problems are solved through internal thought processes (De Witt, 2016:20). The Grade 3 learner is able to adapt, revise and rethink information in order to make sense of the information (Dowling, 2005:93). Reasoning is more organised, flexible and logical (Berk, 2003:241). The learner can think creatively, even though it is sometimes hard work. The learner is also able to differentiate between fantasy and reality (Dowling, 2005:93; De Witt, 2016:21). During this age, the child is able to memorise and remember information (De Witt, 2016:21). They are able to listen to a rhythmic pattern on a musical instrument and recognise it even when it is played at double the tempo (Flohr & Trollinger, 2010:12).

2.6.2.4 Musical development

In Lee and Lin's (2013:111) study on "Music teaching for young children at a developmentally appropriate practice classroom in Taiwan", they found that musical elements were more easily assimilated by young children through singing, using instruments, gross motor movement and dramatic play. Brotherson (2009:3) refers to music as the medium that can combine movement, balance and coordination with feelings and imagination, thus combining physical and emotional development. That having been said, I will delve deeper into the elements of music: singing, moving, playing an instrument, listening, reading and creating music.

Most Grade 3 learners are able to sing a song in tune (Anderson & Lawrence, 2010:78). Their vocal range is about an octave (Campbell & Scott-Kassner, 2006:69) and they understand high and low pitches, as well as ascending and descending pitches. They are also aware of the difference between musical intervals including steps, leaps and repeated pitches (Campbell & Scott-Kassner, 2006:104). They are able to identify a melodic sequence that appears within a musical piece (Campbell & Scott-Kassner, 2006:104). The Grade 3 learner is able to keep a steady beat while moving, and through movement can show changes that occurred in the music, such as tempo, rhythmic patterns, texture and dynamics (Campbell & Scott-Kassner, 2006:123). They enjoy games with rules and are able to participate in dances with more complex movements. They are able to recognise and conduct simple metres

(Campbell & Scott-Kassner, 2006:123). They can also maintain a steady beat on instruments. Their fine motor skills and coordination have developed in such a way that they are now able to play instruments such as the recorder, finger cymbals, temple blocks, drums, xylophones and the keyboard with greater ease (Campbell & Scott-Kassner, 2006:193). Although Grade 3 learners show a great deal of interest in listening to various types of music, they show a great preference for music with a faster tempo (Flohr & Trollinger, 2010:66). They are able to read and write different note values, as reading notation is a focal point in the Grade 3 music curriculum. The learners are also able to write down a dictated rhythmic pattern that includes dotted quarter and eighth notes (Campbell & Scott-Kassner, 2006:157). With the influence of familiar music, the Grade 3 learner is able to create simple rhythmic and melodic patterns with the inclusion of dynamic differences (Tillman, 1987:35). In order for a learner to be creative, the emotional well-being of the learner should be nurtured (Dowling, 2005:125).

In this section the role-players were discussed: the music teachers and their role as well as the Grade 3 learners and their development. The curriculum and taxonomy will now be explored.

2.7 Curriculum and taxonomy

According to Kassner (2002:18), cooperative learning (Figure 16) inspires the learner to engage with the content of their material at all levels of Bloom's Taxonomy (Kassner, 2002:18). Therefore, the CAPS document will be explored alongside the revised taxonomy on music education.

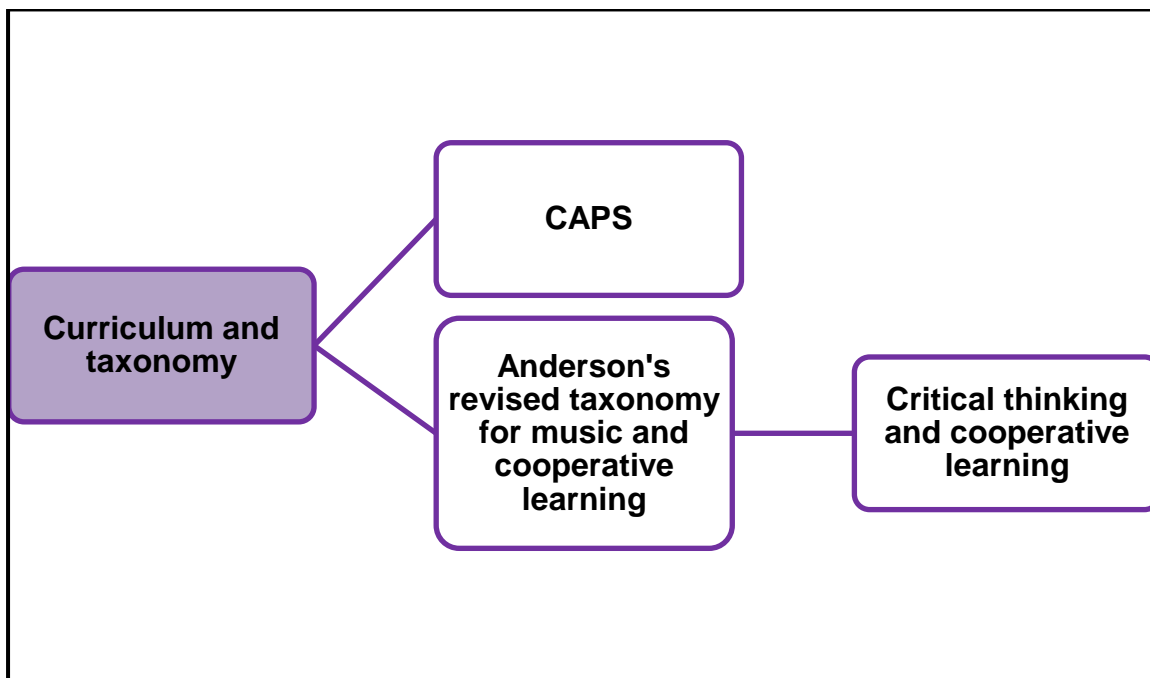


Figure 16: Curriculum and taxonomy

2.7.1 CAPS

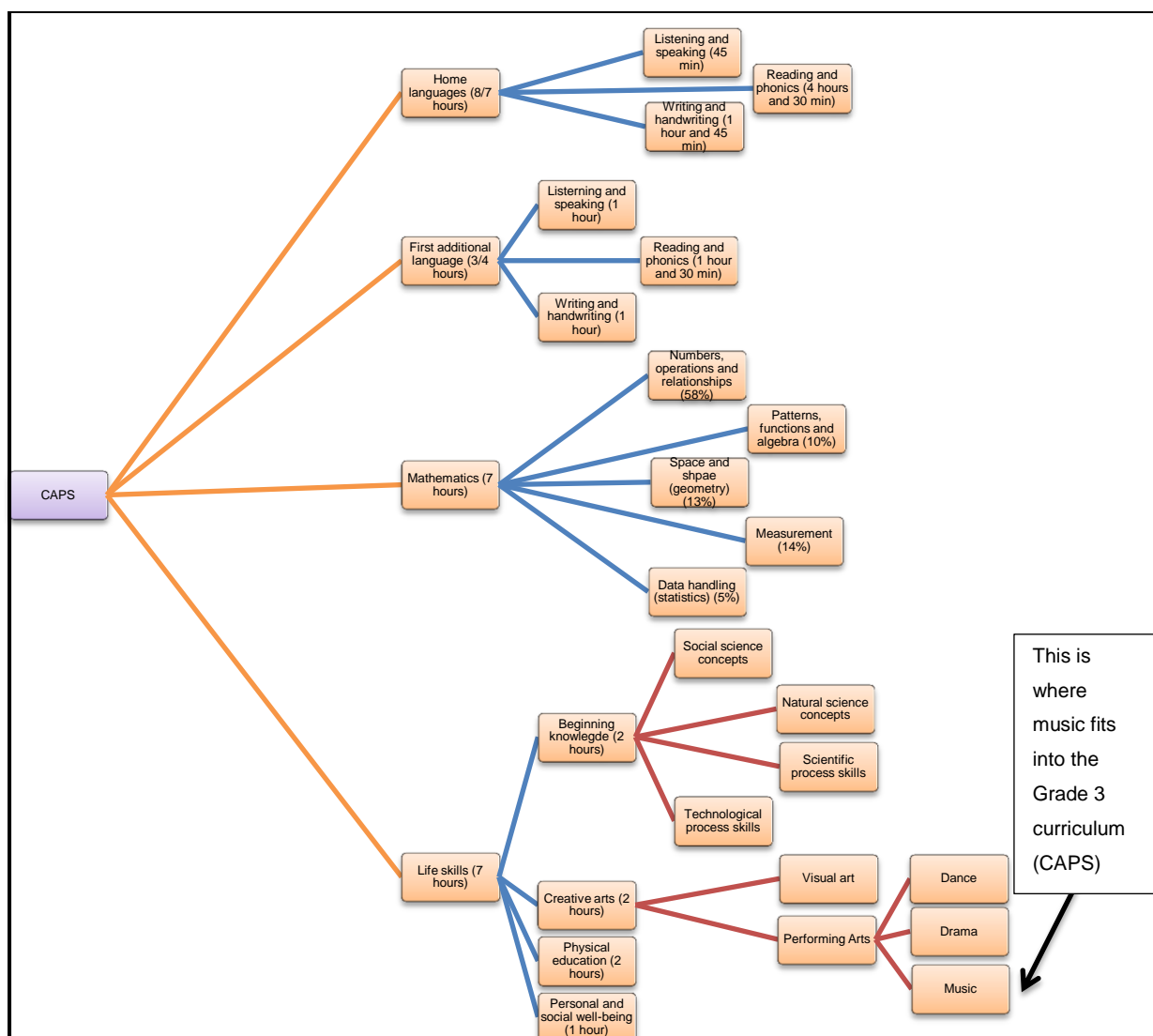


Figure 17: Visual representation of Curriculum and Assessment Policy Statement for Grade 3 learners (South Africa, 2011:6)

The CAPS document serves as a guideline for all South African teachers. There are four subjects for the Grade 3 learner (seen in Figure 17) namely Home Language, First Additional Language, Mathematics and Life Skills. Life Skills divide into four sections; Beginning Knowledge, Creative Arts, Physical Education and Personal and Social Well-being. Creative Arts can be divided into Performing Arts and Visual Arts. Music is one of three sub-categories of Performing Arts. The purpose of Creative Arts is to assist in the development of imagination, creativity and the appreciation for the arts (South Africa, 2011:8). Creative Arts provides every learner with the

opportunity to enjoy and participate in the arts while focusing on the enjoyment, rather than on flawless projects and activities. The activities are based on the integration of themes and the integration of the arts, hence the organisation of topics. The National Curriculum Statement (South Africa, 2011:9) also suggests a big open space for Creative Arts for the development of gross and fine motor skills, and the use of musical instruments and audio equipment.

Even though the CAPS document offers direction to assist the development of creativity, Harrop-Allin and Kros (2014:73) go as far as stating that the CAPS document discourages creative and critical thinking and is therefore contradicting its intent. They refer to the curriculum as a “very un-African curriculum” which is focused on Western musical practices (Harrop-Allin & Kros, 2014:80). In the past, teaching and learning in South Africa were based on individual, teacher-led and competitive strategies (Cloete *et al.*, 2006:469).

2.7.2 Anderson’s revised taxonomy for music and cooperative learning

Bloom’s taxonomy can also be referred to as mastery learning (Guskey & Gates, 1986:75) and, according to Campbell and Scott-Kassner (2006:431), Bloom supported the cooperative learning model. In fact, cooperative learning motivates learners to engage with the content of their material at all levels of Bloom’s Taxonomy (Kassner, 2002:18). Bloom’s taxonomy was published in 1956 under the title “Taxonomy of Educational Objectives: The Classification of Educational Goals. Handbook I: Cognitive Domain” (Krathwohl, 2002:212). The purpose of the taxonomy was to set learning goals, objectives, activities, and means to assess across all subject areas (Krathwohl, 2002:212). The taxonomy promotes higher level thinking skills and contains six levels of thought processes in a hierarchical framework. To reach the pinnacle of the framework is to be able to evaluate and criticise the learning material (Wilson, 2001:3).

Table 1: Outcomes of mastery learning and outcomes of cooperative learning

<u>Mastery learning (Bloom)</u>	<u>Cooperative learning</u>
Promotes better student achievement (Guskey & Gates, 1986:75)	Promotes student achievement (Nath <i>et al.</i> , 1996:118; Yin, A.C., 2009:159; Callahan, 2013:10, Cangro; 2004:33)
Higher grades (Guskey & Gates, 1986:76)	Better academic achievement (Nath <i>et al.</i> , 1996:118; Yin, A.C., 2009:159; Callahan, 2013:10)
Better ability to learn complex and abstract ideas to new problems (Guskey & Gates, 1986:78)	Higher order thinking skills (Lin, 2006:35)
Longer retention of ideas (Guskey & Gates, 1986:77)	Retention of information (Cornacchio 2008:54; Lin, 2006:35)
More positive attitudes and greater interest in the subject matter (Guskey & Gates, 1986:78)	More positive relationships (Nath <i>et al.</i> , 1996:117; Mentz <i>et al.</i> , 2008:250; Callahan, 2013:11; Williams, 2012:15) Psychological health (Nath <i>et al.</i> , 1996:117, Wallestad, 2009:4)
Motivation for further learning (Guskey & Gates, 1986:78)	Motivates interest and progress in music (Kaplan & Stauffer, 1994:12)

It is interesting to note that the outcomes of Bloom's taxonomy and cooperative learning are very similar (Table 1). Bloom's Taxonomy was revised by Anderson and Krathwohl in 2001 and is known as the revised taxonomy or Anderson's revised taxonomy. The revised taxonomy and the similarities between the taxonomy and the cooperative teaching and learning strategy will now be considered.

The learner's educational experience ought to be his/her best teacher. Understanding through experience and the ability to create and recreate should be the intent of education (Mayer, 2002:228). The revised taxonomy (Figure 18) has six different levels of thought processes, with Level One being the lowest and Level Six being the highest. Level One refers to being able to remember and recall information previously dealt with. When a learner is able to remember and understand the

information by interpreting and explaining it, he/she reaches Level Two, namely, “understanding”. Through understanding and applying the information to a situation, the learner has reached Level Three of the revised taxonomy. Level Four brings forth the ability to analyse information by means of breaking it up into pieces. Once the information is broken up into pieces and the learner can evaluate every piece, he/she reaches Level Five. The ultimate level, Level Six, is reached once the learner is able to reorganise and recreate these pieces into new structures and patterns. This level is called “creating”. The academic and cognitive demands of cooperative learning work in a very similar way to the revised taxonomy. In order for cooperative learning to be a successful teaching strategy, materials need to be available, whether as a worksheet with information or as information previously transferred to the learner. The learners need to retain this information (Johnson *et al.*, 2008:2:8). The role of the teacher is to explain the concepts needed to complete the final task. In order to complete the final task, which will be creating a presentation or worksheet, the learner must be able to apply, analyse, understand and evaluate the information. Once the learner is able to remember, understand, apply, analyse and evaluate information, the process of critical thinking is accomplished. According to Scriven and Paul (1987:1), “(c)ritical thinking is the intellectually disciplined process of actively and skilfully conceptualizing, applying, analysing, synthesizing, and/or evaluating information”.



Figure 18: Anderson and Krathwohl's Taxonomy 2001 (Anderson & Krathwohl, 2001)

2.7.3 Critical thinking and cooperative learning

Learners who operate in a cooperative learning group are often more engaged in critical thinking and problem-solving (Slavin, 1991:88; Cruse, 1993:22; Tedesco, 1999:17; Booyesen & Grosser, 2014:51). Within the cooperative group, they can view every scenario from a few different angles. These angles lead to new questions, which spike curiosity and the critical and creative thinking processes (Booyesen & Grosser; 2014:51). The interaction between learners introduces creativity (Cangro, 2004:16, Chang, 1997:45; Booyesen & Grosser; 2014:51). They start to reason in a more creative way and they consider different avenues of thought and different viewpoints. They are also able to concentrate on the focal part of the problem, communicate it to fellow learners, and create different solutions through a variety of viewpoints (Allen-Kosal, 2008:31). Cruse (1993:22) notes that cooperative learning equips the learner with social skills and problem-solving abilities that will aid them in their later adult life. Huffman (2012:37) argues that the learner's ability to remember and recall information is honed through cooperative learning. Cooperative learning enables the learner to experience and interact. Through interaction and experience, information is retained and more relevant (Huffman, 2012:97). Cornacchio's (2008:54) study on the "Effect of cooperative learning on music composition, interactions, and acceptance in the elementary school music classrooms" found that learners retained more information by working in groups than in a teacher-led classroom.

In this chapter, I gave an overview of cooperative learning and the teaching and learning strategies, the outcomes and challenges, role-players as well as the relevancy of cooperative learning in the curriculum and taxonomies applicable to this study. The five elements of cooperative learning (Johnson *et al.*, 2008:1:18), namely positive interdependence, individual accountability, promotive interaction, interpersonal and small groups skills and group processing, were promoted and formed the foundation of the observation protocol (Addendum A) (Creswell, 2013; Johnson *et al.*, 2008:14). The research method used in this study is discussed in the next chapter.

CHAPTER 3 RESEARCH DESIGN

This chapter gives a review of the research design and the research approach of the study (Figure 19). The participants, data-collection strategies, data analysis, role of the researcher, ethics and the validity of the study receive further attention.

The purpose of this intrinsic case study was to explore the meaning of cooperative learning for Grade 3 learners, in four music classes at a private school in Gauteng. The music class was used to introduce cooperative learning, a teaching and learning strategy that combines academic and social learning using small groups. The word “meaning” is often used when an activity, experience or object is seen as valuable to the individual. This very personal moment of ascribing meaning or value to an experience sprouts out of an individual’s perspective and experience (Wayman, 2005:17).

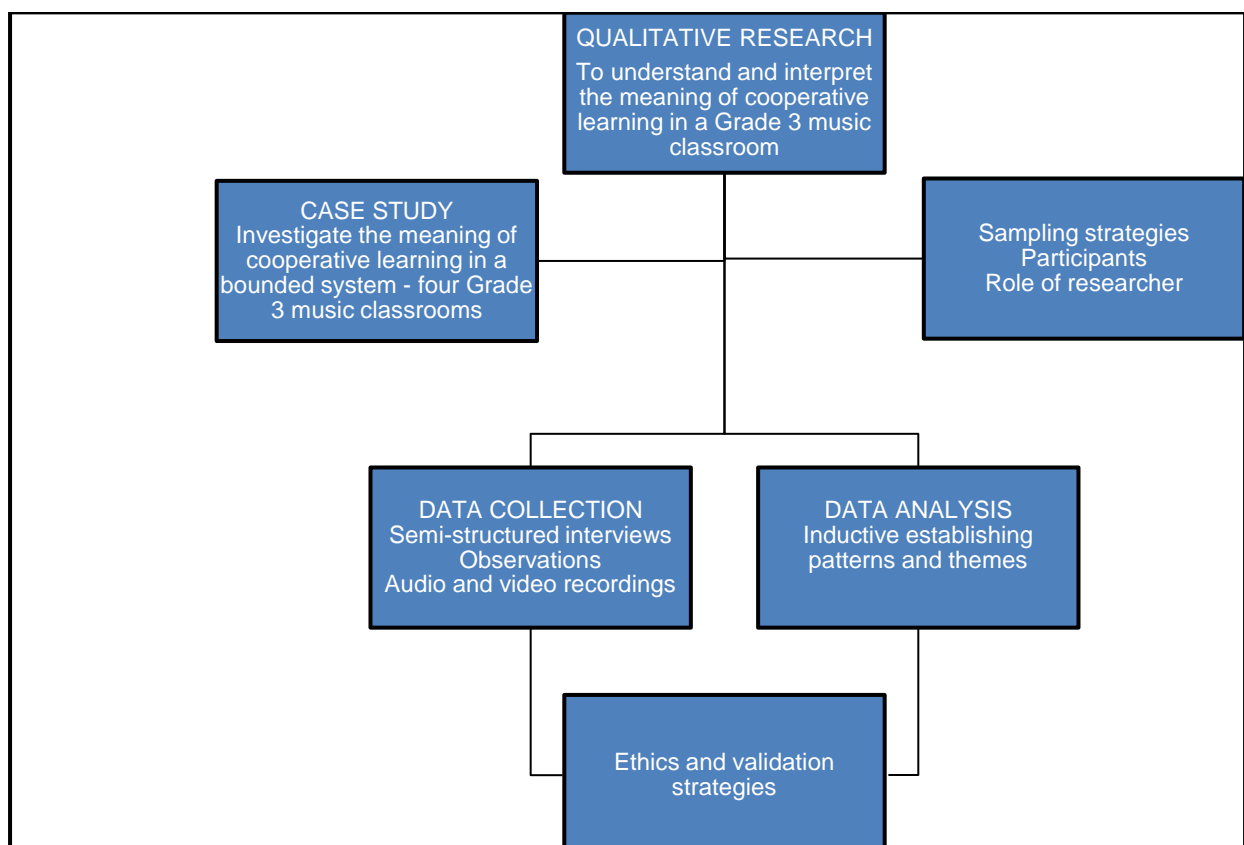


Figure 19: Map of research design (adapted from McMillan & Schumacher, 2010:342)

3.1 Research design: Qualitative research

Past research, the study field, and the opinion and philosophy of their supervisors shape researchers' position and view (Creswell, 2009:6). One can explain this position or view of the researcher as the "lenses" through which the world of research can be seen and it is referred to as a "worldview". The worldview of social constructivism alludes to the idea of making sense of the world we work and live in (Creswell, 2009:8). Multiple meanings of a phenomenon result in a complex and vast interpretation rather than a limiting interpretation (Creswell, 2009:8).

This study follows a qualitative research design with the worldview of social constructivism. As a qualitative researcher my goal was to achieve an understanding of the Grade 3s' interpretation of their experiences (Merriam, 2009:14). I explored the meaning that individuals or a group of individuals assign to a human or social problem (Creswell, 2005:4). Saldaña (2015:4) states that "(o)ne of the primary goals of qualitative research is to discover what it means to be human". Denzin and Lincoln (2013:17) supported Saldaña by saying that qualitative research focuses on the "socially constructed nature of reality". In this particular case study, the goal was to gain an understanding of the meaning of cooperative learning, a social learning strategy, for four Grade 3 classes during their music class.

My study is suitable to a qualitative design because it adheres to the characteristics of qualitative research as described by Saldaña (2015:3); Merriam (2009:14); Creswell (2009:175); Leedy and Ormrod (2010:135) and McMillan and Schumacher (2010:321). Saldaña (2015:3) describes qualitative research as an approach that comprises formatting, condensing, arraying and constructing data, codes, categories, themes, assertions and narratives. He further refers to qualitative methods as adopting a certain mindset and actively engaging cognitively in order to view data. Actively engaging cognitively refers to observing and evaluating cooperative learning in the four Grade 3 music classes. Creative thinking and reasoning refer to creating meaning through data analysis, discovering categories as well as themes in order to construct metaphors and symbols through visual representations, such as network views. According to Merriam (2009:14), four characteristics define qualitative research. Firstly, the focus is on meaning and

understanding. Understanding the participants' perspective rather than the researcher's perspective is referred to as the "emic" or the insider's perspective (Merriam, 2009:14). This study was not intended to test a theory but rather to understand the meaning of cooperative learning for four Grade 3 classes in the music class. The study was set in the natural setting, the "real world" where I, the researcher, was the primary instrument of data collection (Leedy & Ormrod, 2010:135). For the purposes of this study, the natural setting is the Grade 3 music class. I was aiming to understand the meaning without trying to control or manipulate the research (McMillan & Schumacher, 2010:322). True meaning can only be understood in context (McMillan & Schumacher, 2010:322; Creswell, 2009:175).

Secondly, I was the primary instrument for the collection and analysis of data (McMillan & Schumacher, 2010:322). Data were collected from the source, which was the music classroom where the four Grade 3 classes learned music cooperatively. I interpreted verbal and non-verbal communication, expanded and processed information as well as summarised and checked the accuracy of information (Merriam, 2009:15; McMillan & Schumacher, 2010:322). The challenge of me as primary instrument was whether I could be objective with regard to the data that had to be interpreted.

The third characteristic of qualitative research is that the research process is an inductive process. Inductive reasoning refers to the meaning of the study unfolding and evolving without me having an agenda as to what themes and categories would evolve (Saldaña, 2015:26). In this study, the research started with observations, interviews and experience in the field to build a theory as opposed to testing and experimenting to create a hypothesis (Leedy & Ormrod, 2010:33). I was focused on understanding the meaning of the data (McMillan & Schumacher, 2010:323) and viewed the data through different lenses, filters and angles (Saldaña, 2015:4). I acknowledge that people view the same events in different ways in the same way that each Grade 3 learner viewed the same events in different ways (Saldaña, 2015:4).

The last characteristic of qualitative research mentioned by Merriam (2009:14) is that the findings are described comprehensively through words and pictures as opposed

to being presented through numbers (Saldaña, 2015:3). The exact words of the learners were used to illustrate and describe the findings. Human experiences form the core of the data and the data consists of the interview transcripts, observation notes, photographs and video recordings (Saldaña, 2015:3). Detailed description is vital to gain a holistic understanding of the case (McMillan & Schumacher, 2010:323). In this study, the findings were described by using visual maps and words to portray the meaning that Grade 3 learners ascribe to cooperative learning in the music classroom.

3.2 Research approach: Case study

One can approach qualitative studies via many strategies of inquiry, such as a phenomenological, narrative, ethnographic, grounded theory, or case study (Creswell, 2013:12). This study was approached through the case study strategy of inquiry because the meaning of cooperative learning in four Grade 3 music classrooms required investigation (Rule & John, 2011:3). This case study is a comprehensive analysis and description of a bounded system; it allows for “great depth” and intensity (Rule & John, 2011:7) as only one bounded system will be studied, namely four Grade 3 music classrooms (Merriam, 2009:40).

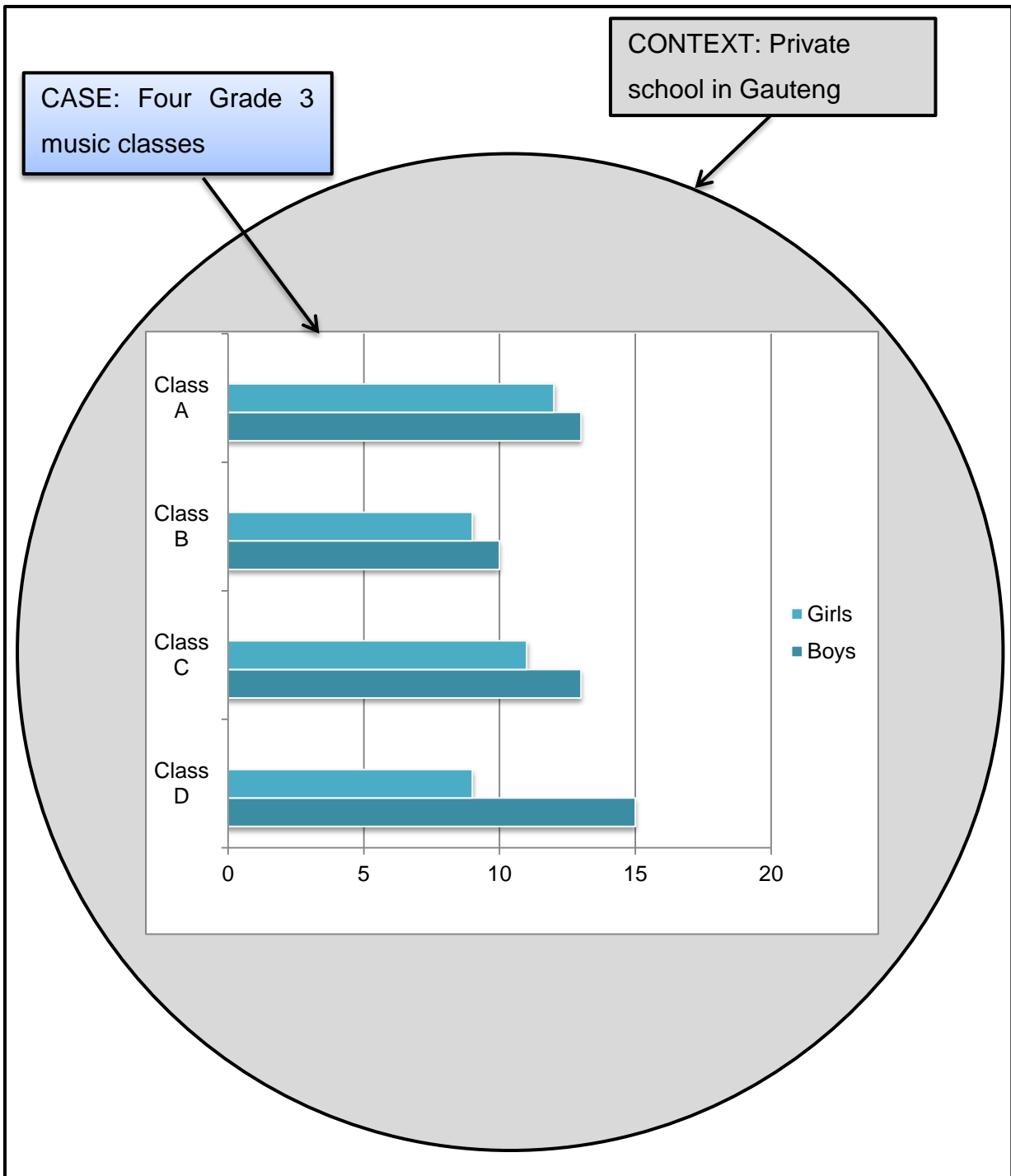


Figure 20: Case study and context

A case study involves the exploration of a bounded system over a period of time (Creswell, 2013:97; Leedy & Ormrod, 2010:137; Merriam, 2009:40), using a variety of sources without the manipulation of participants or context, for an in-depth analysis of a unit (Creswell, 2013:97; Yin, R.K., 2009:11; Denzin & Lincoln, 2013:51; Leedy and Ormrod, 2010:137; Merriam, 2009:40). A bounded system refers to a current event within its natural context (Rule & John, 2011:4; Yin, R.K., 2009:11). Therefore, for the purpose of this study I made a synthesis of definitions in the scholarly literature to define “case study” as follows: A case study is the exploration of a contemporary event, programme, class or person using a variety of sources in order to find meaning.

This study is an intrinsic case study because I was interested in exploring the meaning of cooperative learning within four Grade 3 classes during their music instruction at a particular private school in Gauteng (Figure 20). It is an intrinsic case study because the meaning of cooperative learning in Grade 3 music classes is worthy of being understood more clearly (Rule & John, 2011:9). The case is bounded by time, as each music lesson is 30 minutes; by place, as every lesson takes place in the preparatory music classroom and by activity, as it is during their class music lesson where the learners experience cooperative learning lessons.

The opinions of the learners are particularly important in this qualitative study as they are a true depiction of the meaning of cooperative learning for learners in four Grade 3 music classrooms (Creswell, 2013:37; McMillan & Schumacher, 2010:323).

3.3 The participants

Convenience sampling was the method used to select the participants of the study (McMillan & Schumacher, 2010:40; Ritchie & Lewis, 2003:81). Participants were already divided into four homogenous classes through a rigorous process involving the grade head, the class teacher from the previous year and the head of student affairs. This division is based primarily on gender, race, academic ability and a specialised fit to the teacher concerned and then ultimately overseen by the principal of the phase concerned. There were four Grade 3 classes (Figure 20): class A, class B, class C and class D. Class A consisted of 25 learners: 13 boys and 12 girls, while class B consisted of 19 learners: 10 boys and 9 girls. Class C consisted of 24

learners: 13 boys and 11 girls and lastly, class D consisted of 24 learners: 15 boys and 9 girls. It is significant to note that there were more boys in the Grade 3 group, as well as in each Grade 3 class, than girls (Figure 20). Most of the learners were eight years of age, but turned nine within the same year. I taught all the music classes. In total, 33 learners participated in the semi-structured interviews: 21 learners in the first round interview and another 12 learners in the second round interview. The second round of interviews consisted of a new set of participants. The classes were not compared to one another, as they were homogeneous; the top 20% and the bottom 20% of the grade were spread evenly into the four Grade 3 classes. Classes therefore mirrored each other in terms of achievement, race and gender. The school is co-educational with a Christian ethos and caters for the higher socio-economic group of the population.

3.4 Data collection

The collection of case study data included observations, interviews as well as audio and visual material (Yin, R.K., 2009:99). The study was approached intensively and allowed me to explore the case in great depth (Rule & John, 2011:7). The collection of data did not merely rely on one source but rather on a variety of sources (Rule & John, 2011:61; Leedy & Ormrod, 2010:137; Creswell, 2009:175). The variety of sources incorporated in the collection and analysis procedures makes the case study approach more flexible than other approaches (Rule & John, 2011:7). The information sources are easily identifiable because of the bounded system, which makes the case study more manageable.

The four Grade 3 classes were observed over a period of 14 music lessons in total. The site for data collection was chosen deliberately to assist me with the research problem. In this case study, research, data collection occurred in a natural setting in order for me to understand and make sense of the problem (Creswell, 2014:189). The natural setting refers to a very spacious classroom situated in the music block of the school. The classroom is only used for class music lessons for learners who are six to nine years of age. The classroom does not have any desks in order to create space for gross motor movement. The classroom offers a variety of instruments, including a piano, a large selection of percussion instruments, a number of sets of

boomwhackers as well as a glockenspiel for every learner. There is also an interactive white board which one can connect to any computer. The lessons in the music classroom were integrated into my responsibility of data collection, as data were collected as everyday events and did not contain laboratory experiments (Yin, R.K., 2009:83). Participants were comfortable and displayed normal behaviour in their natural setting. This enabled me to observe and understand the participants within their natural context without any interference or manipulation (McMillan & Schumacher, 2010:348).

3.4.1 Observations

The music classroom was the natural setting where the observations took place. The Grade 3 learners were observed within the music class as the participants in the research study over 14 weeks. 14 half-hour cooperative music lessons were presented while the meaning of cooperative learning to the learners was observed. Field notes were taken and observations were made of the behaviour, activities and the challenges of using cooperative learning in the Grade 3 music classroom. The observation protocol used for the field notes was adapted according to Johnson *et al.* (2008) and Creswell (2013) (Addendum A). Due to the dynamic environment of the school, I could not complete a reflection report for all the classes (A, B, C and D) each week. However the benefit of observation as a data collection strategy was that I was present during the data collection. Aspects such as body language and conflict were therefore recorded straight away (Creswell, 2014:191).

3.4.2 Interviews

I conducted interviews with the Grade 3 learners. The interviews were semi-structured and can be described as guided conversations that intended to elicit the opinions of the participants (Creswell, 2014:190; Yin, R.K., 2009:106). The participants were chosen through random selection and they were interviewed in person by me, in order to avoid any biases in the sample (Denzin & Lincoln, 2013:182). All the participants and their parents/guardians were asked permission for recording the interviews and they agreed wholeheartedly. I conducted two rounds of interviews, since the first round of interviews (Addendum C) were poorly articulated and did not provide enough data for the study analysis. This happened

because the questions were not comprehensive enough to contribute to the data collection (Yin, R.K., 2009:34). I learned that interview questions must be clear and simple, and to avoid leading questions which point to the answer within the question (Rule & John, 2011:33). There were 21 participants in the first round of interviews. The first round of interviews was often directly after a lesson or during a lunch break.

The second round of interviews involved 12 participants. Twelve 15-minute slots were set aside during the school day for a week. I communicated this with the Grade 3 teachers and a schedule was set up so that every teacher could send a particular learner at the right time (Yin, R.K., 2009:85). The second round of interviews (Addendum D) was in a more relaxed environment where the interviewer and interviewee sat on the grass on the junior preparatory playground. In the event when the interview took place during a lunch break, the participant and I continued our discussion on the carpet in one of the Grade 3 classes. The second round of interviews was conducted with a new set of participants. Therefore, 35 interviews took place during the course of the study. Flexibility was a leitmotif during the interviews, to create a space for discussion around the interview questions and for intensive listening (Rule & John, 2011:65; Yin, R.K., 2009:69). I listened to the participants through more avenues than just aural: I observed their body language, understood these learners' contexts as well as emotions, as I have been their music teacher for four years and have built good relationships with them (Yin, R.K., 2009:70). All the interviews were recorded and transcribed.

3.4.3 Audio and visual material

Audio and visual material included photos, videos and voice recordings of the cooperative learning lessons. Video recordings were made of the groups' performances, of conversations with the class after a lesson and even in some cases of conflict situations. Photos were taken of the several groups as well as of body language observed during group work and of the interaction between the learners. The advantage of this data-collection strategy was that, because of the recorded nature of these materials, data could be revisited, reanalysed and reinterpreted (Merriam, 2009:146; Creswell, 2014:185).

3.5 Data analysis

It is common for the collection of data, analysis of data and report writing to occur simultaneously in qualitative research (Creswell, 2014:194; Merriam, 2009:165). Merriam (2009:166) refers to this simultaneous process as the “interactive nature of data collection, analysis, and reporting”. The data set consisted of transcribed interviews, observations, videos and photos taken during the music classes. The analyses of data were an inductive process. As data were analysed, themes and patterns emerged, resulting in the building and development of my theory (Creswell, 2009:175). As researcher, I did not have any preconceived ideas regarding the findings of the case study and created no categories prior to the data analysis, but rather allowed new information to create a new way of understanding the meaning of cooperative learning in four Grade 3 music classes (McMillan & Schumacher, 2010:323; Ritchie & Lewis, 2003:4). The analysis of data consisted of a few steps. Figure 21 illustrates these steps, followed by a discussion (McMillan & Schumacher, 2010:369; Leedy & Ormrod, 2010:138; Creswell, 2009:185).

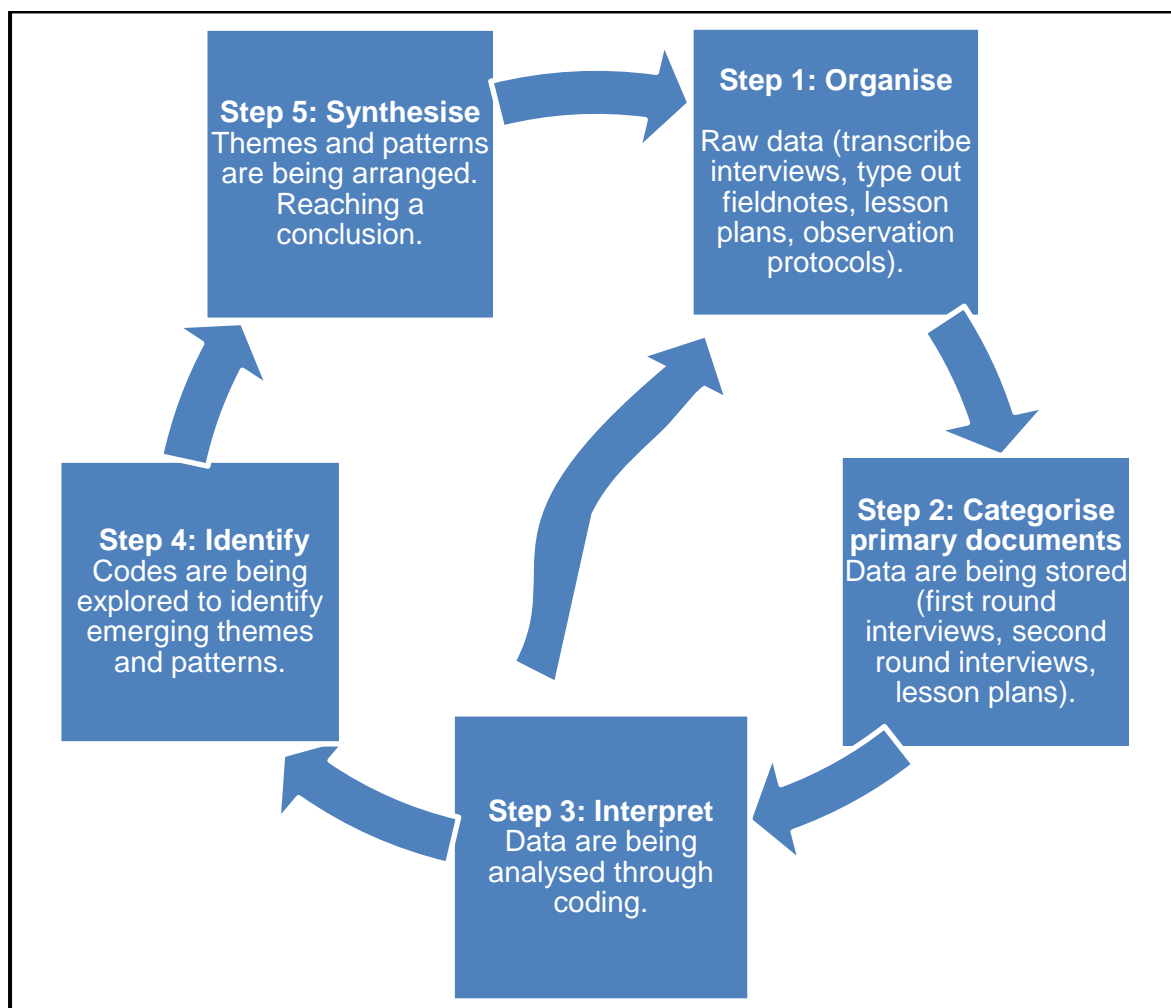


Figure 21: Iterative data analysis process (adapted from McMillan & Schumacher, 2010:369; Leedy & Ormrod, 2010:138 and Creswell, 2009:185)

Step 1: Organise

The details of the case are organised in an orderly manner. The organisation (Figure 21) of data refers to the transcription of interviews, typing out of lesson plans, field notes and observation protocols. All the data were included in one heuristic process in ATLAS.ti 7, a computer-assisted qualitative data analysis software programme (CAQDAS).

Step 2: Categorise primary documents

Data were being organised (Figure 21) into logical primary document categories, e.g., lesson plans, lesson protocols, first round of interviews, second round of

interviews, audio and visual material and then being stored in folders in Windows, and added to the ATLAS.ti 7 database.

Step 3: Interpret

Data were analysed according to the research problem in order to find meaning. A qualitative computer software programme, ATLAS.ti 7, was used for organising the data (Figure 21). Raw data were read, reread and coded to find meaningful and underlying themes (Rule & John, 2011:75). ATLAS.ti 7 was a helpful and reliable tool that made it easier to manage, organise, compare, explore and reassemble data (Creswell, 2014:195; Yin, R.K., 2009:129; Friese, 2013:9). Network views helped with the conceptualisation and interpretation of the data (Friese, 2013:9). In cases where more data were needed for the conceptualisation and interpretation, I went back to 'Step 1: Organise' in search of meaning (Mehdi Riazi, 2016:43)

Step 4: Identify themes and patterns

I explored the data and their interpretation (Figure 21) to identify themes and patterns to portray the case. The emerging codes were explored and analysed. This is called "thematic analysis" (Rule & John, 2011:78). Patterns emerged and similarities and differences were explored. The codes were grouped together into categories; with the emergence of categories, themes were created. The relationship between themes is central to the interpretation of the case (Rule & John, 2011:78). Themes were compared, analysed and discussed by means of a thematic analysis (Rule & John, 2011:78). The analysis in my case was a high-quality analysis (Yin, R.K., 2009:160), with a few underlying themes. All data were taken into account and my personal experience and knowledge was used to analyse the data (Yin, R.K., 2009:161).

Step 5: Synthesise

Themes and patterns were arranged (Figure 21) in order for the case to be composed. I incorporated visual representations such as tables, figures or diagrams of data, to illustrate the meaning of the case to the readers. I reached conclusions. I built visual maps to illustrate the meaning of the data (Creswell, 2013:203). The

visual map consists of codes, categories and themes. These codes fall into categories with meaningful themes (Graneheim & Lundman, 2004:107).

3.6 The role of the researcher

My role as a case study researcher, the primary data-collection instrument, music teacher and participant observer, was to gather data through observations and interaction with the participants as well as interviews (Leedy & Ormrod, 2010:147; Creswell, 2009:175). I planned and facilitated all the cooperative learning music lessons. I used “Cooperation in the classroom” (Johnson *et al.*, 2008) to plan and facilitate these cooperative learning music lessons. Self-reflection was an ongoing event in this study, through weekly telephone discussions, SKYPE meetings and e-mails with my mentors. This enabled me to adjust and improve my lesson plans (Addendum G), my expectations and my observations. I examined and analysed the collected data inductively. Themes and patterns were revealed and discussed. It was of utmost importance to project the views of the participants (Creswell; 2013:37).

As participant observer, I was involved in the experience of the participants and took on a variety of roles, e.g., researcher, observer, participant, musician and teacher (Creswell, 2014:187; Yin, R.K., 2009:111). I found it challenging to reflect on the cooperative lesson; when the learners left for their next class, my next class was already lined up and excited to participate in a music lesson, resulting in not having enough quality time to gather my thoughts (Yin, R.K., 2009:113). Videos were therefore very helpful in reminding and enabling me to reflect on the lessons once I had some quiet time to myself. According to Creswell (2014:187), the researcher must recognise and identify factors that can influence the interpretation of data. Although I have been involved in music education since 2007, I had never used cooperative learning in the music classroom. I used my knowledge of music education, together with research, to truly discover the meaning of cooperative learning for Grade 3 learners in the music class. My own ideas did not confine me (Yin, R.K., 2009:69) and I strived to be a good listener, taking the participants’ circumstances, values and ideas into account.

3.7 Ethics

The research proposal for this study was approved by the ethics committee of North-West University in South Africa with the ethics number NWU-00475-15-A7. The intention of contributing to music education was clearly communicated to all parties concerned, the parents or guardians, learners and the management team of the private school (Rule & John, 2011:112). Consent from the school was obtained. Consent from parents was obtained through written and verbal communication and learners were able to withdraw from the study at any point in time without repercussions (Greene & Hogan, 2005:68; Ritchie & Lewis, 2003:66). Only two learners' parents did not give consent. Although these two learners still participated in the music classes, their data were not included in the analysis. Images and videos of all learners were edited in such a way that no one is recognisable.

All learners' identities were protected during and after the study. Pseudonyms were used for the setting and the participants to ensure protection from the public (McMillan & Schumacher, 2010:339; Creswell, 2009:91; Ritchie & Lewis, 2003:67). The participants' identities were also protected from being unintentionally targeted for other studies by me or any other researcher (Yin, R.K., 2009:73). The learners were also protected from any deception in this case study (Yin, R.K., 2009:73). All data were kept private and confidential (Greene & Hogan, 2005:75). Findings were presented in such a way that no learner was identifiable and no data could be misused or misinterpreted (Greene & Hogan, 2005:78). Names of participants have not been disclosed but coded for anonymity reasons (McMillan & Schumacher, 2010:339). No harm was caused to any learners (Greene & Hogan, 2005:65, Merriam, 2009:233, Rule & John, 2011:112). Learners had the right to express their opinions without repercussions or negative impact on their music marks. Their views and opinions were respected and all interviews were recorded. Recordings will be preserved for seven years (Creswell, 2014:100). Respect towards the participants was evident as they were sure of my intentions (Greene & Hogan, 2005:64, Merriam, 2009:233). The learners were also informed about the use of a voice recorder in the interview and had the opportunity to listen to the recording for personal approval (Greene & Hogan, 2005:72).

Children are regarded as weaker and more unformed than adults and are seen to be more vulnerable (Greene & Hogan, 2005:63). All learners therefore had the choice to participate in this study and stress and distress were avoided with regard to data collection (Greene & Hogan, 2005:78, Rule & John, 2011:112).

3.8 Validity

The validation of qualitative studies takes place when the observations and conclusions reached in the research setting can be generalised beyond the specific case (Leedy & Ormrod, 2010:97). Validity therefore confronts the credibility of the case, ensuring that my perspective corresponds with the participant's perspective (McMillan & Schumacher, 2010:330). According to Rule and John (2011:107), the comprehensiveness of the study needed to be captured in order to be credible and valid, indicating that I accurately interpreted the meaning ascribed to the event by the participants. For this study to be valid strategies included crystallisation, rich and thick description of the setting and findings, peer reviewing and preserving an audit trail.

For the validation of this study, data had to be verified and supported from different angles and sources; this is called "crystallisation". This refers to using more than one source to provide a greater, multi-dimensional understanding to prove the reliability and accuracy of the findings (Richardson, 1997:92; Rule & John, 2011:109). This strategy alludes to the complete absorption of different sources of evidence while reflecting and questioning the data to find meaning (McMillan & Schumacher, 2010:368).

A rich, thick description of the setting and findings of the study will aid in the validation process. No information was considered unimportant and all data aided in providing the reader with a clear understanding of the meaning of cooperative learning in four Grade 3 music classes (McMillan & Schumacher, 2010:322). This study provided the reader with the feeling of a shared and true experience and enabled the readers to reach their interpretation (Leedy & Ormrod, 2010:100; Creswell, 2009:191). The description enabled the reader to contextualise the study (Merriam, 2009:229). The comprehensive description of the data made the study

more transparent, which favoured the credibility and validity of the case (Rule & John, 2011:107).

Peer reviewing contributed to the validity and accuracy of the study. My supervisors asked questions and scanned some of the raw data and my interpretation thereof in order to make sure the study was validated (Creswell, 2014:202, Merriam, 2009:229; Leedy & Ormrod, 2010:101). An audit trail was kept in ATLAS.ti 7 of all decisions made throughout the study, the procedures followed and methods used (Merriam, 2009:229). This ensured that all data could be traced back to the original sources (Rule & John, 2011:108; Yin, R.K., 2009:122). The peer reviewers also checked the audit trail in aid of validity.

To conclude this chapter: The research design and the research approach of the study were discussed in depth. The participants, data-collection strategies, data analysis, role of the researcher, ethics and the validity of the study received attention. The findings of the data will follow in the next chapter.

CHAPTER 4 FINDINGS

This chapter presents the findings that resulted from the data analysis. Evidence from the data is provided to support the findings and, by doing so, the following research sub-question are answered:

What themes became evident from the data regarding the meaning of cooperative learning for Grade 3 learners in the music classroom?

This case study focused on the meaning of cooperative learning in four Grade 3 music classrooms. Codes were conceptualised into themes and categories, links were constructed and patterns were identified. Figure 22 gives an illustration of these patterns, links, themes and categories. The interview transcripts and the lesson observations were loaded into ATLAS.ti 7 as primary documents and formed one heuristic unit. These themes supplied a framework for organising the results and revealing the meaning of cooperative learning in four Grade 3 music classrooms. Five themes emerged from the data:

- 1.) Music learning through cooperative learning;
- 2.) The benefits of cooperative learning in the music classroom;
- 3.) The challenges of cooperative learning in the music classroom;
- 4.) The basic elements of cooperative learning in the music classroom; and
- 5.) Transformation through cooperative learning in the music classroom.

Figure 22 illustrates the links between the themes that emerged from the data analysis. **The basic elements of cooperative learning** were incorporated into **music learning through cooperative learning**. It was during lessons where the **challenges of cooperative learning in the Grade 3 music class** emerged. **The benefits of cooperative learning in the Grade 3 music class** were achieved through facing the challenges of cooperative learning in the Grade 3 music class. The apotheosis of this study was when **transformation through cooperative learning** became visible in the Grade 3 music classroom; the only way this is possible is when all the **basic elements of cooperative learning** are incorporated.

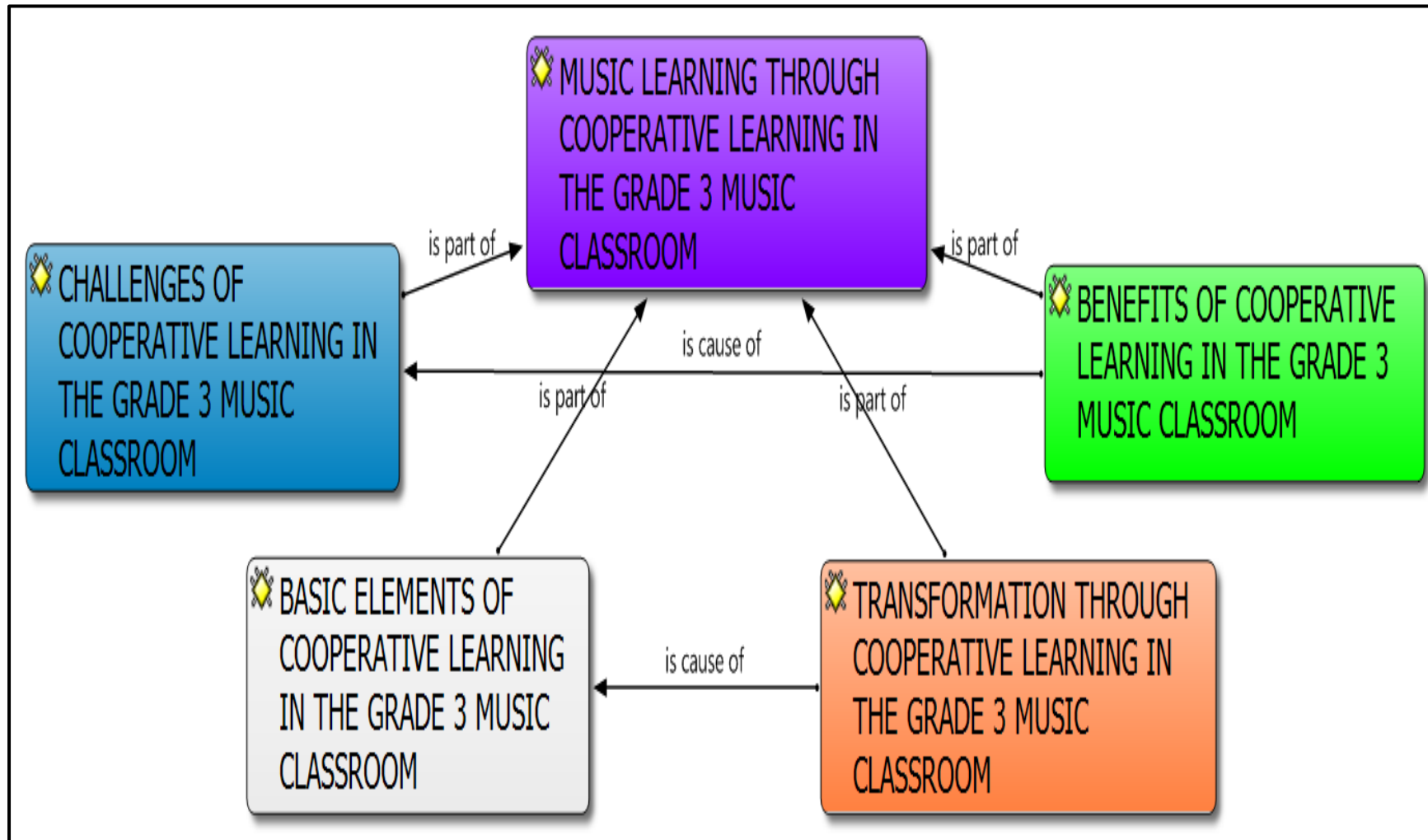


Figure 22: Links between themes that emerged from the data

4.1 Theme 1: Music learning through cooperative learning

Interviewer: And what did you learn about music?

Ben: That... that there's a whole lot more than just singing (20:12).

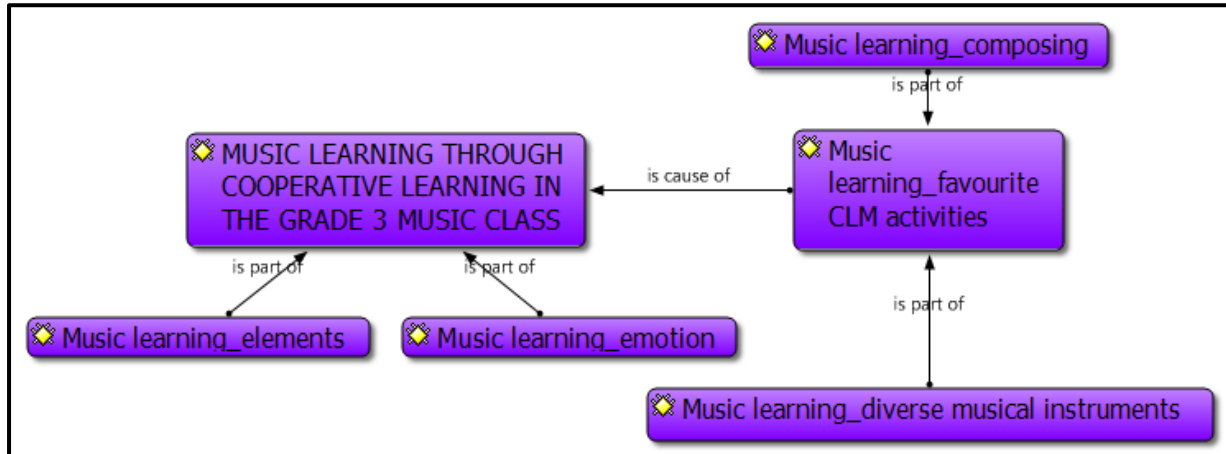


Figure 23: Music learning through cooperative learning

It was evident through the data analysis that the greater part of the Grade 3 learners enjoyed cooperative learning music activities (CLM) (Figure 23). A few learners learned and therefore expressed the view that music has the ability and power to engage the individuals' emotions (Figure 23). Gemma (26:17) said that she “learned that music can make you feel different ways”, while Adam (23:3) and his friends were “kind of feeling down” and when they were making music together it made them “happy”.

Upon asking the learners what their favourite activities in the music class were, the “composing” element emerged strongly (Figure 23). Amy (19:8) and Ben (20:5) enjoyed composing a sound story. Ben (20:5) refers to it as the time “when we did it with those frog shakers, and then you have to rub the back with the stick, and it makes that ffff ... that croaking sound”. Most learners described “creating a song” as their favourite cooperative learning activity (Andy, 16:10; Thandi, 22:3; Adam, 23:5; Gemma, 26:8; Tam, 27:4; Sharon, 28:1). Charlotte (17:10) and Ben (20:5) found it “fun” when they chose an existing song where they “had to make [their] our own lyrics to that, together”. Charlotte (17:26) also felt that she learned to compose songs while incorporating the musical elements in the music classroom (Figure 23). She

stated that “(w)e learned to make songs, we learned to make notes and most that I didn’t know and ... high and low, dynamics, loud and soft, fast and slow...”. There were a number of other learners who also felt that they learned about the elements of music during the cooperative lessons (Leo, 21:15; Thandi, 22:2; Adam, 23:17; Tam, 27:11). Eve (25:14) experienced the multi-faceted nature of music through “mak[ing] a dance with songs that you’re given”. In the interview with Chris (24:5), amongst others (James, 18:5; Gemma, 26:5), the use of instruments in activities played a big role in the enjoyment of the activity. Chris (24:5) said that “(i)t was very fun ... like ... when you do it with the sticks ... I really liked that”. Not only did the learners acknowledge that they had learned about music, but they also felt that they had benefited from cooperative learning in various ways. The learners learned music by using cooperative learning. Cooperative learning in this study presented challenges and benefits; in order for the benefits to emerge, learners had to experience the challenges of cooperative learning. The findings related to the benefits of cooperative learning will now be discussed.

4.2 Theme 2: Benefits of cooperative learning in the Grade 3 music classroom

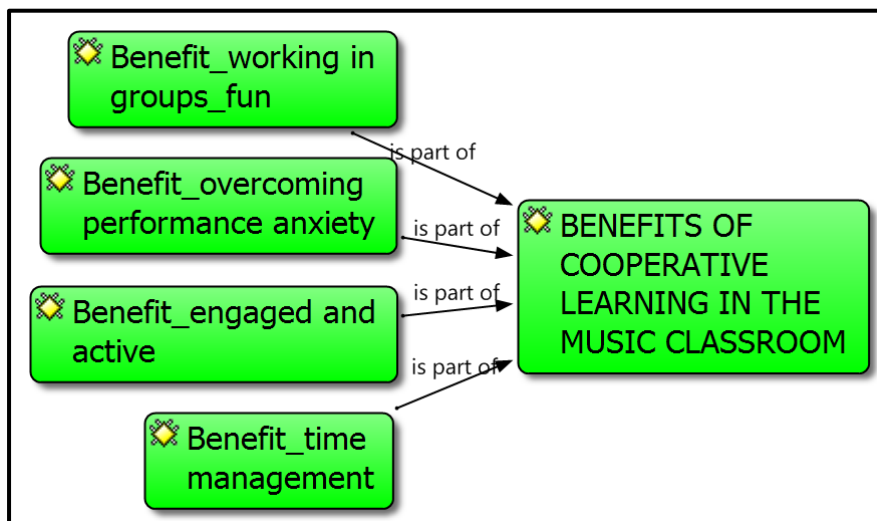


Figure 24: Benefits of cooperative learning in the music classroom

4.2.1 Working in groups is fun

I was happy coz uhm we made something up, and we were proud of each other and we were working together and that makes me happy coz I saw the other people were enjoying themselves (Adam, 23:14)

It was very clear through observation that the majority of the Grade 3 learners thoroughly enjoyed working together in groups during music learning (Figure 24). This was visible ever since the first lesson of cooperative learning in the music class (1:23). The learners enjoyed working together as they felt supported and felt that their team members were helping them (10:4). Even a disruptive learner, who was in a group with two hard-working learners, acknowledged that he enjoyed working with learners who took the task seriously (11:9). The tasks and group performances in this study refer to the creative application of the elements and content of the music lesson; every cooperative learning lesson ended with a group performance or task. During Lessons 6 and 7, (Addendum L; Addendum M respectively), a homogenous group of troublesome boys were grouped together. From the observations of the videos taken of these boys, it was clear that they were motivated, showed immense creativity and enjoyed working together. The observations of the video data validate their pride after the performance (11:11; 12:3).

As the lessons progressed, the group members held one another more accountable and were more comfortable communicating with one another; it was noted throughout the video recordings that the learners had fun and enjoyed being creative (12:5;12:12). During the tenth lesson (Addendum P) on cooperative learning, the learners could not contain their excitement as they arrived at class, hoping that they would have the opportunity to work in groups (2:1). The team spirit among the group members was tangible. The groups wanted to perform and were very proud of themselves and their group members (3:11). Chris (24:8) said that it felt “amazing” to work in groups. He carried on, “(b)ecause just like you’re around everyone, you’re all working and it’s just like ... when you’re done ... yeah”. Enjoyment was indisputable as the learners grasped the principles of how to function in a group and how to show respect towards group members (3:15; 4:10; 6:10). Nkosi (28:5) enjoyed doing group work, “(c)ause we all agreed on stuff, and no one was messing around”. Charlotte (17:29) stated that cooperative learning “taught [her] that working together is fun”.

During the reflection time, learners proposed to do group work every day (4:13). The learners felt sad when cooperative learning groups were not part of the music lessons anymore. Eve (25:13) said, “I felt a little bit sad because I actually enjoy doing music in groups”.

Throughout the interviews a large number of learners affirmed that they felt happy and enjoyed working together in groups (17:21; 17:40; 22:5; 22:11; 23:8). Leo (21:12) said that “(i)t was a lot more fun”. Gemma (26:16) preferred group work above working by herself. Upon asking Noah (28:16) what he enjoyed most he replied, “(i)t’s sometimes very fun [...] especially when we do group work together”. Noah (28:17) carried on and said that “(t)here’s something that makes it [group work] feel special”. Group work has many benefits: Some learners found it fun while others overcame the anxiety that they experienced when they had to perform.

4.2.2 Overcoming performance anxiety

Cooperative learning groups helped learners with performance anxiety to enjoy performing in front of the class. This was due to learners feeling less isolated performing within their group, as opposed to performing individually for the class (Figure 24). Emma (10:6) had severe performance anxiety, but was able to perform with her group with the aid of cooperative learning groups. Emma (10:6) did not have to stand in front of the class, singing a song on her own. She had support from her group and performed together with all her group members. During Lesson 10 (Addendum P), arguments arose concerning the performance of the group activity. Group members helped each other so that every group member felt confident to perform in their group (2:3). Amy (19:17) learned that “if you make a mistake, just carry on...” In order to be able to perform with confidence, learners had to actively engage in the group activity.

4.2.3 Engaged and active

It was clear during Lesson 7 (Addendum M) that the learners really started to engage in the activity (Figure 24). The boys were very creative and worked with the girls in their groups. Cooperation was visible between group members and there was a

serious intent to succeed during the activities (12:11). The learners were actively involved and managed their time so that they were successful.

4.2.4 Time management

Learners worked together during Lesson 5 (Addendum K). They managed their time well in order to present a performance that could make them proud (Figure 24). The learners took their jobs very seriously in preparation for the group task (10:23). Little off-task behaviour was visible during the last two lessons on cooperative learning. The learners focused immediately, fulfilled their individual roles and strove towards creativity (5:1). The groups utilised the allocated time to prepare a presentation (5:1, 6:1). Paige (28:32) said that she learned “to use time wisely while you have it”. It is indisputable that cooperative learning presented benefits to the learners. Through the challenges, the learners gained from the benefits of cooperative learning.

4.3 Theme 3: Challenges of cooperative learning in the Grade 3 music classroom

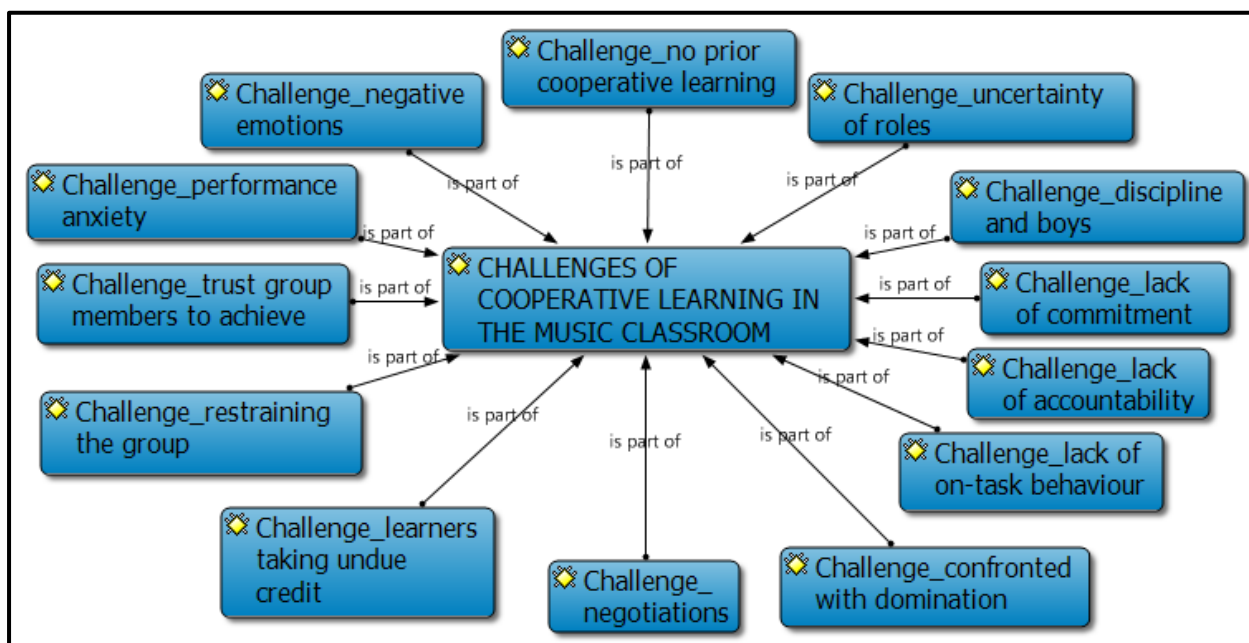


Figure 25: Challenges of cooperative learning in the music classroom

It was during the cooperative learning lessons where the challenges in the groups emerged. The Grade 3 learners had to encounter the challenges in order to

celebrate the benefits of cooperative learning. One can therefore state that the benefits can be enjoyed once the challenges have been faced.

4.3.1 No prior cooperative learning

Although learners acknowledged that they learned about music through cooperative learning, they experienced numerous challenges (Figure 25). A challenge that emerged during the course of the study was the fact that learners did not have any experience of cooperative learning. Andy (16:1) stated that they “didn’t do group work in our [their] class”. It was evident, by viewing the interaction between learners in groups, that the learners did not have any prior exposure to cooperative learning groups. Charlotte (17:2) explained that in previous music lessons they “read notes, played and clapped hands to the beat, and learnt rhythm ... all of us together ... not in groups”. Ben (20:2) recalled class music lessons as times where “we just sang songs the whole time”. Group work in their respective classes did also not entail cooperative learning groups. Tam (27:2) described that her class teacher put rules into place for group work. These rules included, “don’t faff ... concentrate [and] you mustn’t fight and argue”. The learners’ lack of experience with cooperative learning might explain why they were uncertain of their roles in the first few cooperative music lessons.

4.3.2 Uncertainty of roles

The Grade 3 learners had never been exposed to cooperative learning and were therefore very unsure of themselves within a group setting (Figure 25), the expectations that awaited them, and their individual roles within their groups (1:2; 1:12; 1:18). It was clear that within each group, only one or two learners took complete responsibility of the group task (1:8). This resulted in only one or two members per group knowing their parts of the group performance (1:24).

Part of the group activity was to use a musical instrument as a tool for taking turns. Once you had possession of the “speech-instrument”, you had the “right” to speak your mind. When the instrument was in the possession of another group member, it was your turn to listen. During the early cooperative learning music lessons, the instrument was an egg-shaker. Through the analysis of the video recordings, it was

unmistakable that the egg-shaker confused the learners and it ended up being part of the performance (1:25). A “talking stick” was then introduced to minimise the learner’s confusion with the egg-shaker.

The egg-shaker was not the only thing that confused the Grade 3 learners. Even after assigning to each learner a responsibility, an area of leadership, the learners still thought that there ought to be one leader per group (7:4). It was clear that the group members were in conflict with one another. Without the proper social skills, the learners were unable to resolve the conflict among the group members, which resulted in the learners withdrawing from their groups (7:4).

During the second lesson (Addendum H) on cooperative learning in the music class, learners acknowledged that they had to listen and respect their fellow group members (7:8). I noticed that although the learners were still somewhat unsure about their individual roles in their groups, there was a greater attempt to succeed as a group (7:8). Communication between group members was still a challenge (7:20). Learners were accustomed to having one leader per group, and seemed puzzled with every group member having a different and specific leadership role (7:21). Instead, they were seeking for a leader to guide the rest of the group and take on the responsibility.

The third lesson (Addendum I) on cooperative learning started to show improvement. The performances were of a better quality with more learners taking on their different responsibilities. The learners (8:12) started to realise that as a group they would plummet or summit³ together. Because each learner had the opportunity to have different roles and excel in different areas of group work, every week each learner was assigned a different role in their group. This seemed to confuse the individuals since it changed from the previous week (8:12).

From analysing my observations and reflections it became clear that Lessons 4 (Addendum J) and 5 (Addendum K) seemed to have brought the groups together. The learners were more open to performing as a group although they had not

³ “Plummet or summit” refers to the “sink or swim” aspect of cooperative learning. Learners will either plummet as a group due to a lack of cooperation or summit as a group due to cooperation between group members.

realised how important it was to function and operate as a group (9:1). Lesson 5 presented with a formerly disruptive boy who took his role responsibly and deliberately. He successfully presented the group activity (10:18). The homogenous groups of girls were very determined about their group activity, and creativity was evident (11:5). In the homogenous group of boys, responsibility was not evident, and the roles within the groups were not fulfilled (11:5). During Lesson 7 (Addendum M), some boys experienced conflict within their homogenous group. The group members struggled with accountability and with the fulfilment of their individual roles (12:15). This in turn caused frustration within the group. At the end of the lesson, the group failed to present their project (12:15). The group members were extremely upset with one another, and mediation from the teacher was needed (12:15). Group members needed to be reminded of their roles within the group. The uncertainty of cooperative learning roles in the groups in the Grade 3 music classroom led to discipline problems, especially with the boys. These discipline problems were distressing for the ambitious girls.

4.3.3 Discipline and boys

Because they (the boys) just would misbehave and they don't do anything.... They don't think, they make the girls do all the work (Charlotte, 17:14).

From the first lesson on cooperative learning in the music classroom, one of the biggest challenges was for the girls and boys to work together (Figure 25) (1:17). Charlotte (17:13) said that "(w)hen it was with the boys it was quite boring, but when it was with girls it was fun". I observed that the girls seemed to have a greater degree of ambition to succeed in the group activities and were motivated to work harder than the boys (1:26). The analysis of my observations made it clear that the girl(s) in each group was(were) the group member(s) who tried to complete the task on behalf of the whole group, which resulted in frustration and resentment between group members (1:30).

During the second lesson (Addendum H) on cooperative learning, the hard-working learners supported one another regardless of the lazy learners who did not participate (7:13; 7:14). The analysis of the video recordings indisputably shows that in most cases these hard-working learners comprised predominantly of the girls

within each cooperative learning group. Improvement in terms of individual accountability could be seen since the first lesson; however, disruptive behaviour was still visible (7:12). Conflict was undoubtedly discernible among learners who were motivated to participate and those who were not eager to contribute (7:15). It was obvious that the learners struggled to resolve conflict between group members (7:15) and this created confusion with regard to the different roles that each group member had to fulfil (7:17). It was also troublesome because these individuals did not care if the whole group plummeted because of their disinterest (8:20).

Despite strategies from the teacher, the third lesson (Addendum I) on cooperative learning presented no improvement with regard to the discipline of the boys in each cooperative group. At this stage of the research, the teacher made use of homogenous groups to reduce the frustration of the girls and focused more on individual accountability, especially with regard to the inactive learners by selecting those learners to present the group's work. I also allowed for honest group discussions on what the learners found challenging. The majority of the girls were involved in conflict with the boys in each group, because they did most of the work while the boys were perceived as silly and refused to participate (8:11). Eve (25:10) said the boys "were also adding some ideas but sometimes they add silly ideas". This behaviour caused tension because these learners withheld their cooperation despite acknowledging that their lack of involvement caused the whole group to plummet (8:20). Some girls were in tears of frustration because the majority of the boys were not cooperating and their non-cooperation affected the group performance and achievement (8:26). Eve (25:16) found it very challenging to "cope" with the boys. She says that their ideas "would take up hours" and Gemma (26:14) "felt a bit like sad because it like ... My group wouldn't like ... they were all acting silly and they weren't working..."

Notwithstanding strategies to improve, Lesson 4 (Addendum J) was still infiltrated with disappointment and frustration with regard to the lack of discipline from the boys. The girls in the groups felt that the boys still did not play their part or fulfil their individual roles. Charlotte (17:33) felt frustrated because of "people misbehaving". Through discussion and observation, it emerged that the girls felt that the boys completely let the group down (9:9). As maintained by the observations during the

fourth lesson on cooperative learning, it was noticeable that the girls were trying to achieve while the majority of the boys were silly and not trying to achieve the outcomes (9:10). In an interview with Ben (20:4), he said that the reason why he found group work enjoyable was that “(i)t was really fun coz you didn’t have to think on your own and stuff, you could let the other people do the hard work and you do the easy work”.

Throughout the fifth (Addendum K) and the sixth lessons (Addendum L) on cooperative learning, some boys started to realise that their cooperation was needed in order to succeed. Although the noise levels were quite high and the girls found it challenging to work with the boys in a group, one of the uncooperative boys took the lead in a group consisting of boys only, and tried to fulfil all the group members’ roles in order to succeed (10:18, 10:22). Another group consisting of boys showed definite improvement, as the group could carry out their performance (11:8). The other homogenous boy groups either missed the point completely by misunderstanding the task, or by being silly and uncooperative (11:10).

The seventh cooperative learning lesson (Addendum M) points to frustration amongst the boys in a homogenous group. The group consisted of three boys; two of these boys are best friends and were known for being uncooperative together. They are not allowed to sit close to each other in any other classes. These boys experienced conflict because the members were unaccountable and unable to fulfil their individual roles (12:15). Frustration arose and the group ended up in tears because they were unable to showcase their group work (12:15). These boys also felt embarrassed, as the entire class witnessed their conflict and their inability to perform. The teacher had to intervene; roles and conflict management and resolution were discussed. Inactive and disinterested learners were held accountable, and were purposefully selected to present their groups’ work to the class. Class rewards were awarded to hard-working and well-behaved groups. Forthright discussions between group members and the teacher occurred on the challenges within the respective groups.

Lessons 9 to 14 (Addendum O-T) presented the same challenges with the discipline of the boys in the cooperative learning groups. As mentioned above, the boys were

not motivated to participate or perform, while the girls tried to pull the performance off by singing louder and knowing their songs. (13:2). These boys were held accountable for their actions; through group discussions it became clear who was not accountable. They received no awards at the end of the lessons; praise and compliments were withheld and these boys did not have the opportunity to have their names written on the board for extraordinary performance during the lesson. In an interview with Sharon (28:2), she confessed how the other group members helped the group, by saying, “(w)ell ... Michael didn’t really help that much”. Andy (16:31) felt that she had to compose a few rules for the boys during group work, “‘cause whenever they get in a group, they mess around everywhere”. From analysing the observation of Lesson 9 (Addendum O), I realised that it was mostly the girls who took the activity seriously (13:3). Despite reminding the boys that their team was dependent on them, they still decided not to be interested (14:6). This disinterest extended to the degree where a particular boy who was not working with his group decided to experiment with how far he was able to stretch his shoelaces, using his mouth (14:7). This not only points to a lack of discipline from the boys but also to a lack of commitment from some of the Grade 3 learners.

4.3.4 Lack of commitment

During the first lesson (Addendum G) on cooperative learning, the learners did not take the group activity seriously and lacked commitment (Figure 25) (1:1). Only one or two ambitious learners took complete leadership and took their responsibilities seriously (1:8). Even during the performance of the group activity, some learners’ lack of commitment showed when they did not know the words to the song their group created (1:11). Solo performances (10:8) were seen due to one or two group members who took the lead and committed to the group task. As the lessons progressed, more learners committed to their group, but a degree of commitment still lacked as the learners sat back when their jobs were done and left the performance of the group task to the assigned presenter (13:7). Learners fulfilled their own roles, but there was no follow-through to the performance (13:8). The learners therefore lacked commitment and accountability towards their groups.

4.3.5 Lack of accountability

By means of the analysis of observations, a lack of accountability (Figure 25) was visible within the Grade 3 group. It was evident that learners were very quick to hold their team members accountable, but did not show any accountability themselves (1:13). During the group performances, the learners shifted the responsibility and blame to their team members (1:16) and division among group members was unmistakable (7:2).

During the second (Addendum H) and third lessons (Addendum I) on cooperative learning, more accountability was visible through reviewing the observation data (8:22). Regardless of the learners who did not participate in the group activities, the hard-working learners started to support one another and were accountable to one another (7:13). I noted that the lazy learners shifted the accountability onto the hard-working learners (7:18). The majority of the learners were very upset with the group members who were not responsible and who did not participate (8:22). These learners felt as if they did not have control of their group or their group activity and performance (8:22).

Although tremendous improvement was visible from the observations regarding the group members' accountability, the group members had not yet realised that every group member was accountable for the final performance (9:2). Lessons were structured to advance accountability between group members through the roles that were assigned individually. In Lesson 5 (Addendum K), the performance could not have taken place without accountability and contribution from all members (10:16).

Learners still struggled with accountability within their groups during Lesson 8 (Addendum N). They did not take full accountability for their roles, and sat back leaving the group presentation up to only one group member (13:1; 13:7). Accountability improved from one lesson to the next, although there were still the odd glitches (5:14). Due to a lack of accountability, learners spent time off-task and a lack of on-task behaviour was observable.

4.3.6 Lack of on-task behaviour

Since learners did not have prior experience with cooperative learning, and were not sure how to work in a group productively (26:1), not much on-task behaviour (Figure 25) was visible during the first two lessons (7:16). However, through analysing the observations, I noted that the on-task behaviour of learners improved significantly from Lesson 3 (Addendum I) onwards as the majority of the group members spent time on-task, with a few exceptions. One group in Lesson 3 was confronted with three disruptive boys who did not spend time on-task and really created great difficulty and frustration for the rest of their group members (8:20).

Some learners started to realise the importance of cooperation and to spend time on-task. In Lesson 5 (Addendum K), a boy presented the group's task on his own because of a lack of engagement from his group members (10:18). During the sixth lesson (Addendum L), a homogenous group of boys spent the whole lesson being off-task. They eventually "reverted to toilet humour – completely missing the point" (11:10). This was not the only group who misunderstood the activity. In one of the other classes, a group who completely lacked on-task behaviour also completely missed the point of the activity (11:18). This was ironic, since they were the only group in the class who completely misinterpreted the activity.

A lack of on-task behaviour reached its climax during Lesson 7 (Addendum M) as a homogenous group of boys wasted a great amount of time off-task, did not fulfil their individual roles and at the end of the lesson had nothing to present (12:15). This behaviour was not accepted and learners who lacked on-task behaviour were given more pronounced roles and responsibilities. The reflection of the on-task behaviour during cooperative music lessons, and especially the eighth cooperative lesson (Addendum N), was that the learners found it challenging to manage their time because of off-task behaviour during the music lessons (13:6). Through analysis it became clear that the last six lessons were a constant improvement of on-task behaviour. As the learners started to spend more time on-task, they were confronted with other challenges that correlated with group dynamics. One of these challenges was the confrontation with domination.

4.3.7 Confronted with domination

Some learners struggled to negotiate with the learners in their group. This was particularly clear when the group included a dominant (Figure 25), high-achieving and highly-motivated learner with a strong personality. Andy (16:3) felt that these learners “are greedy, maybe they just want it their way”. Charlotte (17:30) on the other hand, one of these high-achieving, motivated learners with a strong personality, found it difficult at times. She said that “(y)ou can have ideas and it would affect me coz I would usually choose groups and take over the whole world”. Charlotte found group work challenging at times because she could sometimes dominate a group with her strong personality and creative ideas. With sound negotiation skills, one can overcome this challenge.

4.3.8 Negotiations

Negotiation was a challenge (Figure 25) during the cooperative learning lessons in the music class. With these young learners, very few of them had mastered the skill of negotiation. In the interview with James (18:17), he stated that he preferred working alone and not in a group. When the interviewer asked him why he preferred working alone, he said:

’Cause ... well it’s quiet and ... it’s only you, and you the one that can do your own answer, and then ... ya ... you can do your own answer instead of other people going like “no, it’s my answer, no, it’s your answer ... let’s do my answer” and then I will go like “no, I wanna do my own answer”.

James’s statement indicates that he found it a challenge to negotiate and compromise when the group shared their ideas; he preferred having an idea and executing it, without the constraints of negotiating. Chris (24:4) shared the same opinion as James; Chris felt that group work was hard because “sometimes we didn’t agree and stuff”.

In the interview with Gemma (26:20), she felt that it was a great challenge to negotiate in such a way that “nobody feels left out”. Despite negotiations, some learners still resorted to relying on the other group members to do all the hard work.

4.3.9 Learners taking undue credit

Well, I just did all the work. And then, I told them and then they said that THEY will do all the work, then I can just relax but I did the work anyway (Charlotte, 17:15).

The first lesson (Addendum G) of cooperative learning in the music class had some challenges. One of these challenges was learners taking credit for work they had not done (Figure 25). During the first couple of lessons, I noticed that the high-achieving, motivated learners took the tasks seriously. These learners were intrinsically motivated to do their best (17:16). The result was that most learners did not lift a finger to contribute to the group. In colloquial terms, they “piggybacked” on the learners who were motivated to achieve (1:8; 1:9). No contribution from these learners was evident and they took undue credit by performing their group task, even though it was obvious that they did not know the words to their group song (1:11). This created frustration between the learners who wanted to complete the task, to the degree that they tried to complete the task on their own (1:30).

During Lessons 2 (Addendum H), 3 (Addendum I) and 4 (Addendum J), the ambitious learners started to support one another regardless of the lazy learners who did not contribute (7:13). For lack of a better word, “piggybacking” also became visible when the group looked at one group member for leadership, inspiration, motivation, creativity and vision, while they sat back, criticised and made jokes (7:21, 8:11, 9:8). This behaviour ended up in conflict, as most of the girls felt that they did all the work and the only thing the boys had to do was to learn the song. These girls felt that the majority of the boys were silly and completely let the whole group down during the performance (9:9).

In Lesson 5 (Addendum K), I noticed that a boy experienced his uncooperative group members taking credit for work that he did (10:18). These boys also took undue credit during the performance where the one hard-working learner had to present to the whole class (13:7). Some of these learners even admitted that they enjoyed “doing the easy work” while the rest of the group works hard (Ben, 20:4). Piggyback, in colloquial terms, played a prominent role in restraining the group and the members of the group from achieving.

4.3.10 Restraining the group

From analysing the observation data, it became clear that the disruptive learners in each group damaged the group in more than one way: they frustrated the group members, strained the groups' creativity and restrained (Figure 25) the group from achieving. These disruptive individuals did not care that they were the cause of the group to "plummet rather than summit" (8:20). They also caused a lot of frustration for the learners who were motivated to work. During the third lesson (Addendum I), one girl was in tears with frustration, as the boys in her group were not listening to her and were disruptive (8:26). Conflict arose in Lesson 4 (Addendum J) when the majority of the girls felt that the boys had let them down during the performance of the group activity, holding the group back from achieving (9:9; 9:10).

The majority of girls tried hard to succeed with the performance during Lesson 8 (Addendum N). They sang louder and they knew their song very well. The boys in this group were not motivated and restrained the group from a good performance (13:2). Amy (19:16) found it a challenge, because "(s)ome people played the wrong notes and sometimes at the wrong times and yeah ... so then it sounded bad at some points". Due to some group members restraining their groups, there was a difficulty in trusting all the group members in the group.

4.3.11 Trusting group members to achieve

To trust your group members is not as easy as it sounds, especially if they are not within your friendship group or if they are not amongst the highest achievers. The high-achieving learners felt that they had to trust a person who was likely to be a lower achiever, with all of their hard work, to perform. They found it quite hard (13:9). Noah (28:18) found it challenging to function in a group, he said that "(y)ou don't know if someone is gonna do it right, or really don't trust them". Amy (19:16) also found it testing to trust her group members (Figure 25), because "(s)ome people played the wrong notes and sometimes at the wrong times". A lack of trust can often result in anxiety within the group. The learner who then represents the group is not oblivious to this tangible anxiety within the group, and bears an even heavier responsibility trying to perform without disappointing the group members.

4.3.12 Performance anxiety

Every cooperative learning lesson ended with a group performance where the learners had to apply the elements and content of the lesson in a creative way. While some learners thrived on performing in front of the whole class, the shy learners found it challenging to share their ideas with their group and to perform in front of the whole class (1:27). During Lesson 4 (Addendum J), it was apparent that the learners tried to collaborate with their team members but lacked motivation to perform in front of the whole class; it was quite evident that these learners suffered from performance anxiety (Figure 25) (9:7). During Lesson 10 (Addendum P) and lesson 11 (Addendum Q) it was observed that Emma (2:2; 3:8), who suffered from severe performance anxiety and was randomly chosen as the presenter before the commencement of the group work, cried throughout the lesson. This role was re-allocated to another group member in the particular group. Anxiety was just one of the negative emotions that emerged with cooperative learning in the music classroom.

4.3.13 Negative emotions

Another challenge that became visible during the lessons was that some learners harboured negative emotions (Figure 25) during the cooperative learning lessons. During Lesson 1 (Addendum G) I witnessed that the learners understood the task, but the group did not listen to one another (1:14). Amy (19:12; 19:13) said that “sometimes I was sad, and ... sometimes ... I was frustrated because no one was listening to any of my ideas”. Other negative emotions were clear when the learners who wanted to learn became frustrated with the disruptive learners (8:22; 8:26).

Andy (16:26) harboured some negative emotions due to fighting in her group. She claimed that “...the more you fight, the worse your life gets”. Unresolved issues between group members were a definite cause of negative emotions. James (18:8) declared that he gets “sad ’cause they’re breaking up ... they were friends and now they’re breaking up”.

Thandi (22:11) mentioned that she felt nervous to do group work in the music class; she explained, “...because I didn’t know how these people ... will react”. She also

claimed that she was bullied because her group members started calling her names, which made her very sad. She said that she was happy that she “didn’t have to keep working together with these people” (22:14).

Through these challenges, learners benefitted from cooperative learning, as previously discussed in 4.2. The benefits that the learners experienced through cooperative learning would not have been sustainable without the hard work, the frustration and the confrontation of challenges that followed cooperative learning. Cooperative learning consisted of challenges and benefits, although no challenges and benefits would be visible if the basic elements of cooperative learning were not properly integrated into the Grade 3 music lessons.

4.4 Theme 4: Basic elements of cooperative learning in the Grade 3 music classroom

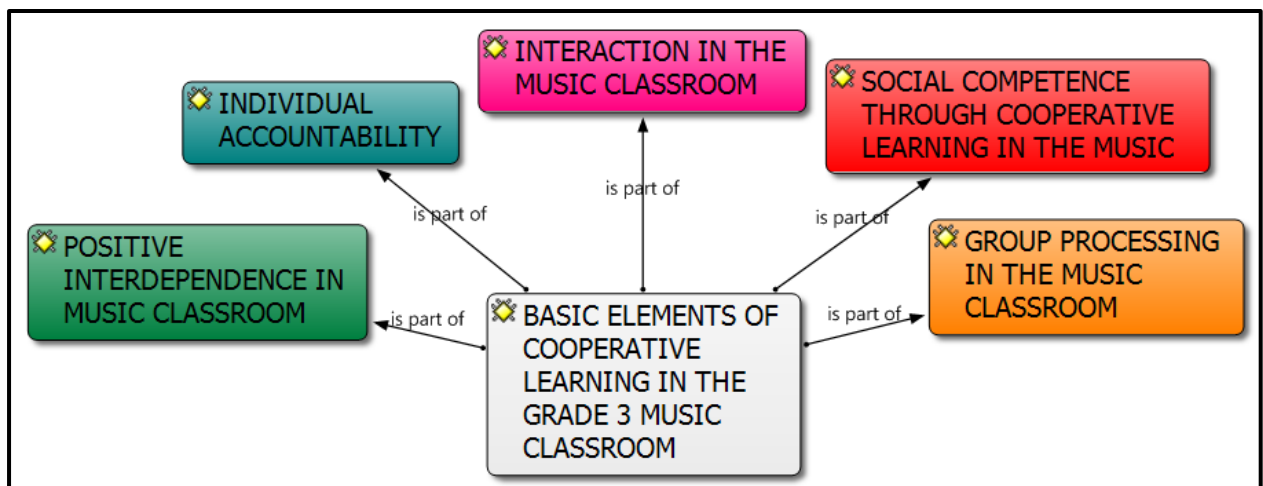


Figure 26: Basic elements of cooperative learning in the Grade 3 music classroom

The Grade 3 learners experienced the five basic elements of cooperative learning (Figure 26) during their class music lesson. These elements are positive interdependence, individual accountability, interaction, social competence and group processing.

4.4.1 Positive interdependence in the music classroom

Positive interdependence in the music classroom was visible in the learners’ effort to achieve, how they acknowledged that cooperative learning groups helped them

learn, their confession to needing others and that more ideas make the group task easier. Interdependence between learners was also visible when learners fulfilled their roles and admitted that two was better than one.

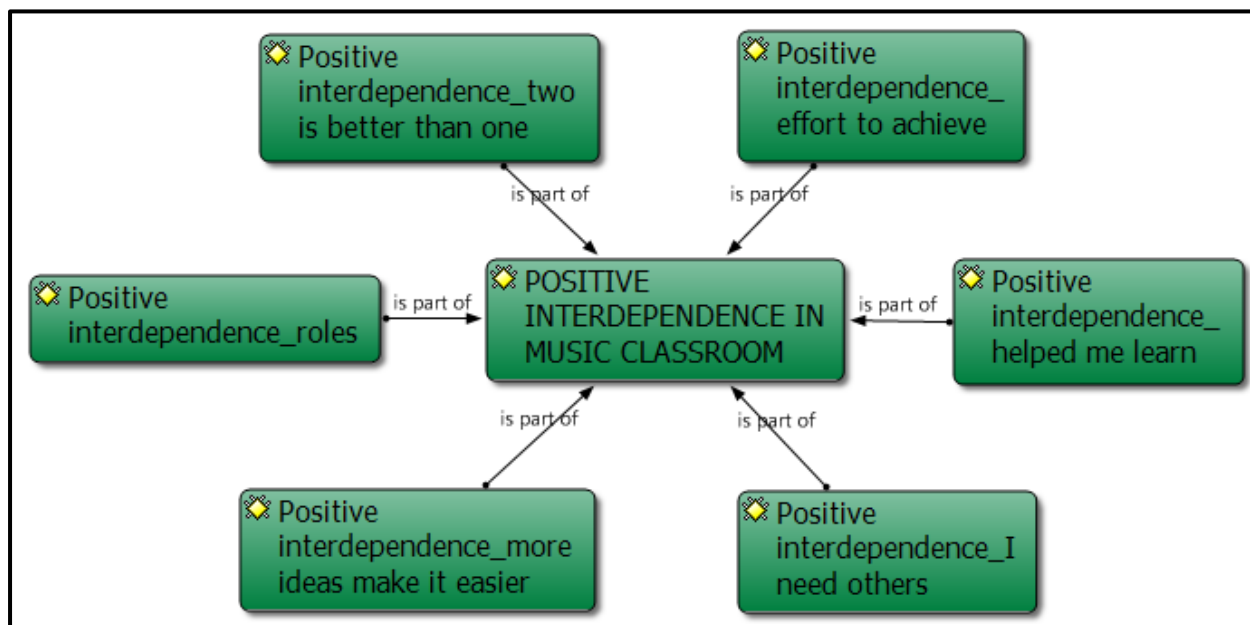


Figure 27: Positive interdependence in the music classroom

4.4.1.1 Effort to achieve

Effort to achieve (Figure 27) was visible within the cooperative learning lessons. During the second lesson (Addendum H), it became apparent that the learners put more effort into the group activity. Learners knew their parts of performance better than in the first lesson (Addendum G) (7:5). Learners were more focused and they realised that cooperation within their groups was vital (10:7). During Lesson 5 (Addendum K) the learners had a more positive attitude towards their group members as well as towards their group activity (10:15). In Lesson 6 (Addendum L), the groups focused on performing as a group and achieving as a group (11:1). The groups persisted in practising their performances and fulfilling their individual roles, in order to achieve to the best of their abilities (11:6; 11:12). Through analysing the video recording, it was observed during Lesson 11 (Addendum Q) that the groups were goal-orientated and ambitious to achieve; they had positive attitudes and were creative as a group (3:10, 3:11). Lesson 14 (Addendum T) showed Grade 3 learners

who were motivated to achieve and who supported their group members in such a way that the final product was something of which they could be proud (6:6). Because the learners were motivated to achieve and involved in supporting their group members, they started to experience that learning in a group had an impact on their individual learning.

4.4.1.2 Helped me learn

During the cooperative music lessons, the Grade 3 learners were very much a part of their group members' learning. The learners were not afraid to admit that they did not always know and possess all the answers, and acknowledged that someone else in their group might be able to help them. They were also willing to learn (Figure 27) from the other members in their group (5:11). James (18:10) remarked that working in groups "helped me [him] learn". After asking Adam (23:9) how he felt about working with other learners, he stated that "(i)t helped me because some of them are really smart and they can teach me stuff that I don't know". Chris (24:9) affirmed that his group members helped him "figure out all the stuff ... sometimes I didn't know something and they would help me". Chris (24:9) also admitted to helping his group "a lot". Eve (25:5) acknowledged that working with other learners "helped me [her]" while Olivia (28:23) declared, "(e)very time we're together and it's in a group, it means that you get to learn more and more". The interviews with these learners supported the view that the learners acknowledged that they need other learners to enhance their learning process.

4.4.1.3 I need others

Because I saw myself like, I am so perfect I can do anything by myself, but I really can't. I need other people to do it with me (Charlotte, 17:22).

From the analysis of the observation data, it became clear that the Grade 3 learners started to realise that they needed their group members (Figure 27). During Lesson 3 (Addendum I) the learners started to trust their group members more (8:8). They also grasped that within their group they will either "plummet or summit" together (8:12). Learners focused on their joint performances in lesson five (Addendum K) and it became indisputable that the learners realised that they need every member of

the group in order to manage a successful performance (10:7; 10:9). In order to create a rap, the learners admitted that the group's success lies in all the group members fulfilling their roles, and that every group member is necessary (10:21; 11:3). Learners were motivated to do their activity as a group in Lesson 9 (Addendum O); they supported their group members by teaching them relevant parts, cheering them before and after the performance (14:3). After the group activity in Lesson 11 (Addendum Q), the learners reflected and realised that it was really about succeeding in a group rather than by oneself (3:5).

It was striking during the last three lessons (Addenda R, S and T) that the interdependence among the learners was very high as they were aware that without all the group members' contributions, they would not be able to present the activity and that the group effort counted more than the individual performance (4:2; 4:14; 5:3;5:7; 5:15; 6:1). Leo (21:14) acknowledged that he was "worried that I [he] wouldn't get a good mark for music" because he did not have group members to assist him. Leo openly admitted that he needed others to achieve a good mark for music. Adam (23:13) stated that they needed every person in their group, "like some people say you need every part in the body so that it can stay together". Gemma (26:22) also admitted that she was better working in a group "instead of by myself". These learners blatantly admitted that they were better off working with fellow group members. Another aspect of group work is the contribution of members and the fact that more ideas make the task easier.

4.4.1.4 More ideas make it easier

Everyone listened to your ideas so, you'd say one and then the other person would say one ... it was a lot more fun and easier... (Leo, 21:12).

The learners all agreed that more ideas (Figure 27) simplified the task (17:19, 21:7, 28:15, 28:24). Gemma (26:15) articulated that group work "was a bit funner to do ... because then we have more fun because we don't have to ... do too much work". This implies that group work made the lesson fun and easy and the learners learned without even realising it at all times. Group work also encouraged the learners to be more creative and come up with ideas that are more creative. Gemma (26:11) stated that working with other learners "helped ... if you don't have any ideas and they

always encourage you to try and then you ... and then you come up with better ideas". Charlotte (17:20) favoured working in a group to working on her own; she remarked that "(i)t is better to have more people than just one person, so you have more ideas".

Through the analysis of the recorded data, it became clear that when the learners fulfilled their individual roles during a group activity, the group members felt supported because everyone was contributing (10:4). It became evident during Lesson 11 (Addendum Q) when the learners supported their group members, that they found working in groups easier. The group task became uncomplicated due to the support and contribution of ideas from all the group members (3:3). A greater amount of creativity, due to the respect each learner had for their fellow group members, along with support and input from all group members, was visible during group work in Lesson 12 (Addendum R) (4:10). Andy (16:19) said that "(w)e all had ideas, so it got easier and easier as we went through everything". Charlotte (17:12) agreed with Andy by remarking, "(i)f you work together it is much more easy than just working by yourself". During an interview with Amy (19:19), she expressed the view that she liked working on her own but "sometimes it's hard 'cause sometimes you can't think of anything and then ... you're stuck". Jade (28:25) concurred with Amy by saying, "(i)f you work by yourself, you don't know ideas and you get stuck". Ben (20:16) expressed that it is easier to work with other learners and exchange ideas with them. He said that "(i)f you make the wrong choice, everything is wrong". Bella (28:33) shed some light on the fact that "you learn how other people think and you get more than just your own idea, you see something from a variety of angles". She enjoyed group work "because when you work in groups you can get more than just your idea" (28:33). While more ideas make it easier to function and excel as a group, it is very important for each group member to fulfil their individual roles within the group.

4.4.1.5 Roles

...everyone did what they were supposed to do... (Leo, 21:1)

Positive interdependence exists once all the learners fulfil their roles (Figure 27) within their group. Since the learners did not have prior experience with cooperative

groups, they had to concentrate to fulfil their individual roles (7:1). The group performances improved as the learners took their roles more seriously. During the first lesson (Addendum G), one learner per group received the role of the “checker of understanding”. The “checkers of understanding” took their roles very seriously. This had a positive influence on the group, as the learners were very encouraging and respectful towards each other (8:3, 8:4). I became aware that because the learners were serious about their roles, social skills such as taking turns in conversation were more visible, and conflict was resolved almost immediately through group discussions (8:4). The disruptive learners approached their roles in a more thoughtful way and contributed to the group (8:6). The fact that the learners started to understand that there is not one leader within each group and that everyone is a leader of a specific and different area, led to a willingness to contribute, a feeling of team spirit and the absence of conflict (8:16, 8:17). Upon reflecting on the observations and the group performances in lesson four (Addendum J), it was evident that the roles were fulfilled, the learners supported each other and made sure that everyone understood and fulfilled their roles within the group (9:13; 9:15).

As the learners became proficient at fulfilling their roles, they were able to reflect on whether or not they had succeeded and how they could improve the fulfilment of their roles (10:1). This newly-found confidence had an impact on the creativity of each group, as the learners could focus more on the group task rather than mastering social skills within their groups (10:1, 10:8). Learners felt supported and they felt that everyone was contributing to their success due to the fulfilment of individual roles (10:4, 10:9). The Grade 3 learners also felt indispensable, as they were aware of their group needing them in order to be successful (10:17; 10:21). As in any group of learners, one often recognises strong leadership skills without effort. Observations during lesson five (Addendum K), however, showed that not only the strong leaders, but all the learners focused on their individual responsibilities, worked together and utilised their time in such a way that they all fulfilled their roles and acknowledged themselves as playing an integral part in the success of the group (10:23, 4:6, 4:11).

Upon reflection, a disruptive boy acknowledged that he enjoyed working in a group. Learners who were confident in their individual roles and knew what was expected of

them were able to be creative in their groups as well as individually (11:9). These learners contributed to the group activity and were very proud of their performances, as they were entitled to the group's success (12:4). One could see creativity even in the small details such as performance formations (14:4). From the analysis of the video recordings it emerged that a disruptive and strong-willed boy with strong leadership skills fulfilled his individual role, allowed his group members to help him and helped his group members, engaged creatively and formed part of a group during Lesson 11 (Addendum Q). It is undeniable that the performance, and being part of it, made him feel successful and very proud of himself and his group members (3:2). It is possible that in this moment he realised that two was better than one.

4.4.1.6 Two is better than one

I have learnt that ... if you work alone you are not as strong but if you work together you are very strong and you can accomplish anything ... practically. That's what I've learnt (Adam, 23:6).

Learners started to understand the concept of "two is better than one" during Lesson 5 (Addendum K) (Figure 27) (10:21). Working as a team became evident, and learners encouraged their groups to work together and to be accountable (10:23, 2:5). Gemma (26:1) stated that "(i)t was hard sometimes with the people you were with ... 'Cause if they didn't work nicely you couldn't really ... but sometimes when the people were fine it went a bit better, and it was fun working with other people instead of by yourself". Learners assisted and motivated their group members and it became clear that these learners wanted their groups to succeed (3:5, 3:12). They also grasped that they could not achieve success individually but instead they needed the rest of their group (5:7).

During Lesson 13 (Addendum S), a learner reflected on the lesson and said that music was not the most important part of the lesson and the activity but rather the team work (5:7). Thandi (22:4) learned that working in a group exposed you to "lots of different ideas" because "more brains are better than one". Gemma (26:2) said that it was "nice to use other people's ideas with yours" and "you get better ideas and then it's easier" (26:7). Thandi (22:8) admitted that working with other learners

“helped me ... it helped me learn new things” because of working with “more than one person” (22:8). Chris (24:7) reiterated what Thandi said by saying, “it’s better to have people than one in a group”. Upon asking Nkosi (28:6) what he had learned during group work, he said that he learned that “(i)f you play as a group, you’ll just get better and better”. Thandeka (28:7) also enjoyed working in a group because she was able to compose longer songs “without thinking with one brain”, while Rachel (28:13) could ask her group members for help when she “wasn’t sure how to do something”. “One voice doesn’t make it perfect” was also used to describe that two is better than one and that it is “not easier being one person” (28:26, 28:27).

Liam (28:30) explained that learners in his group helped him a lot. He proceeded by stating, “(l)ike ... help me just uhm ... like make up parts ’cause without anybody else I wouldn’t have, I would have just, uhm, made up ... I don’t know, I couldn’t, maybe, couldn’t even made up something, ’cause they talk about what, uhm ... the song should be about and that”. He actually explained that, on his own, he would not have been able to compose a song, but in his group, he was able to compose a song. Lindy (28:41) echoed what Liam said by explaining that she learned to work as a team because, “(y)ou can’t do everything by yourself”. Despite the learners realising that, within a group, they are able to achieve, individual accountability from every learner serves as the key to success.

4.4.2 Individual accountability

...we had to work together, and we each had like a job... (Amy, 19:3)

Individual accountability was visible when the learners concentrated on succeeding within their individual roles (7:1). Through the analysis of the observations of the second lesson (Addendum H), it became clear that the disruptive learners became more accountable; they contributed more and there was less “piggybacking” (7:6). The revisiting of the recorded data and observations suggests that the performance of the groups improved due to the individual efforts in the group (7:11). Group accountability and individual accountability were more evident in Lesson 3 (Addendum I). The groups worked together as a team and group members took responsibility for their own roles (8:2). The learners who were accountable were

upset with the learners in their group who were not contributing and taking undue credit (8:13).

Individual accountability was also present in Lesson 4 (Addendum J) when all the group members contributed in order to succeed (9:14). Individual efforts were visible when the learners communicated within their groups in a positive and uplifting manner (9:16). Observations proved that progress within the group was evident as the groups practised their performances in order to present a high-quality product. I noticed that the group members were all very confident about performing their activity, and even when a little doubt entered, members were able to carry on since they received reassurance from their group members (9:17). In the fifth lesson (Addendum K), the activity was structured in such a way that the performance would not be possible without every learner being accountable and contributing to their group (10:2). This resulted in more creativity within the groups due to the contribution of every group member (10:8). Learners were therefore able to think more creatively with regard to their input, because all the learners were present and contributing (10:8). In one of the groups, there was a boy who was either lazy or silly. This group consisted of this particular boy and two girls. Alongside the girls' motivation and individual accountability, group goals were set in order to achieve success. The group performance was rich with creativity and they presented a flawless product (11:9).

The seventh lesson (Addendum M) presented the learners with the creation of a sound story. One could observe progress among group members, as the stories were original and very creative. They had to make individual efforts and contributions in order for the sound story to be a success (12:16). To learn together in order to perform individually was prominent during Lesson 8 (Addendum N) when an individual was randomly selected to present their group's work. The learners could only complete this group task with efforts from each individual in the group and it focused on making the individual stronger (13:10). The learners also had to be accountable, individually and as a group, with regard to making noise. Once a learner failed to be accountable, it affected the group accountability, resulting in the group losing a mark (13:13). The learners therefore expected accountability from all their group members (2:5, 3:13, 14:5).

I observed that the learners held themselves and their group members accountable for quality contributions during Lesson 12 (Addendum R) as the learners all had to be prepared to present the group's activity to the class (4:1, 4:2, 4:3). They realised that off-task behaviour and conflict were not beneficial to the group (6:1) and expected their group members to be accountable and respectful towards each other (4:5, 5:13). The learners started to focus on interaction between group members that was promotive instead of detrimental.

4.4.3 Interaction in the music classroom

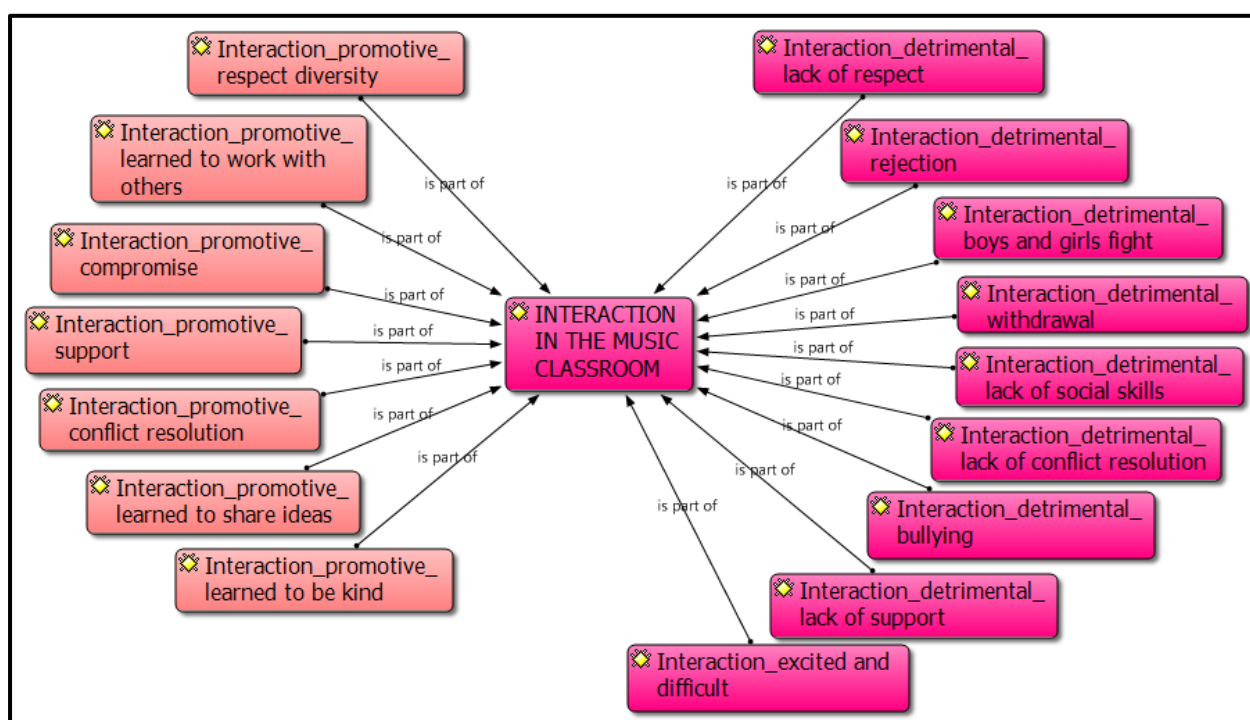


Figure 28: Interaction in the music classroom

The interaction among learners in the music class was either detrimental or promotive. A discussion of the promotive interaction that was present follows, as well as the detrimental interaction that was evident.

4.4.3.1 Promotive interaction: Respect diversity

[Cooperative learning] helped me ... like to see what their side of thinking was, like ... how different it was, like we all have different brains because if we had like, the same brain we'd all think the same thing which is kinda boring (Ben, 20:8).

To respect fellow group members is to promote the interaction within the group (Figure 28). Through the analysis of the observations, it became evident that learners started to respect one another more during the third lesson (Addendum I) (8:10, 8:15). Support and respect were more noticeable in the fifth lesson (Addendum K) where the learners also acknowledged and respected the other group members' roles and functions within the group (10:17). I observed that as the lessons progressed, learners eased into group work. Conflict was less evident, while support and motivation were more prevalent. The learners respected their group members, their ideas and they worked as a team (3:3, 4:5, 4:10). Andy (16:24) learned to respect diversity, because "(w)e don't know what talents they [group members] have and if they're good or bad with music". Charlotte (17:11) felt that "people have different ideas" while Chris (24:16) suggested that "(p)eople don't all think the same thing". Thus, people with different ideas and different thoughts need to learn to work together in order to benefit individually and as a group.

4.4.3.2 Promotive interaction: Learned to work with others

I learned to work with my friends; I learned to be flexible. I learned to not be mean and ... then ... their other ideas and not just say mine is the best (Adam, 23:19).

During the course of the fourteen lessons using cooperative learning in the music class, learners learned to work cooperatively with their peers (Figure 28). At first, working with others was a challenge but as the lessons progressed, learners started to interact in a promotive and cooperative way within their learning groups. It became clear through the analysis of the observations that the moment learners fulfilled their own roles less conflict and more cooperation were evident (10:4). Amy (19:21) said that cooperative groups taught her to "listen to other people's ideas and that it is not just about me". Chris (24:16) admitted that cooperative learning in the music class "got me to know how to work in groups". It became observable that learners communicated with group members in such a way that they started to acknowledge one another as friends (10:5). During a reflection on Lesson 6 (Addendum L), one of the girls mentioned that it was easy to make decisions in her group, because her group members listened to one another and cooperated (11:15).

The learners began to respect their own group members as well as learners from other groups. In Lesson 7 (Addendum M), respect was shown towards other groups while they were performing, and there was minimal talking and no sound of instruments from other groups (12:9). One boy, who was unaware that he was observed, was seen putting the instrumentation of his group away very quietly and gently in order not to cause distractions or disruptions (12:10). Boys who were known for being disruptive succeeded in working in a group when they created a song with seagulls and seals (high and low) with fitting glockenspiel accompaniment (12:17).

The learners realised that it is vital to be able to work with other learners (4:16, 13:15). Ben (20:11) claimed that he “learnt more about other people” while Gemma (26:19), Olivia (28:21) and Elle (28:36) felt that group work helped them to work with other people. Respect between learners became prevalent (3:4, 3:5). A mutual understanding and respect between learners were established and learners were able to share ideas without constant interruptions (3:7; 4:5). Group work became enjoyable and learners functioned in their groups, acknowledging that cooperative groups set them up for the future and teach them how to function in a group (4:10, 4:12, 5:3). During the last cooperative lesson (Addendum T), social skills and respect were observable. I witnessed that learners were able to work in a group while displaying respect towards their peers (6:4). Charlotte (17:31) reflected after the cooperative lesson and said, “NOW I let the other people speak, I go with their ideas ... but if they like mine then we go with mine...” . Charlotte’s statement not only points to the fact that she is now able to work with other learners, but also that she learned to compromise within a group in order to benefit the group.

4.4.3.3 Promotive interaction: Compromise

Let’s change some of the lyrics, but still, let’s use some of your lyrics and some of our lyrics to make one big song (Eve, 25:11).

During any group work activity, it is impossible for all the group members to have their own way. In order to work together as a group, they must make compromises (Figure 28). During the eighth lesson (Addendum N), the high-achieving learners who were used to doing things their way reflected on the lesson and remarked that in

order for their group to succeed they had to make compromises (13:14). Learners were able to resolve conflict in their groups without the help of an outsider due to compromising (3:6). Gemma (26:3) explained how her group dealt with conflicting ideas, “(w)e put all our ideas together and then we came up with different things”. These learners acknowledged that in order for them to succeed in a group, they have to be able to compromise (4:12). Charlotte (17:39) gave an example of where her group did not agree with one another’s ideas so they “blended it together”. Through the “blending” of ideas learners displayed support towards their group members.

4.4.3.4 Promotive interaction: Support

Support amongst learners was not always clear. During the first two lessons (Addendum G; Addendum H), it was noticeable that support (Figure 28) between learners was very limited. The learners, however, started to be more encouraging towards their group members (8:3). By reviewing the observations from the third lesson (Addendum I), I noted that there was very limited discouragement visible, and one learner per group ensured that there was promotive interaction between learners (8:14, 8:23). Learners occasionally had to encourage their group members to participate (9:8). Support improved during the fourth lesson (Addendum J) where learners made sure that the whole group understood their roles (9:15). Homogenous groups of boys supported their group members with pride during the fifth lesson (Addendum K) and support among group members escalated (10:17). The groups supported the group member who presented the group task to the class, in lesson 12 (Addendum R), to the extent that all the group members were engaged in the presentation (4:9). Support amongst group members is not the only strategy to promote interaction between group members: another promotive interaction strategy is that of conflict resolution.

4.4.3.5 Promotive interaction: Conflict resolution

In order to promote the interaction between individuals it is important for conflict to be managed and resolved (Figure 28). From the analyses of the observations, I discovered that conflict that arose was resolved through discussion (8:4). Teacher intervention was required when a girl felt very sad that her group did not accept her

ideas. I relayed to her to view the opinions of others' less personally, while I told the group to listen more attentively to everyone's ideas (8:5). In Lesson 8 (Addendum N), the learners understood that in order to accomplish their goals they needed to work together as a team and manage their conflict. They managed these incidents of conflict in an encouraging manner through discussion in order to find solutions as a team. The learners also realised that it was very important to listen to all the team members' ideas (13:5). Arguments came up in more than one lesson, but through discussion, learners were able to resolve the conflict (2:3). Through analysing the observations of the lessons, I realised that due to the respect that the learners displayed towards their team members by listening, conflict was largely managed (3:3). The learners resolved conflict through compromising and voting (3:6; 5:10). Andy (16:30) suggested that learners who did not get along should be allocated to the same group, because "then they get to know each other" and would be able to deal with their issues. Thandi (22:6) felt a bit "upset" because it felt to her like some of her group members did not agree with her, but they "talked to each other", shared their ideas and then voted in order to resolve the group conflict (22:7).

4.4.3.6 Promotive interaction: Learned to share ideas

Well, I would ... let people talk and I would listen ... to their other ideas (Charlotte, 17:37).

At the very start of the cooperative music lessons, learners were unable to share their ideas with others (7:2). Working in groups was somewhat confusing to the learners and they were unsure of the expectations and of how to maintain themselves within a group (7:8). From the third lesson (Addendum I) onwards, the learners seemed to have gained more momentum in sharing their ideas (Figure 28) with group members (8:4). Intervention through discussion and the use of a talking tool were necessary to aid these learners with skills on promotive interaction (8:5). Leo (21:4) felt that "everyone listened" because you were in possession of the talking tool, "and then you'd listen ... everyone listened to your ideas, and then you'd also listen to other people". Amy (19:21) learned that she had to "listen" because it is not "just about me".

It was noted in the fourth lesson (Addendum J) that positive communication among group members was emerging, which enabled learners to share their ideas with their

fellow group members (9:16). Amy (19:10) reiterated that group work “helped me so that I could learn to listen to other people’s ideas and so that they learn to listen to mine as well”. The learners started to realise that the group supported them, and through sharing ideas, the group members helped them to achieve (10:4). Successful communication between group members resulted in group members’ enjoying working together, sharing ideas and being creative (12:5).

During the eighth lesson (Addendum N), I identified that the learners realised that their success lies in listening to their group members’ ideas (13:5). Leo (21:6) describes this as “to listen to everyone, not to bat in, not to shhhh ... not to say, this is a better idea, just to stay calm and listen to everyone...”. Leo referred to “bat in” as interrupting someone while he/she is speaking. Tam (27:5) agreed with Leo (21:11) by saying, “(w)e learnt ... to listen to each other’s ideas”. The latter part of the cooperative lessons is where respect among learners appeared. This enabled the learners to share ideas and be creative (4:5, 4:10). Amy (19:9) said that she learned “that we all need to share our ideas and listen to one another”. Leo (21:11) felt that he enjoyed working in a group because “no one would bat it”. Learners not only learned to share their ideas while being respected by their group members, but also to reach out to fellow group members and to be kind to people who were not necessarily within your friendship group.

4.4.3.7 Promotive interaction: Learned to be kind

We know not to fight with each other because it’s not, it’s not good for you (Andy, 16:23).

A willingness to help group members appeared during the second lesson (Addendum H) (7:9). Learners supported their group members and were perceived as being helpful towards their group members (10:4). Amy (19:17) stated that group work taught her “to be kind to everyone else”. During Lesson 7 (Addendum M), kindness (Figure 28) and respect were observed when a group of boys decided to be responsible and respectful and to put away all instruments that were potentially going to make a noise (12:6). Andy (16:11) realised that it did not “matter how much you fight, you will still be in one group and no matter how rude you are, you can’t kick someone out, so ... you can’t always be rude to them [group members] and push them around”. She also said that it was impossible to function in a group if you are

rude to one another (16:17). According to Amy (28:29), “(y)ou have to be nice to the people in your group”. James (18:23) reflected on his experience with group work, and said that if he had another chance he would “be nice, more nice. I’d be helpful and I’d be more teamwork”. Even though learners engaged in promotive interaction within their groups, some detrimental interaction was observed. Learners occasionally displayed a lack of respect towards their group members.

4.4.3.8 Detrimental interaction: Lack of respect

According to the observations made during the first lesson (Addendum G) (1:6), learners did not display respect (Figure 28) towards their group members (1:6). It was fascinating to observe that when learners were divided into a group for their group tasks, not all learners had friendly body language towards their group members. In fact, some learners did not approach their group in a circle formation where everyone could make eye contact. Instead, these learners sat next to their group members in a straight line (1:10). Some learners became frustrated because the learners in their groups did not listen to one another (1:14). Despite strategies from the teacher to demonstrate what respectful communication was, learners still struggled to communicate with one another. The learners constantly interrupted one another, and at times, everyone was talking simultaneously (1:15). Charlotte (17:32) admitted that the most difficult thing during group work was that “everyone kept on talking”.

Learners were able to share their ideas during the third lesson (Addendum I) because more respect between group members was observed as learners displayed a greater degree of social skills than in the first lesson (8:24). As the lessons progressed, learners presented with more respect, even though one could see a lack of respect between two boys during the ninth lesson (Addendum O). Notwithstanding the fact that the teacher reminded them that without their contributions their group would not be able to succeed, they still decided not to be interested (14:6). Another boy was observed disrespecting his group in such a way that he was busy with his shoelaces throughout the lesson (14:7). A lack of respect was not the only detrimental interaction that became evident; rejection within the groups also surfaced.

4.4.3.9 Detrimental interaction: Rejection

I was mad because some of them just started saying, “no that’s not a good idea” (Adam, 23:14).

Rejection of ideas (Figure 28) or of an individual is detrimental to the interaction of a group. As observed during the third lesson (Addendum I), a girl was crying because the team rejected her ideas. The teacher needed to intervene. The teacher pointed out to the group the two-fold nature of the problem, as the group ought to listen to everyone’s ideas, but the individual must not take the group decisions personally (8:5). James (18:15) felt rejected because “they wouldn’t listen to me ... and I had the best answer ... they wouldn’t listen to me”. James (18:22) further explained that he had an idea – a solution – but he “didn’t get to do the answer” . Amy (19:14) was also feeling rejected and sad. She expressed, “I was sad sometimes because people didn’t like my ideas”. As the learners felt rejected at certain points, another form of detrimental interaction was visible when conflict arose between the girls and the boys.

4.4.3.10 Detrimental interaction: Boys and girls fight

If it’s girls and if it’s boys they will still fight. If it’s girls and if it’s boys together they will still fight (Andy 16:27).

Interaction within a group where the boys and girls have conflict (Figure 28) is detrimental to the group. I detected during the first lesson (Addendum G) that the boys and girls did not work together well (1:17). Most of the boys and the girls within a group struggled to resolve the conflict, especially in the groups where the girls seemed to be hard-working and the majority of the boys were disruptive (8:24). There were tears of frustration in Lesson 3 (Addendum I) when most of the boys were not listening and were disruptive while a girl was trying to do her work (8:26). According to the observations, this situation repeated itself during Lesson 4 (Addendum J) between two girls and two boys. The boys did not contribute sufficiently to the group task and let the group down during their performance (9:9; 9:10). Charlotte (17:15) felt frustrated with the boys in her group. She stated, “(w)ell, I just did all the work. And then, I told them and then they said that THEY will do all

the work, then I can just relax but I did the work anyway”. During the sixth lesson (Addendum L) in a group with two girls and one boy, no conflict was visible between the group members. The reason for this was, as one girl stated, “(t)here wasn’t chaos because there was only one boy” (11:7). The conflict between boys and girls is detrimental to the interaction among group members. Another type of detrimental interaction takes place when learners withdraw from their groups.

4.4.3.11 Detrimental interaction: Withdrawal

Within the cooperative learning groups, learners shared ideas in order to create a presentation in front of the class. As noticed throughout the observations on the lessons, the moment when learners did not agree or did not like their group members’ suggestions and ideas, these learners withdrew (Figure 28) from the group (1:3). During the second lesson (Addendum H), I observed that conflict arose because of a lack of social skills, disruptive behaviour and different opinions. Because of the lack of prior experience with cooperative groups, the absence of conflict management strategies disabled learners from resolving these conflict situations. The learners were not in agreement when it came to making decisions, which in turn resulted in the members withdrawing from their group (7:4). Although improvement was visible and withdrawal was seen less frequently, a group of boys did not agree on the movements that the group was supposed to create during Lesson 13 (Addendum S). This resulted in complete withdrawal by all members of the group (5:12). Most learners, however, experienced improvement in social skills, but the unresolved matter in Lesson 13 points to a lack of social skills, which is detrimental to the interaction of the group.

4.4.3.12 Detrimental interaction: Lack of social skills

The observation of the Grade 3 learners in the music classroom who were experiencing cooperative learning groups showed that the learners’ social and communication skills (Figure 28) were immature upon the commencement of the lessons due to relative inexperience with cooperative learning groups (1:5). Eve (25:2) found it “a challenge to work with other people”. As an aid for taking turns, the learners used an egg shaker. When a learner was in possession of the egg shaker, it was his/her time to talk. According to the observations, this concept was

unsuccessful, as the learners made an even louder noise, using the egg-shaker as an instrument (1:7).

I became aware that the Grade 3 learners did not know how to communicate and work with their peers in the music class. It was unmistakable that there was limited on-task conversation among the group members (1:9). The learners did not listen to one another. Amy (19:22) said that the most difficult thing that she encountered whilst working in groups was “listening to everyone else’s ideas”. The learners did not give their group members a chance to talk, and they were completely unable to take turns to talk, as was seen in the analysis of the observation data (1:14; 1:15, 1:28). Despite strategies from the teacher to instil proper social skills, the learners were still unsure how to communicate and how to take turns to speak (1:15, 1:21). Lessons were structured and one member per group was allocated the role to control the taking of turns in the group. This learner managed the “talking tool”. The other learners in the group ignored and disrespected the “leader of the talking tool”, who was trying to fulfil his role (1:22).

In Lesson 5 (Addendum K), a group of three boys found it challenging to communicate with one another. During the group performance, each boy did a solo performance but tried to disguise it as a group performance (10:14). Some learners found group work a great challenge due to group members interrupting continuously (13:10), and because of a lack of conflict resolution it became detrimental to the interaction within the group.

4.4.3.13 Detrimental interaction: Lack of conflict resolution

One could detect an absence of conflict resolution (Figure 28) because the learners had never worked in cooperative groups. Learners were unable to compromise and resolve conflict, as observed when analysing the data. I noted that the moment these learners did not agree with their group members, they withdrew because of a lack of conflict resolution skills (7:4).

It was striking that the hard-working learners were unable to resolve the conflict that arose because of group members who were not interested in participating (7:15). During lesson three (Addendum I), I observed that a girl could not resolve the conflict

between her and the boys in her group which existed because she did all the work while they were silly and lazy (8:11, 8:24, 9:9). A lack of conflict resolution was not the only aspect that was detrimental to the interaction among group members. Some learners experienced bullying in their groups.

4.4.3.14 Detrimental interaction: Bullying

During the course of this study, bullying (Figure 28) was only mentioned once. Thandi (22:14) stated that she “felt happy” when she did not have to work in groups anymore. The reason behind her happiness is “...because once they started bullying me”. Thandi (22:14) perceived that her group members bullied her. She said, “(t)hey started calling each other names and stuff”. She felt very upset about this incident (22:14). During the perceived bullying, a lack of support was evident among learners.

4.4.3.15 Detrimental interaction: Lack of support

The learners were unsure of how to support and motivate their group members (1:4). This was seen during the second lesson (Addendum H) where support between two active members in a group was visible but in the rest of the group there was a lack of support (Figure 28) (7:19). Due to disruptive behaviour within the group, the learners did not support their group members in order to succeed at the task (10:18). In Lesson 7 (Addendum M), learners focused on fulfilling their individual roles without too much interaction or support between the learners (12:8, 13:7). This made some of the learner’s question how they really felt about cooperative learning: were they excited or did they perceive it as being difficult?

4.4.3.16 Detrimental interaction: Excited and difficult

It’s sometimes hard and sometimes difficult and sometimes easy ... James (18:24).

Some learners had conflicting feelings (Figure 28) regarding working and interacting within groups. Andy (16:12) said that group work “felt exciting ... and a bit difficult”. Group work also made her feel “happy and I also felt a bit mad” (16:16). She seemed to enjoy it but she felt mad, because her group was not “getting along together” (16:16). James (18:3) said that it was “hard ... but it was also very fun”. Andy (16:18) explained how she felt during group work:

My emotions were happy ... but since we didn't get along, my emotions got sadder and sadder because we couldn't get along good, and ... the boys and the girls you know, were just fighting and then I thought that, that, if we just don't work out then why, do we even bother being a group.

In spite of Andy's feelings regarding cooperative learning, social competence in the music class was enhanced among learners by using cooperative learning.

4.4.4 Social competence through cooperative learning in the music classroom

Social competence, an element of cooperative learning (Figure 26), was also visible in the music classroom. Learners felt comfortable enough to introduce humour into their cooperative learning groups. The improvement of the individuals' self-esteem contributed to their self-acceptance. The learners felt that they did not have to pretend and felt at ease just being themselves. The learners developed empathy because they felt they had a purpose within their groups. Helping their fellow learners resulted in learners getting to know one another and becoming friends with group members they would not necessarily have befriended (Figure 29) before the implementation of cooperative learning.

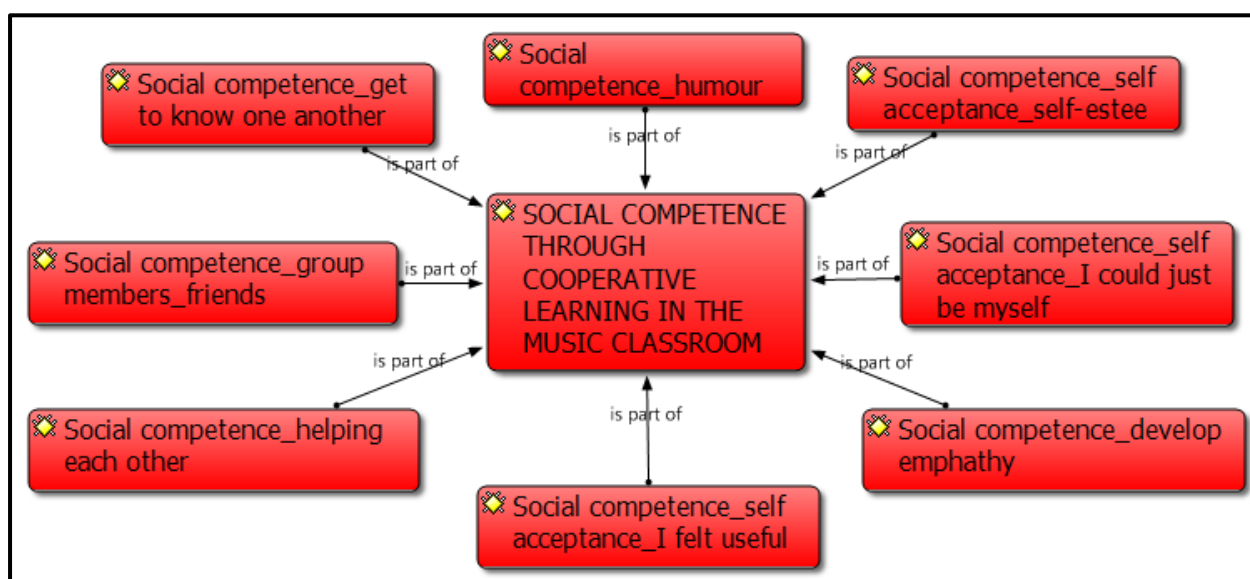


Figure 29: Social competence through cooperative learning in the music classroom

4.4.4.1 Humour

The learners became more comfortable within their groups; this became visible during Lesson 11 (Addendum Q). A creative indication of the learners' ease within their groups was visible during Lesson 11 when the learners brought humour (Figure 29) into their rhymes (3:1). Upon asking Tam (27:9) to describe her feelings during group work, she admittedly said that she had "happy feelings" because they "were laughing ... most of the time ... because we were making silly songs and then we came up with our song". As the learners used humour to master the social aspects of cooperative learning, they built self-acceptance through a healthy self-esteem in order to gain psychological health.

4.4.4.2 Self-acceptance through the improvement of self-esteem

The learners came to accept themselves as individuals, which in turn contributed to the learners' self-esteem (Figure 29) and therefore also their psychological state. While working in groups, Chris (24:10) discovered that he is "quite good in piano" while Tam (27:7) became aware of her musical knowledge by stating that "I know a lot about music". While learners' self-esteem benefitted from cooperative learning, they also felt that they could just be themselves while they worked within their groups.

4.4.4.3 I could just be myself

From analysing the interview data, themes emerged that suggested that the learners felt at ease by being themselves (Figure 29) during cooperative learning. James (18:12) uttered that he felt "happy, very happy" after working in cooperative learning groups for the first time. The reason behind his happiness was "cause we were gonna do it all over again, much more times" (18:13). Ben (20:13) reflected on his feelings during an interview. He expressed that "...like I didn't have to show off to be cool and stuff, I could just be myself". Thandi (22:11) felt nervous doing group work because she "didn't know how these people ... will react to [her] me", but after considering the very first cooperative lesson she admitted to having fun, therefore indicating that she felt accepted (22:12). Adam (23:7) suggested that he enjoyed learning in groups "instead of working alone" because "if there's other people you

can have some fun, you can talk, you can make plans, but if you're just by yourself you can't talk to anyone, you just make plans all by yourself" (23:8). Adam's happiness stemmed from making music in a group as opposed to on his own (23:12). Adam (23:14) stated that "(w)e made something up, and we were proud of each other and we were working together and that make me happy 'cause I saw the other people were enjoying themselves". Chris (24:8) felt "amazing" as an individual because of working in a group, and finishing in a group. Not only did the learners learn that they could enjoy themselves within a group without the need to pretend; learners also developed empathy towards other group members.

4.4.4.4 Develop empathy

By using cooperative learning groups, learners became more aware of one another's feelings; learners became more socially competent as their social skills developed (Figure 29). Ben (20:14) realised that "(n)o one's the same, like we all have different feelings, we all get hurt sometimes". Every individual needs empathy shown towards him/her, just as every individual needs to feel useful.

4.4.4.5 I felt useful

The learners started to feel useful (Figure 29) in their groups. The fifth lesson (Addendum K) presented with learners fulfilling their roles and leaving them feeling supported and useful (10:4). From the analysis of the observations, it was obvious that the learners realised that every group member played a role in the accomplishment of the groups' goals (13:5) and therefore every member had to be accountable (4:5). I noted that the learners felt valuable to their groups. Amy (19:15) expressed her happiness because "people liked my ideas". The approval of Amy's ideas made her feel useful to her group. Leo's (21:13) experience during cooperative learning was that "everyone would put in their [your] ideas". For Adam (23:16), doing music in a group made him feel "useful". When he had to elaborate he replied, "I felt useful, 'cause practically I was helping everyone in the group a lot". Group work made Eve (25:5) feel competent. Upon asking her how learning in a group affected her she replied, "(i)t helped me because of different ideas I've given that put in and I don't even know some of them, so it puts like more ... more ... hard work and more spirit into it". She later stated that she learnt during group work that she could be

“helpful” (25:6). Eve (25:11) further described that she handled conflict by saying, “(l)et’s change some of the lyrics, but still, let’s use some of your lyrics and some of our lyrics to make one big song,” and therefore being a valuable asset to her group with regard to the resolution of conflict. The resolution of conflict is yet another way to help each other.

4.4.4.6 Helping each other

I’ve learned team work ... I’ve learned ... help ... to help... (James, 18:6).

Learners became more helpful (Figure 29) towards their group members as the lessons progressed (3:5). During Lesson 11 (Addendum Q), I noticed that learners started to realise that success depends on the group effort as opposed to the individual effort. Learners became more helpful towards their peers in order to succeed (3:5). As observed during Lesson 13 (Addendum S), the learners were not afraid to admit that they did not know all the answers, but instead were willing to ask for help and were willing to help their group members (5:11). Andy (16:20) felt sad when they did not do music in groups anymore; she expressed that “...we’re not showing how good we are in a group and how good we are, if we are in a group together and fight for each other”. Andy clearly experienced that her group will do anything to help one another, including fighting for their group members. James (18:4) enjoyed working in a group because “(y)ou’re having fun ’cause you’re actually ... helping each other...”. Leo (21:2) also experienced that the group members help each other, but he experienced it more cognitively. He explained that “(t)he group work ... in music ... it was basically the same but when you did it in a group ... you’d all learn together ... so, you’d each give each other the knowledge at the same time”. Chris (24:9) admitted to his group helping him “figure out all the stuff” while he also helped his group in various ways. Rachel (28:13) found her group lending her a hand because “(i)f you’re not sure how to do something you can always ask someone else”. Because the learners help one another, a kindness between learners materialised. This resulted in the group members getting to know one another.

4.4.4.7 Get to know one another

The analysis of the observations suggested that the learners got to know one another (Figure 29) during the cooperative learning in the music classroom (3:7). It was obvious that the learners enjoyed the interactions with other learners outside their friendship groups (3:7). Andy (16:24) reflected on working with peers in a group and stated that they got to know one another and also how to get along with one another. Lindy (28:40) agreed with Andy and expressed that she enjoyed group work because the group members got “to know each other better”. Adam (23:4) felt that working together allowed him to “become friends” with learners with whom he was not friends previously.

4.4.4.8 Group members became friends

I’ve learned that ... when you do something altogether, you’re family (Thabo, 28:39).

During the fifth lesson (Addendum K), learners started to refer to their fellow group members as their friends (Figure 29) (10:5, 10:12). After reflecting on Lesson 11 (Addendum Q), the learners were unanimous that they had better relationships with the learners in their class. They also admitted that it was fun getting to know other learners who were not necessarily within their circle of friends (3:7). Learners acknowledged their group members as friends during Lesson 13 (Addendum S), resulting in them enjoying the lesson much more (5:9). The observations on Lesson 14 (Addendum T) suggest support between the group members, along with new friendships within the groups (6:3). Charlotte (17:25) expressed that she felt sad when they did not do cooperative learning during music anymore, because “(y)ou got to play with your friends while doing music so it was like a two in one bonus”. Charlotte shared sentiments with Adam when they started to see their group members as friends. Adam (23:4) stated that doing music in groups was fun “...because you got to do it with your friends, and [...] some people that you’re not friends with in the class, you can become friends with them”. Grace (28:20) learned to “make more friends and get to know more things” while Thabo (28:28) felt that “because we get to work as a group with some people and let’s say you’re not really friends with these people, and we get a time to bond with these people”. Another element of cooperative learning in the music classroom is group processing.

4.4.5 Group processing in the music classroom

Group processing, the last element of cooperative learning (Figure 26) was visible during the lessons as the learners reflected on their performance as a group. Group processing was positive and support amongst members was visible. Learners motivated one another and ultimately felt proud of one another.

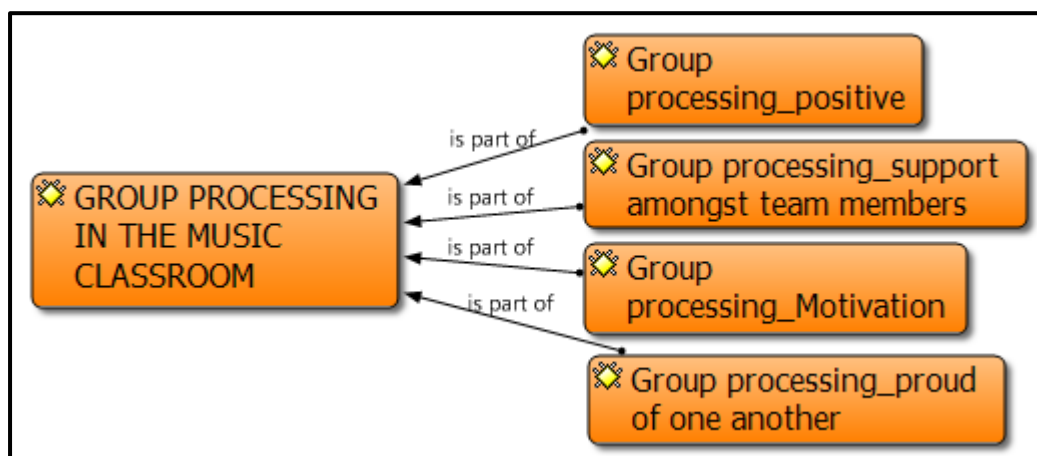


Figure 30: Group processing in the music classroom

4.4.5.1 Positive group processing

During the third lesson (Addendum I), I observed that the learners were increasingly more positive towards one another whilst reflecting on their performance as a group (Figure 30) (8:18). The observations suggested that the learners were able to engage in group processing with honesty, without the pressing probability of conflict (8:25). Lesson 5 (Addendum K) showed that the learners were able to reflect on their individual roles within their groups and discuss whether they succeeded or failed (10:1). Support amongst the team members was visible during the positive group processing.

4.4.5.2 Support amongst team members

The analysis of Lesson 5 (Addendum K) suggested that support (Figure 30) among team members became obvious (10:17). Even in homogenous groups, learners were supportive of one another and celebrated one another during and after the performance of the group. (10:17). Similar to the fifth lesson, Lesson 7 (Addendum M) was also observed as being full of support and pride amongst group members

(12:3). A team spirit became observable during Lesson 9 (Addendum O) as the learners supported one another during the creation and performance of each group activity (14:4). As working in groups became less of a challenge during Lesson 11 (Addendum Q), support became more evident. Conflict between group members was limited. Learners motivated and supported one another in order to be acknowledged for group rewards. Groups earned rewards for the most polished and creative group that showed respect towards others (3:3). Learners engaged in the performance and reminded their team members of the moves in order to be supportive (4:9). Group activities and performances embraced support and motivation between team members.

4.4.5.3 Motivation

Learners were more encouraging and motivating towards one another during Lessons 3 and 4 (Addendum I; Addendum J) (Figure 30) (8:3, 8:9, 8:14, 9:3). I witnessed that the resistant learners were motivated by their group members to participate and therefore they achieved the outcomes of the group activities (9:11, 9:12, 9:19). Learners largely started to communicate in a motivating manner (9:16). During Lesson 5 (Addendum K), motivation became more obvious and tangible as the learners centred their topics of their activities on their interests; topics in the homogenous boy groups centred on soccer, sports and motorcars. The learners became very motivated to create and perform their raps (10:3). Through the data analysis, themes emerged which suggested that learners realised that in order to succeed, communication and motivation are very crucial (10:10).

Lesson 6 (Addendum L) showed learners who became more supportive towards one another. They motivated their group members and consequently realised that every learner must be motivated in order to achieve the best results (11:3). One learner kept making mistakes during the group work activity, but regardless of her errors her group motivated her to strive towards perfection without showing any signs of impatience (11:16). Lesson 7 (Addendum M) showed a deeper sense of seriousness and high levels of motivation between the learners to succeed in the class activity (12:11). No conflict was visible between the teacher and a group of quarrelsome boys, as previously experienced. These boys motivated one another in such a way

that they created a song, incorporating musical instruments, and they performed it with pride (12:17).

Learners encouraged their group members, cheering them before and after their performance in Lesson 9 (Addendum O) (14:3). With the learners largely understanding the basics of cooperative learning, the challenge that surfaced was finding creative ideas. Motivation between learners manifested in order to succeed (3:3). The learners focused on a flawless performance, creativity within their groups and respect amongst themselves (3:10, 3:12, 3:14). Creativity and enjoyment became clear during Lesson 11 (Addendum Q) (3:15, 4:15). Learners showed support towards their group members and motivated them to remember all their different movements by using easy clues and hints (4:4, 4:9).

No conflict (only support and motivation) was visible during Lesson 13 (Addendum S). The learners respected the input and ideas of their group members and strove to motivate one another (5:4). Learners engaged in the group activity during Lesson 14 (Addendum T). They were motivated and encouraged by their team members in such a way that little off-task behaviour was seen (6:1). During the sound stories activity, learners encouraged and supported their storyteller by cheering him/her on and making sure that he/she had all the necessary instruments in order to tell the story in a smoother way (6:6, 6:8). After asking Eve (25:7) how she felt after working in groups, she replied, "I felt great and I felt that I could do anything in the world..." Gemma (26:11) admitted that the learners in the group encouraged and motivated her to achieve more. She said that learning in groups "helped [...] if you don't have any ideas and they always encourage you to try and then you ... come up with better ideas". Upon reflecting on the cooperative learning lessons, Gemma (26:21) asserted that if we started doing group work in music again she would "...try and like encourage my group ... to like come up with good ideas and try and make it as best we can". Through the encouragement of learners, the investment into the particular groups expanded, resulting in learners feeling proud of one another during and after group performances.

4.4.5.4 Proud of one another

The learners were more devoted to their groups (Lesson 5: Addendum K). I noticed that when a group of boys created a rap, they were proud (Figure 30) of themselves and their team members (10:17). Support during Lesson 6 (Addendum L) became visible: Learners seemed to be impressed by their team members' work, resulting in being proud of their group (11:14). Pride after the performance also emerged (12:3) when learners had to create a sound story (12:4). During the eleventh lesson (Addendum Q), a notorious boy was observed helping his team members and allowing them to help him. The group performance was very creative and this uncooperative boy was very proud of his group: it made him feel as though he did something right (3:2). The analysis of the observations suggested that learners became more excited to perform and they were proud of their performance (3:11). The groups became a unity as they stood together and supported their team members (6:8). During an interview with Adam (23:14), he exclaimed that he felt happy. When he had to explain his happiness, he said that they were "proud of each other". Elle (28:35) enjoyed working in groups "because you can always [...] mix your ideas and it makes one whole part and when I was with Allyssa and Steven, when we came back, uhm, we were all like 'yessss, yessss yes!' and we were so happy with our song". The basic elements of cooperative learning were incorporated into music learning through cooperative learning. The apotheosis of this study was when transformation (Figure 22) through cooperative learning became visible in the Grade 3 music classroom; the only way this is possible is when all the basic elements (Figure 26) of cooperative learning are incorporated.

4.5 Theme 5: Transformation through cooperative learning in the music classroom

Transformation (Figure 31) through cooperative learning was experienced in the music classroom, and learners made comments in this regard during the interviews. Learners found that learning about themselves was difficult, and they realised that they did not always know best. Some learners realised that they could adopt bossy behaviour during group work and had to work on self-discipline. Even learners who had mastered displaying self-discipline experienced transformation, because they

were able to create collaboratively with their group members – something these learners had never experienced. Transformation also manifested in the development of learners, personally and socially. Learners experienced the promotion of the self-esteem, which in turn transformed their belief in themselves. Transformation through cooperative learning in the music classroom will be discussed in detail in this section.

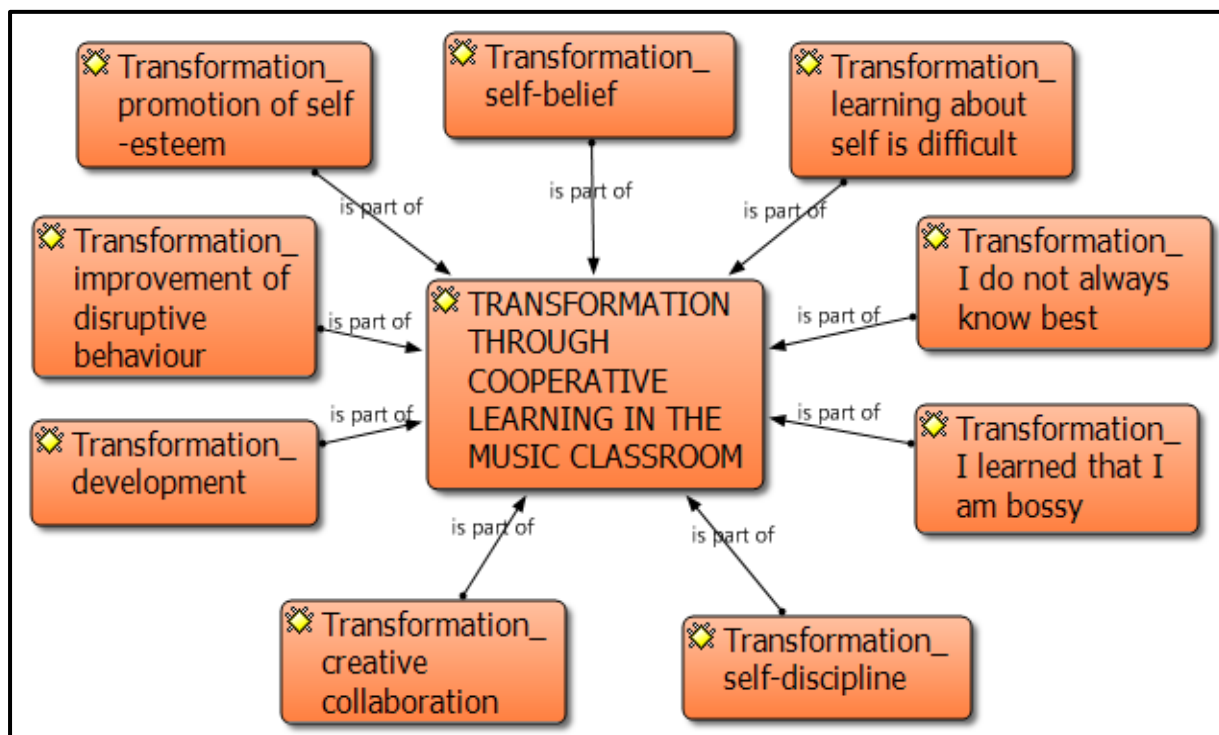


Figure 31: Transformation through cooperative learning in the music classroom

4.5.1 Learning about self is difficult

During the interview with Charlotte (17:18), she was asked if she had learned anything about herself during the use of cooperative learning groups. She replied “not really”. James (18:11), Amy (19:11) and Leo (21:10) also did not feel that they had learned anything about themselves while Sharon (28:4) “can’t remember”. This indicated that it was somewhat difficult (Figure 31) for these Grade 3 learners to think about such abstract concepts and put them into words. Even though these learners found it hard to reflect on their learning experiences they could still acknowledge that they had learned that they did not have all the answers and that some of the learners could be bossy sometimes.

4.5.2 I do not always know best

Interviewer: How did learning with other kids affect you?

Leo: Learning with other kids ...uhm ... well, you would think that you already know everything ... from what you've learned but some people probably know more than you, so ... when you sat down in a group and you had someone, uhm, that well I... did more music, they were ... very very good at it (21:9)

Some learners were not afraid to admit that they did not know all the answers (Figure 31) (5:11). Charlotte (17:17) admitted that cooperative learning

helped me 'coz like I always thought myself is perfect sometimes ... and like, I have the best ideas but then so ... but when we work together I thought of an idea, but it wasn't that good but it was the only thing I could think of, but when the other person spoke, they had a really good idea. So....

Adam (23:19) also realised that he did not always have all the answers. He said, "I learned ... [to] think with their other ideas and not just say mine is the best". Charlotte (17:37) also learned to "let people talk and I would listen ... to their ideas". While some learners realised that they did not always possess all the answers, some learned that they could behave bossily in certain situations.

4.5.3 I learned that I am bossy

During the cooperative learning lessons, Andy (16:11) learned that she should not be bossy and rude (Figure 31) towards other learners. Reflecting on what she learned, she stated, "(y)ou can't always be rude to them and push them around". Andy was not the only learner who learned not to be rude and bossy; during the interview with Thandi (22:9) she admitted that she learned she was "bossy". Thandi had to exercise self-discipline to manage her demanding demeanour.

4.5.4 Self-discipline

The transformation from unruly to self-disciplined (Figure 31) learners was amazing to note. It became very clear through the analysis of the observations that learners who were not disciplined became self-disciplined learners, who enjoyed working

within a group, respecting fellow group members, adhering to the rules and showing creativity (11:9). The development of learners happened because learners were accountable, positively interdependent on one another, engaged in interaction that was promotive of their group, reacted with social competence and were able to process the groups' performance. The seventh lesson (Addendum M) presented with a group of resistant, silly boys. These boys approached the teacher in order to get consent to put their instruments away because they did not want to disrupt any groups while they were performing (12:6). It was noted during Lesson 7 that the teacher did not once need to prompt the class to keep the noise levels down; learners were responsible and self-disciplined (12:14). A similar situation occurred during Lesson 8 (Addendum N), where each learner had a glockenspiel in front of them. The self-discipline of these learners prohibited them from making a noise while other groups performed or when the teacher explained a musical concept (13:12). The observations suggested that even a homogenous group of boys had enough self-discipline to operate on-task and accomplish their goals (14:8). Transformation was visible when an uncooperative learner took control of his group, displaying self-discipline and control while fulfilling his role (3:2) (Lesson 11: Addendum Q). In Charlotte's (17:35) interview, she mentioned that she did not have to go and talk to the teacher regarding misbehaviour in her group. She said "because ... when I asked them ... they came and they never misbehaved". The development from not disciplined to well-disciplined learners enabled the groups to collaborate in a creative way.

4.5.5 Creative collaboration

Because the Grade 3 learners had no prior experience with cooperative learning or creative collaboration (Figure 31), transformation was evident when these learners were able to work creatively as a group. As observed during the lessons, transformation became evident during Lesson 6 (Addendum L), because notorious and ill-disciplined learners were creatively stimulated, active and on-task (11:11). More creative collaborations were observed during Lesson 7 (Addendum M) within a homogenous group as two boys created an original work (12:17). By using cooperative learning, learners were able to express their creativity collaboratively. This collaborative effort not only involved the high-achieving learner; all learners

were actively involved (3:2, 14:8). Through creativity in the groups, one could detect development from an early stage.

4.5.6 Development

From the early stages of cooperative learning, development (Figure 31) within learners was evident in many respects. I observed that disruptive behaviour changed as soon as these uncooperative groups were separated and reorganised into groups with well-behaved and manageable learners (9:19) (Lesson 4: Addendum J). Through analysing the observations, themes emerged which suggested that these previously disruptive learners enjoyed working in groups with learners who are more serious about their work. This consequently encouraged the learners to be more active and engaged in the group-work activities (11:9). Development was evident when a challenging learner was separated from his group and joined with two high-achieving learners. The troubled learner became accountable, contributed to the group and seemingly enjoyed every moment of it (11:9).

Development in terms of respect towards other learners and the teacher became observable during Lesson 7 (Addendum M). No prompting was necessary to remind learners to show respect towards others while they were performing (12:14). A similar case where development was obvious was in Lesson 11 (Addendum Q) where it became clear when a strong-willed learner, usually to his own detriment, helped his group to reach their goals (3:2). One of these strong-willed learners was Ben. In an interview with Ben (20:18), he had to reflect on his experience of cooperative learning. Upon asking him what he would do differently if he had the chance to do group work again he replied “Uhm ... what would I do differently. I would, I’ll ... I would think more...”. Leo (21:18) also had to reflect; he replied that if he had the opportunity to participate in group work again, “I’d, uhm, I wouldn’t talk as much and listen to other people. I wouldn’t really do all the ideas; I’d more likely listen than do ideas”. Thandi (22:18) replied that she would “stay focused on one thing” while Eve (25:17) admitted that she would “try and add some of the boys’ silly ideas into making it a little more fun”. Development was also evident in the improvement of disruptive behaviour.

4.5.7 Improvement of disruptive behaviour

After analysing the observations of the cooperative learning lessons, it became clear that there had been improvement of disruptive behaviour (Figure 31) since Lesson 2 (Addendum H) (7:8). During Lesson 3 (Addendum I), one of the group members was allocated the role to control the volume of the group. This particular learner only had to prompt the group once (8:19). During the fourth lesson (Addendum J), there was a visible improvement of the disruptive behaviour as learners worked within their groups to produce a nursery rhyme (9:4). It was evident that the disruptive learners listened to their group members and started to show more support within their groups (9:6, 9:11). Learners were separated from their obstructive social groups and were joined with more ambitious learners; then there were fewer incidences of off-task behaviour and ill-behaviour (9:12, 11:9). There was a breakthrough in terms of disruptive behaviour during Lesson 5 (Addendum K). The learners picked topics that inspired them and all learners were fully engaged in the activity (10:3, 10:11). Lesson 7 (Addendum M) presented with learners who chose to behave appropriately by putting their instruments away so as to avoid the temptation of making a noise while other groups were performing (12:6). As the lessons progressed, learners supported one another more while little disruptive behaviour was evident (12:14). Learners immersed themselves creatively in the group activities; therefore, resulting in limited time for disruptive behaviour and ill-disciplined behaviour (12:17). This became evident when two disruptive boys in Lesson 7 worked hard to be creative. The performance of these boys was outstanding (12:17). Lesson 8 (Addendum N) presented with learners, of whom some used to be disruptive, who displayed self-discipline and who also showed transformation to well-behaved learners (13:12). Learners were so well-behaved with the melodic instruments in front of them that neither the teacher nor fellow group members had to prompt for silence (13:12). The disinterested learners from the past had transformed into active and interested learners (2:4). During Lesson 11 (Addendum Q), a homogenous group of boys received a reward for their behaviour which took the form of social skills within the group, and creativity (3:18, 5:8). The last lesson (Addendum T) on cooperative learning ended with a class discussion of what the learners had learnt. The observations suggested that even formerly disruptive learners contributed in a respectful manner (6:5). From contributing to a group to receiving rewards for

creativity and behaviour, learners experienced an improvement in terms of their self-esteem.

4.5.8 Promotion of self-esteem

The use of cooperative learning helped learners to grasp their own value and advance their self-esteem (Figure 31). Andy (16:15) expressed that she “learnt that I [she] was really talented”. Ben (20:10) explained that he learned to trust his instinct more. He said, “I’ve been thinking the right thing but I’ve always been thinking like it’s wrong and stuff”. He elaborated by saying:

So like, I’ve got the right answer ... I’m not that sure if that’s right so I write down a different one then I’ll be wrong then when I was in group work I say my answer that I wanted to say that was right (20:10).

Ben therefore learnt that he needs to trust himself more. After doing cooperative learning, Eve (25:7) exclaimed, “I felt great and I felt that I could do anything in the world...”. Eve experienced a transformation regarding her self-esteem as well as her self-belief.

4.5.9 Self-belief

Cooperative learning in the music classroom made Charlotte (17:21) feel “happy, I felt different, I felt changed”. Ben (20:10) also felt changed when he realised he could trust himself more and that he also has the ability to possess the answers and ideas. For Ben (20:10), cooperative learning has transformed his self-belief (Figure 31). He states that “(n)ow I’ve learnt I just say the answers that I want to say”. Eve (25:12) believes that by doing music in a group “it is possible to make someone believe that they can do something...”.

This chapter contains a discussion of the findings resulting from the data analysis. The next chapter gives a discussion of the findings, along with new literature.

CHAPTER 5 DISCUSSION AND CONCLUSION

This study was an intrinsic case study investigating the meaning of cooperative learning for learners in the Grade 3 music classroom. Through the findings in Chapter 4, it is apparent that the participants in the current study ascribe various meanings to their experiences of cooperative learning in the Grade 3 music classroom. In this fifth and final chapter of the study, the themes that emerged from the data analysis are considered in relation to the literature. Silverman (2013:373) argues that the concluding chapter should be the apotheosis of the research and not just a mere summary. Therefore, this chapter consists of literature that appeared in the literature review as well as any new literature relevant to the new emerging themes in the current study.

5.1 The meaning of cooperative learning in the Grade 3 music classroom

How can one interpret the data on cooperative learning in the Grade 3 music classroom within the context of the literature?

The meanings that the different participants ascribed to their experiences of cooperative learning in the Grade 3 music classroom are unique to each individual. From the data, it was clear that they experienced a significant improvement concerning their social skills and musical enjoyment. Their experiences of cooperative learning in the Grade 3 music classroom were interpreted and grouped into five themes.

- 1.) Music learning through cooperative learning;
- 2.) Benefits of cooperative learning in the Grade 3 music classroom;
- 3.) Challenges of cooperative learning in the Grade 3 music classroom;
- 4.) Basic elements of cooperative learning in the Grade 3 music classroom; and
- 5.) Transformation through cooperative learning in the Grade 3 music classroom.

Limitations and achievements of the study, along with the implications for different audiences, and further possible research are considered, followed by concluding remarks.

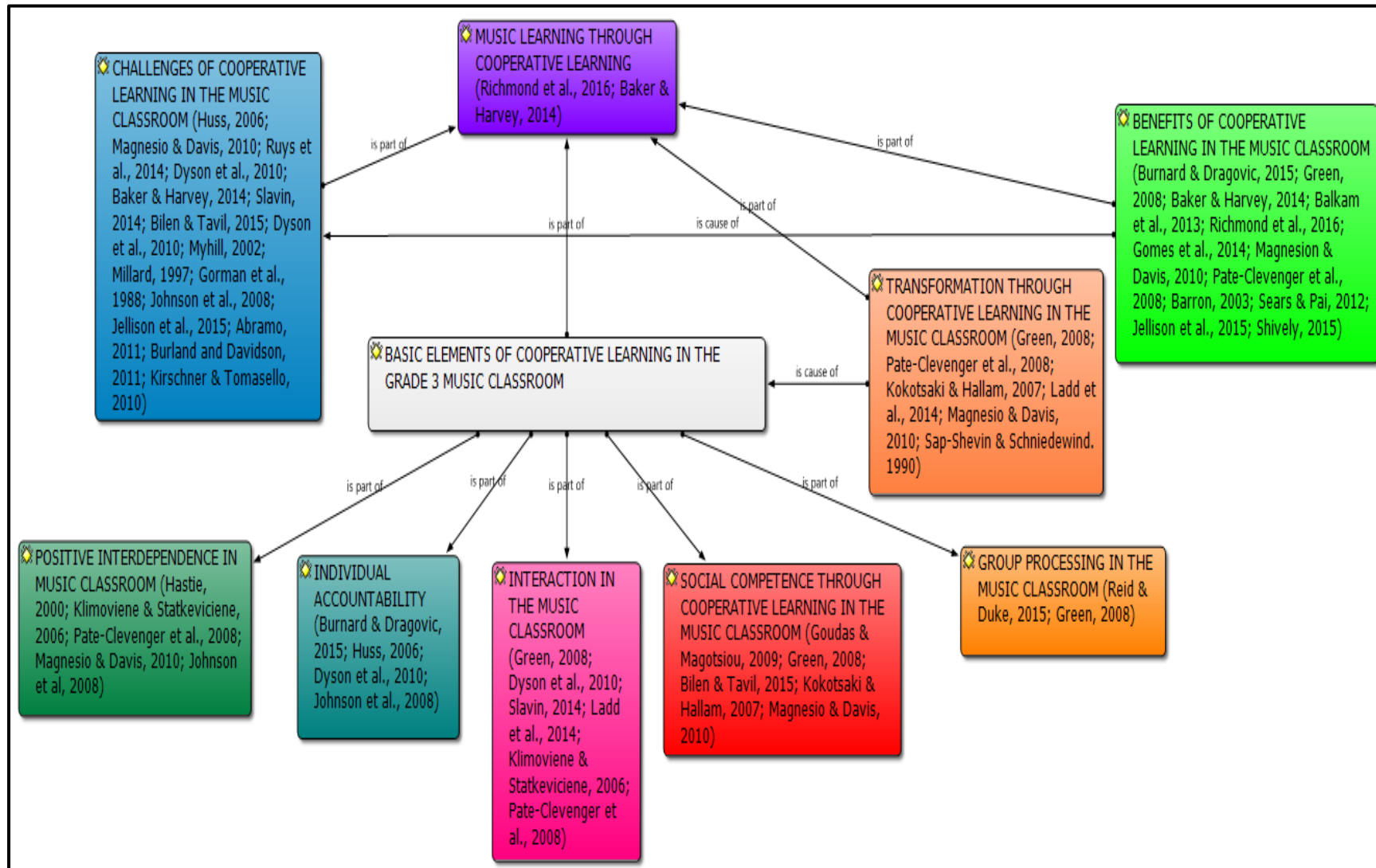


Figure 32: Basic elements of cooperative learning in the Grade 3 music classroom

There are five basic elements of cooperative learning in the Grade 3 music class; due to extensive literature on the five elements of cooperative learning (Johnson *et al.*, 2008:1:14), they were included in Figure 32 although they are merely categories of the theme “basic elements of cooperative learning”. Figure 32 will now be discussed.

The following figure (Figure 33) indicates that the elements of cooperative learning are the foundation of cooperative learning in the music classroom (Johnson, *et al.*, 2008:1:14). Transformation through cooperative learning is only possible once all the elements of cooperative learning have been applied in music lessons. Challenges and benefits emerge from the application of cooperative learning in the Grade 3 music class. One needs to deal with the challenges in order to enjoy the benefits. Once the challenges and benefits have been experienced, the learner experiences transformation.

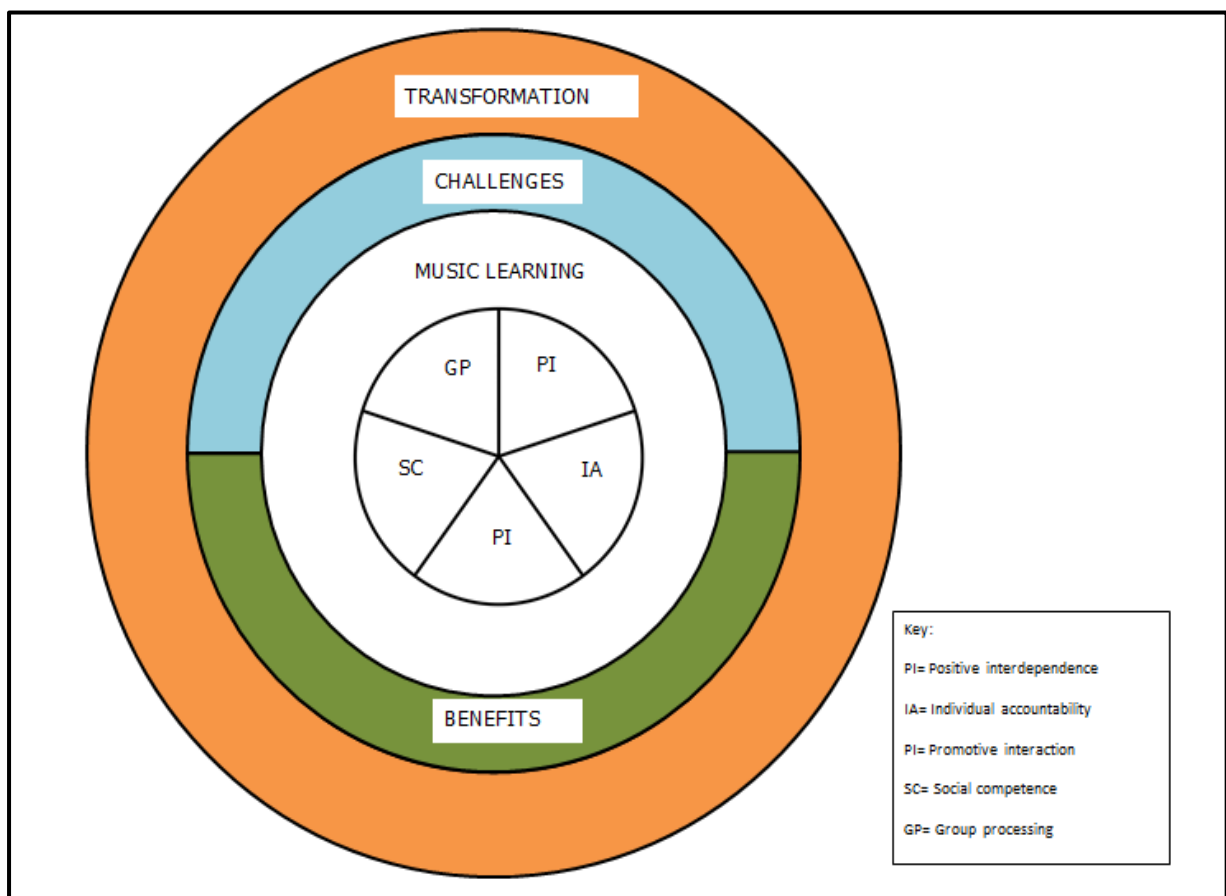


Figure 33: Cooperative learning in four Grade 3 music classrooms

The five elements of cooperative learning according to Johnson *et al.* (2008:1:14) need to be present in order for any group activity to qualify as cooperative learning. One can therefore describe these elements as the core of any cooperative lesson; in this case, the five basic elements of cooperative learning formed the core of the Grade 3 music lessons (Figure 33). The challenges and benefits that accompanied cooperative learning with the Grade 3 learners only became recognisable during the class music lessons. The challenges that the learners experienced were necessary in order for them to benefit from cooperative learning. The benefits of cooperative learning were significant and were the reason for transformation within the Grade 3 learners. These five new themes will now be discussed, alongside with new literature to reach new conclusions.

5.2 Theme 1: Music learning through cooperative learning

Cooperative learning is propelled through healthy social skills. Due to a lack of prior experience with cooperative learning, an enjoyment of cooperative experiences within the Grade 3 music class only became visible as learners' social skills developed. Learners displayed self-efficacy and intrinsic motivation as soon as they started enjoying working in cooperative learning groups in the music classroom. Richmond *et al.* (2016:153) used cooperative learning in their music classrooms to promote the learners' involvement in music. According to Richmond *et al.* (2016:153) "enjoyment, self-efficacy and intrinsic motivation" were maintained throughout the study. My study differed from Richmond *et al.* (2016:153), because learners displayed enjoyment, self-efficacy and intrinsic motivation only towards the end of the study as their social skills developed. As in a study by Baker and Harvey (2014:8), the learners in the Grade 3 music classes also enjoyed the possibility of working with friends, and the elimination of individual performances. Not only did the learners in my study show an improvement in their social skills but also displayed a greater sense of confidence in their personal musical abilities. Similar to Richmond *et al.* (2016:153), the Grade 3 learners in my study displayed motivation to participate in singing, listening and movement activities (14:8). Learners were also more engaged in activities where music notation and composition took place and seemed to be more involved in composition on various musical instruments.

Enjoyment of cooperative learning in the music class is an aspect of the benefits of cooperative learning in the Grade 3 music classroom.

5.3 Theme 2: Benefits of cooperative learning in the Grade 3 music classroom

Barron (2003:349) claims that studying together does not guarantee increased learning, because of the learners' divided attention on tasks and social interaction. Sears and Pai (2012:247) seem to agree with Barron in saying that time working in groups is spent listening to other learners' ideas and therefore interferes with generating one's own cognitive connections to a topic. Barron (2003:332) and Sears and Pai (2012:247) clearly experienced some negative encounters, and therefore question the beneficial effect of cooperative learning. In my study, cooperative learning contributed to a learning experience that was favourable to the child as a whole. Learners enjoyed cooperative learning in the music classroom, which promoted their emotional wellbeing. Burnard and Dragovic (2015:383) revealed that collaborative efforts in their music class also contributed towards a constructive learning experience in conjunction with emotional, physical and social health. I therefore disagree with Barron (2003:349) and Sears and Pai (2012:247) and agree with Burnard and Dragovic (2015:383) in that cooperative learning provided the learners in my study with a learning experience that is beneficial to the holistic child; learners enjoyed working in cooperative learning groups which assisted in their emotional wellbeing. Green (2008:186) also affirmed that learners approached cooperative groups as fun, rather than these being solely operational. These Grade 3 learners perceived that they had the opportunity to socialise during academic time as opposed to working. Jellison *et al.* (2015:18) shed light on peer teaching. They said that the most effective teachers are siblings, school friends and older children. Jellison *et al.* (2015:18) state that learning takes place through observation, listening and talking to other learners.

Learners in this study who were overcome with anxiety felt supported within their cooperative groups. Their cooperative groups offered them safety from humiliation. These learners were able to perform in front of an audience without being overwhelmed with anxiety, resulting in the development of their social health. Baker

and Harvey (2014:13) ascertained that learners in the primary music class discovered that learning in groups minimised humiliation, which resulted in learners enjoying and appreciating the learning of music to a greater extent. Balkam *et al.* (2013:80) also proved that after introducing cooperative learning there was a decrease of performance anxiety within learners. My discovery corresponds with Baker and Harvey (2014:13) as well as Balkam *et al.* (2013:80). Grade 3 learners in my study felt supported by their group members and therefore they were able to perform without being overwhelmed by anxiety. Overcoming performance anxiety enabled the learners to value music learning and better engage with the learning material.

Because of the learners' enthusiasm, higher levels of engagement were visible in my Grade 3 music classroom. In a music study by Shively (2015:129) he stated that "(a)ctive engagement is vital to knowledge construction". Owing to greater active engagement of the Grade 3 learners within their groups, more on-task behaviour was evident in my study, resulting in a decline of arguments and insults between learners. The learners' engagement was conducive to their social and emotional health. The active engagement of the learners in my study with their study material as well as their ability to manage their time successfully was conducive to a thriving social, emotional and physical learner. With the incorporation of cooperative learning in the music classroom, both Richmond *et al.* (2016:155) and Gomes *et al.* (2014:4) found that learners were more enthusiastic, resulting in higher levels of engagement. Gomes *et al.* (2014:4) also revealed that through the engagement learners achieved better in the music class. Although Richmond *et al.* and Gomes *et al.* are surely right about learners showing a higher degree of enthusiasm with the incorporation of cooperative learning, I found that only as the lessons progressed in this study more enthusiasm was displayed; enthusiasm was therefore not visible from the onset of the current study.

Green (2008:187) and Baker and Harvey (2014:12) did research on group cooperation in the music class. They found that learners were more on-task while they were working in groups. Baker and Harvey (2014:12) reported that 91% of the music lessons were spent on-task when implementing cooperative learning. Magnesio and Davis (2010:220) and Pate-Clevenger *et al.* (2008:47) agree with

Green (2008:187) and Baker and Harvey (2014:12) greater on-task behaviour during cooperative tasks. Magnesio and Davis (2010:220) indicated that disruptive behaviour reduced with the use of cooperative learning. Learners in my study were not only more on-task; arguments and insults between group members also declined largely. Though I concede that learners were more on-task during cooperative learning, I noticed that as learners got used to cooperative groups less off-task behaviour was observed. The improvement of off-task behaviour was not instantaneous but rather a process of the development of positive interdependence, individual accountability, the development of social skills, social competence and being able to encourage fellow group members. A drastic change from off-task behaviour to on-task behaviour took about eight weeks of implementing cooperative learning on a regular basis. Learners who were known to be disruptive engaged with their groups and their learning materials after they became confident with the cooperative learning strategy. Their active engagement overshadowed the temptation of off-task behaviour. The benefits that the learners experienced from their engagement with cooperative learning were exceptionally meaningful, especially with all the emerging challenges that learners had to endure.

5.4 Theme 3: Challenges of cooperative learning in the Grade 3 music classroom

Having had no prior cooperative learning exposure was a challenge to the learners and caused motivated learners to display a preference to work individually. However, as learners became confident, motivation to work in groups became stronger. Huss (2006:21) found that due to unfamiliarity to cooperative learning, learners presented with an eagerness for individual learning. Though I concede with Huss that learners were keen to work on their own, I found that only the motivated learners expressed their preference for individualistic learning. It was the motivated learners who were frustrated within their groups; the less motivated learners were very keen to socialise during class time and lacked productivity. Magnesio and Davis (2010:220) and Ruys *et al.* (2014:695) indicated that after learners with no prior cooperative learning experience became confident with the strategy in the classroom, more motivation was prevalent. Magnesio and Davis (2010:220) and Ruys *et al.* (2014:695) were surely right that confidence in the notion of cooperative learning strategy motivates

the learners. I discovered that once learners with no prior experience with cooperative learning understood their roles and were able to fulfil their roles, motivation became widespread. With motivation being more frequent, a positive attitude ruled the music classroom. Dyson *et al.* (2010:128) articulated that once learners fulfilled their individual roles within their groups, accountability between group members increased. My observation coincides with Dyson *et al.* (2010:128); once learners understood and fulfilled their individual roles, they understood what their group members expected of them and came to understand what they expected of their group members and that resulted in accountability among members. Learners seemed to be more accountable and preferred working within homogenous groups.

It became obvious during the study on cooperative learning in the music classroom that there was a natural separation between the two genders and that they struggled to work together. Baker and Harvey (2014:12) also found that there was a clear division between girls and boys within their study. Myhill (2002:347) found that boys were more guilty of calling out which creates the perception of dominating interactions. Jones and Myhill (2004:548) also found that boys generally have weaker language skills than girls (Millard, 1997:37; Gorman *et al.*, 1988). I agree with Jones and Myhill (2004:548), that boys' language and communication skills were more immature compared to the girls' skills. This maybe explains the conflict that was witnessed between girls and boys in my study and why less frustration and conflict were seen when boys and girls were separated and groups became homogenous.

When it comes to the topic of homogenous versus heterogeneous groups in cooperative learning, most of us will readily agree with Johnson *et al.* (2008:2:5) that learners engage more in heterogeneous groups. Johnson *et al.* (2008:2:5) say that learners explain concepts more which increases their understanding and retention of information. Where this argument ends, however, is on the question of whether heterogeneous or homogenous groups are more cooperative. Whereas some are convinced that groups should be heterogeneous to achieve (Jellison, 2015:20; Johnson *et al.*, 2008:2:5) others maintain that homogenous groups are more concerted (Baker & Harvey, 2014:12; Abramo, 2011:33; Burland & Davidson,

2001:52). In Baker and Harvey's (2014:12) study on collaborative music creation with Grade 3 and Grade 4 learners, they found that collaboration in homogenous groups was more effective than in heterogeneous groups. They revealed that in the case of a homogenous group of boys, more cooperation was evident than in a homogenous group of girls. Baker and Harvey's (2014:12) theory on the effectiveness of homogenous group within the music classroom corresponds with the discovery within this study. Homogeneous groups in my study were accepted to minimise frustration and conflict between learners in heterogeneous groups. Learners showed more commitment to their homogenous groups. This current study therefore concurs with Baker and Harvey's (2014:12) statement "same-gender grouping resulted in a higher level of focus on task and boys especially benefitted from working with other males in [a] music task".

Although Baker and Harvey (2014:12) claim that homogenous groups of boys were more cooperative than homogenous groups of girls due to boys responding to homogenous groups better than girls, the contrary was found in this study. Girls were more motivated to succeed and were therefore more cooperative within their groups. Only after a few cooperative learning lessons did the boys display cooperative behaviours. Kirschner and Tomasello (2010:360) also found girls to be more cooperative than boys; although both genders displayed cooperation to a greater extent after joint musical activities. The outcome of the present study therefore differs with Baker and Harvey (2014:12) but corresponds with Kirschner and Tomasello (2010:360) in that girls were more cooperative than boys.

Negative emotions between learners arose due to immaturity of social skills within the music class. Learners in this study announced that they preferred working with their friends and were dissatisfied and disappointed with their particular groups while other learners were disgruntled because they would have preferred working on their own. With the development of the learners' in this current study's social skills, less negative emotions were witnessed and learners displayed a preference to work within cooperative learning groups. Bilen and Tavil (2015:158) experienced similar phenomena with regard to negative emotions in their study. Due to an immaturity of social skills in cooperative groups, Grade 3 learners in the current study resented each other when they were not listened to. This caused frustrations and sadness for

the learners and confirms what Bilen and Tavil (2015:148) found, that learners admitted their preference of working alone or with their friends. As Thandi (22:14) said she felt relieved when she “didn’t have to keep working together with these people”. Although Bilen and Tavil (2015:158) found these negative emotions challenging, learners progressively started to enjoy working in cooperative learning groups. I concur with Bilen and Tavil (2015:158) that as learners got used to working in cooperative groups, negative emotions decreased. With the decline of negative emotions within the cooperative learning groups in my study, the basic elements of cooperative learning became visible during the group activities.

5.5 Theme 4: Basic elements of cooperative learning in the Grade 3 music classroom

The basic elements (Johnson *et al.*, 2008:1:14) of cooperative learning that became evident in this study are positive interdependence, individual accountability, interaction, social competence and group processing. These elements and their relationship to related literature will now be discussed.

5.5.1 Positive interdependence in the music classroom

Learners within the current study expressed that it was more gainful with peers explaining and helping them than the teacher. Through cooperative learning in the music class, learners acquired the following social skills: conflict management skills, leadership skills, problem-solving skills, delegation skills and listening skills. Learners gained personal skills from working in cooperative groups, and these acquired skills include motivation, enthusiasm, confidence, healthy self-esteem and taking on responsibilities. Social skills laid the foundation for more positive networks within the music classroom where learners acknowledged their dependence on their peers in order to succeed.

Hastie (2000:368) found in his study of cooperative learning in the physical education class that learners enjoyed being taught by their group members. He stated that “kids prefer having a student coach”. The outcome of this study concurs with Hastie’s finding. The Grade 3 learners in this study preferred having peers explain concepts instead of teachers. Learners felt and acknowledged that they

learnt more from peers than from their respective teachers. Learning with peers exposed learners to different ways of thinking and ideas, encouraging learners to coalesce with their peers.

Klimoviene and Statkevičienė (2006:80) and Pate-Clevenger *et al.* (2008:47) found in their studies on cooperative learning and social skills that 89% of the learners admitted to expanding their social skills as well as personal skills. Magnesio and Davis's (2010:220) study confirms Klimoviene and Statkevičienė's (2006:80) views that cooperative learning had a positive influence on learners' social skills. I concur with Klimoviene and Statkevičienė's (2006:80) and Magnesio and Davis's (2010:220) views: learners in this study benefitted from cooperative learning and gained social skills. The social skills that the learners in my study gained included problem solving, conflict management, leadership skills, delegation and listening skills, while personal skills included motivation, enthusiasm, confidence, a healthy self-esteem and responsibility (Klimoviene & Statkevičienė, 2006:80). Grade 3 learners in my study realised that they needed other people in order to succeed and achieve. That acknowledged group learning as the platform where individual skills were bred.

Grade 3 learners in my study also interacted positively with group members and begged to do cooperative learning, as in the study by Magnesio and Davis (2010:220). Magnesio and Davis (2010:220) are surely right that positive social skills caused a re-routing of social networks within the classroom. In my study, similar to Magnesio and Davis (2010:220), learners were more focused and endeavoured to achieve success, while they acknowledged that their peers were crucial to their success. Social networks within the Grade 3 music class were affected as learners embraced relationships and respected fellow group members for the sake of group success. Learners also embraced fulfilling their individual responsibilities and accountability, which were conducive to group triumph.

5.5.2 Individual accountability in the music classroom

Once learners were involved in the groups' decision-making, more individual accountability was present. The fulfilment of roles generated a decline in learners taking undue credit for roles and tasks they failed to fulfil. Burnard and Dragovic (2015:383) discovered in their study on collaboration in instrumental groups that

learners were more accountable whilst working in groups due to their “participation in decision-making processes”. I concur with the discovery by Burnard and Dragovic, as tasks were structured to enhance individual accountability through the interdependence of roles. Learners all played a part in the decision-making processes. The fulfilment of individual roles decreased the possibility of learners taking undue credit for roles they had not fulfilled. Learners realised that the more each individual contributed to the group task, the more creativity became evident.

Prior to the commencement of the study, parents had to give consent. There was an agreement that the study would not have academic implications. Therefore, because of ethical considerations, no marks were allocated to teams or individual learners. Johnson *et al.* (2008:2:10) suggest oral examinations to promote individual accountability. Individual accountability was advanced by making use of a reward structure; rewards manifested in the form of public affirmation and triumph as successful group names were posted on a billboard and groups received treats.

Huss (2006:21) found that learners were more accountable within smaller groups. He explains that it can be more difficult for a learner to fade away within a smaller group than in a large group. Johnson *et al.* (2008:2:4) suggest “the smaller the better” as a basic guideline for the sizes of groups. Although I concede with Huss (2006:21) and Johnson *et al.* (2008:2:4) on the heightened accountability within smaller groups, using larger groups implies greater contributions, resulting in more expansive creativity as well as in a broader range of abilities and expertise. Learners are only able to “fade away” if their roles did not reinforce positive interdependence. Dyson *et al.* (2010:128) and Huss (2006:21) enhanced individual accountability by randomly selecting learners to present the group task. Throughout the duration of my study, individual accountability was amplified by the unmethodical selection of group presenters. I therefore agree with Dyson *et al.* (2010:128) and Huss (2006:21) on the random selection of presenters for group performances. Although individual accountability was essential for group success, interaction among group members had to be promotive in order to boost the group experience as well as group achievement.

5.5.3 Interaction in the music classroom

Learners in this study realised that respect for their peers and their groups' functions promoted positive interaction within the groups. Within the group setting, learners had to compromise and resolve conflict in order to succeed. Their conflict management and resolution skills empowered them to make sense of their conflict. The learners' social skills improved as they learned to share their ideas, to listen to group members without interrupting and to help the group. Help within the groups was perceived as kindness among members. Homogenous groups were more promotive towards positive interaction among learners. Learners in my study expressed and strove towards the inclusion of all group members, while they also reflected with insight in order to find suitable tasks for group members. As in Green's (2008:183) study, the current study witnessed the emerging respect for peers, roles and functions within the group as well as for learners' ideas. The inclusion and respect for diversity within the groups resulted in learners who were keen on working in a group and listening to their group members. According to Daniel in Green's (2008:182) study on cooperation in the music classroom, he learnt to "work more as a team, like listen to each other, whereas before like I used to like, always be speaking over everyone kind of thing, but I've like got used to working as a group now better". Similar to Daniel, Amy (19:21) in my study learned to listen to her peers, while Chris (24:16) learned to work with group members in the music classroom.

Dyson *et al.* (2010:128) are correct about the development of the learners' social skills along with social interdependence. They claimed that conflict was resolved without input from the teacher. I agree with Dyson *et al.* (2010:128) that groups realised that they needed to compromise in order to succeed, but in my study, teacher mediation was necessary at the beginning of the research and decreased as learners' social skills increased. Even though Dyson *et al.* (2010:128) claim that the absence of a mediator during conflict resolution enabled learners to make sense of their struggle and in turn encouraged the growth of the individuals' social skills, I found that learners were not mature enough to resolve their own conflict. The development of their social skills enabled learners in my study to share their ideas with the group members.

Communication between Grade 3 learners in the current study enabled the learners to share their ideas with one another. According to Slavin (2014:25), successful communication includes active listening as well as describing ideas and opinions in order to make them understandable to the group members. Because of using the “talking tool” in my study (as described in Chapter 4:4.4.3.6), learners felt comfortable talking to their group members, since they knew they would be respected. Subsequently, learners also displayed respect by listening when another learner had the “talking stick”. Green’s (2008:183) study on cooperation yielded positive interaction in the music classroom as the learners successfully communicated with their peers. Madeline said that because “we didn’t have teachers to help us, we asked the rest of our group how to do it, so we communicated more”. Ladd *et al.* (2014:175) also found that learners were enthusiastic to resolve conflict as well as to support their peers socially and emotionally during group interactions. I agree with Green (2008:183) as well as Ladd *et al.* (2014:175): during this study, I discovered that learners perceived support within their groups as being helpful. Kindness between group members developed as learners supported, helped and respected one another. Kindness enhanced promotive interaction between group members.

Klimoviene and Statkevičienės’ (2006:80) theory of social interaction which is compromised by social conflict is extremely useful because it sheds light on the difficult problem of conflict resolution within cooperative groups. Although these social conflicts involved aspects such as failure to listen and arguing, I must add that social conflicts in this study also involved the inability to compromise, which in turn resulted in the failure of conflict resolution. A useful way to resolve conflict is to develop healthy social encounters within groups, an aid to develop the social competence of learners. Pate-Clevenger *et al.* (2008:47) found that teaching learners social skills upon the commencement of cooperative learning was helpful in the resolution of conflict within groups.

5.5.4 Social competence through cooperative learning in the music classroom

Due to promotive interaction between learners, an increased empathy between learners developed. Learners displayed less irritability towards peers and preferred

to help their peers and receive help from peers. This made learners feel useful and important and instilled a sense of belonging and self-satisfaction. The enthusiasm for working in groups which did not simply consist of friends, pointed to the social competence that had developed within the learners. Goudas and Magotsiou (2009:362) also observed increased cooperative skills and empathy from learners who participated in cooperative learning. These learners were also less likely to disrupt their peers and displayed less irritability during group work. Similar to Goudas and Magotsiou (2009:362), an increased sense of empathy also became apparent during my study; learners helped each other more, while others admitted that everyone gets hurt at times (20:14).

The learners in Green's (2008:183) study expressed their preference for receiving help from other learners and in turn help them, as opposed to receiving help from the teacher. Similar to Green, Bilen and Tavi's (2015:158) study also promoted social competence when a learner admitted to receiving help from her group members when she had trouble with the task. Learners within my study also admitted to being helped and helping their peers, resulting in them feeling useful. Learners felt useful and important during cooperative learning. In the cooperative music class, learners shared ideas with their peers. Once peers acknowledged and welcomed ideas, learners felt important, useful and accepted. Kokotsaki and Hallam (2007:99) also observed how learners felt important and useful through participative music-making. They state that collaborative music-making instils a sense of belonging within learners while they develop self-satisfaction. This in return enhanced the learners' social health and competence.

Magnesio and Davis (2010:220) are correct about learners being very keen and enthusiastic to work in groups, even if the group does not consist of friends. They were not aware that in my study the Grade 3 learners enjoyed getting to know peers outside of their circle of friends only towards the end of the study. Social competence became visible once learners were enthusiastic to work with peers outside their circle of friends. Goudas and Magatsiou (2009:363) describe Magnesio and Davis's (2010:220) observation, along with the considerations of this study, by stating that a positive attitude towards group work reveals the improvement of an individual's

social skills and competence. The last element of cooperative learning which is just as important as social competence is positive group processing.

5.5.5 Group processing in the music classroom

Learners supported their group members, celebrated one another's successes and their group successes, and motivated and encouraged one another. Similar to the learners in Reid and Duke's (2015:230) study on peer learning in music education, the learners in my study felt supported by their group members. The learners in Reid and Duke's study refer to their experiences within the group as inspiring and motivational. Teacher Sandra in Green's (2008:185) study articulated her experience within the cooperative music classroom in a similar way. She affirmed that learners encouraged one another and were very eager to help their peers. Reid and Duke's (2015:230) and Green's (2008:185) findings run parallel to the observations of the current study. The elements of cooperative learning stimulated transformation within the Grade 3 learners. Through the five elements of cooperative learning, transformation became visible in the Grade 3 music classroom.

5.6 Theme 5: Transformation through cooperative learning in the Grade 3 music classroom

The pinnacle of the study was to see the transformation that occurred within the Grade 3 learners. Behavioural transformation was evident, since ill-disciplined learners became respectful, contributing and self-disciplined group members. Transformation in terms of ability could be witnessed as learners who had never been able to achieve achieved success within their groups. Learners with a low self-esteem transformed into learners who succeeded and in turn started to believe that anything is possible. Green's (2008:188) study provides ample evidence that transformation within the cooperative music class is possible, where three teenage boys with serious behavioural problems displayed eagerness and determination. She also describes how a learner who constantly complained about how much he hated music became determined to succeed. Ladd *et al.* (2014:176) question the notion of nine-year-old learners having the required social skills to interact with peers during collaborative activities. Results from their study indicated that nearly a third of the learners in their study never used collaborative social skills, thereby implying that

nine-year-olds do not have collaborative skills. Magnesio and Davis (2010:216) also found a lack of collaborative social skills when Grade 4 learners who had been in the same class for years “interacted as strangers”. Magnesio and Davis (2010:216) expressed that these learners barely survived during group work because of their lack of social skills. Ladd *et al.* (2014:176) and Magnesio and Davis (2010:216) led me to question whether the Grade 3 learners in this study were socially mature enough to engage in cooperative learning. In this study, learners generally lacked the necessary skills to function within cooperative learning groups at the beginning of the study, but their social skills improved on a daily basis through cooperative learning. Ill-disciplined learners transformed into contributing and respectful, self-disciplined learners. With the confessions of learners in my study who acknowledged their poor behaviour and strived towards improved discipline, behavioural transformation was confirmed (21:18). The transformation that occurred within the Grade 3 learners was therefore astonishing and worthwhile. The transformation, however, went along with many challenges.

I have reached the conclusion that cooperative learning in the music classroom promotes learners’ levels of self-esteem and self-belief. By facing numerous challenges, learners experienced what success felt like – success that would have been unlikely without every learner in the group’s contributions. This made learners believe in themselves as well as their abilities. Green (2008:186) and Pate-Clevenger *et al.* (2008:46) observed a special-needs illiterate boy, who was able to surprise his music teacher with his guitar playing skills, and Grade 3 learners, who developed their decision-making skills, thriving on their academic performance. The head of music in Green’s (2008:186) study stated, “(k)ids who I wouldn’t have expected have come out with things” because of cooperative learning in the music classroom. Kokotsaki and Hallam (2007:99) state that cooperation and creativity, in order to reach group success, boost the individuals’ self-esteem and leads to greater levels of motivation. Cooperative learning in the Grade 3 music classroom is undoubtedly a very powerful tool for the development of learners and their social skills. Sapon-Shevin and Schniedewind (1990:63) advocate cooperative learning in the classroom. They say that cooperative learning encourages social skills such as sharing and communication. They suggest that implementing cooperative learning has the “potential to transform classrooms, schools, and ultimately, society, by

creating communities of caring and support, which in turn, engender high levels of achievement in many domains”.

5.7 Limitations and achievements

Through the course of the study, a few limitations became clear. It would have been helpful to introduce certain social skills to the learners before the commencement of the lessons, since they had never worked in cooperative learning groups. Because of a limited amount of time with the Grade 3 learners, the introduction of social skills was virtually impossible. Parents gave consent on the condition that it would not have an effect on the learners’ end-of-term reports. This condition ruled out the possibility of summative reward structures. Improvement became visible after the formation of homogenous groups. It became clear that for this age, homogenous groups worked more effectively than heterogeneous groups.

5.8 Implications for different audiences

This study purports to be relevant to a wide variety of audiences. The audiences include music educators, Foundation Phase educators, music education researchers and academics. Music educators will benefit from this study, as it will aid them with an understanding of the power of cooperative learning through music. This study also serves as encouragement for music educators to incorporate cooperative learning into their music lessons. Foundation Phase educators will find this study relevant, as it provides another perspective to these educators on the age group that they teach. The study serves as encouragement for educators in that they need patience when implementing cooperative learning for young learners. Cooperative learning has the ability to transform the lives of the learners. This study opens up further avenues for research possibilities, as well as the possible application of cooperative learning within other music contexts for music education specialists and researchers.

5.9 Further research

The possibilities for further research are umpteen. Here are just a few options which became apparent from the emerging themes.

- Cooperative learning in other schools and contexts; for example, cooperative learning in pre-primary schools or cooperative learning in disadvantaged communities;
- Cooperative learning in music; for example, cooperative learning in Foundation Phase Orff groups;
- Cooperative learning in the Foundation Phase; for example, a comparative study of the exploration of cooperative learning in monastic environments (girls versus boys);
- Using cooperative learning to enhance choral experiences; and
- The effect of cooperative learning in school music productions.

5.10 Afterthought: My own reflections

An “I poem” is a poem that is written in the first person. The purpose of such a poem is that the reader should hear the writer’s voice – how the writer speaks of herself and the relationship that the writer has with her work (Camic *et al.*, 2003:157). After writing my reflection on this study – how it made me feel, what it has meant for me, and what I personally think of cooperative learning – I underlined every first person “I” along with the verb as well as the important description that followed.

I became aware of the selfish attitude of people
 I became so passionate
 I struggled to wrap my head around it
 I realised that I was on the right path through the labyrinth!
 I believe that if we could expose our youth to cooperative learning we could have hope
 I cherish people more and realise that life is all about relationships
 I saw in the eyes of so many children that they felt empowered
 I want to encourage the world to have patience with this strategy
 I would love to see young people who are not scared to encourage others around them,
 Make cooperative learning a way of life!

How good and pleasant it is when brothers live together in unity! It is like precious oil poured on the head, running down on the beard, running down on Aaron's beard, down upon the collar of his robes. It is as if the dew of Hermon were falling on Mount Zion. For there the LORD bestows his blessing, even life forevermore.

Psalm 133

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ADDENDUM A: OBSERVATION PROTOCOL (CRESWELL 2013, JOHNSON 2008)

Length of activity: 30 min	
Description of activity:	
Descriptive notes	Reflective notes
<u>Positive Interdependence:</u>	
Focus on joint performance	
Fulfilling individual roles	
<u>Individual accountability:</u>	
Hold self and others accountable for quality work	
<u>Promotive interaction:</u>	
Support and motivation	
<u>Social skills:</u>	
Social skills and communication skills	
Shows respect	
Leadership responsibilities	
Conflict resolution	
<u>Group processing:</u>	
Reflection and communication	
<u>Reflection</u>	

ADDENDUM B: CAPS

CAPS guidelines for Creative Arts taken from the National Curriculum Statement (2011: 58-60).

<u>Performing arts</u>		
<u>Creative games and skills</u>		
<u>Term 1</u>	<u>Term 2</u>	<u>Term 3</u>
Warming up: coordination of isolated body parts such as arms swinging, swaying	Warming up: focus on posture, alignment of knees over the middle toes when bending and pointing feet	Warming up body: combine body parts and isolations e.g. make circles with wrists and hips simultaneously
Warming up by focusing on breathing: e.g. “painting with your breath”, “panting like a dog”, etc.	Warming up: focus on articulation and vocal tone using rhymes, songs, creative games and tongue twisters	
Warming-up the voice and singing songs (unison, rounds and call and response songs) in tune and in time		Warming-up the voice: focus on expressiveness and involvement in poetry, rhymes and creative drama games
Drama games: develop interaction and cause and effect such as counting	Sensory awareness: touch, taste, smell, hearing and sight in dramatic	Observation and concentration skills: drama activities like building a

games, name games, etc.	activities such as blindfold activities and broken telephone game, etc.	mime sequence in pairs, etc.
Playing rhythm patterns and simple polyrhythms in 2, 3 or 4 time on percussion instruments	Rhythm games: listening skills, recall contrasting rhythm patterns, keep a steady beat, use different timbres	Body percussion and/or percussion instruments to accompany South African music (recorded or live), focusing on cyclic (circular) rhythm patterns
Locomotor movement: skip/gallop forwards, backwards, sideways and turning in different pathways (diagonal, circles, S-shapes, etc.)	Developing control, coordination, balance and elevation in jumping actions with soft landings	Linking movements in short movement sentences and remembering them
Non-locomotor movements: bending, rising, reaching, coordinating arms and legs in time to music	Locomotor and non-locomotor movements with coordinated arm movements in time to music	Running combined with spinning movements
Cooling down the body and relaxation: express moods and ideas through	Cooling down and relaxation: lying down on back breathing in and out	Cooling down body and relaxation: stretching slowly in different

<p>movement</p>	<p>visualising colour as a stimulus</p>	<p>directions with slow and soothing music</p>
<p><u>Improvise and interpret</u></p> <p>Listen to South African music (indigenous and western) focusing on rhythm and beat 2, 3 or 4 time</p>	<p><u>Improvise and interpret</u></p> <p>Interpret and rehearse South African songs: rounds call and response</p>	<p><u>Improvise and interpret</u></p> <p>Compose cyclic rhythm patterns based on South African music. Focus on appropriate tempo/dynamic choices</p>
<p>Perform notated rhythm patterns (notation or French note names or graphic scores) containing the equivalent of semibreves, minims, crotchets, quavers and rests, using body percussion</p>		
<p>Role play with beginning, middle, end using stimulus e.g. South African poem, story, song or picture</p>	<p>Dramatize in groups using and existing story based on appropriate topics, to develop own endings</p>	<p>Classroom dramas: illustrate different characters through vocal and physical characterisation e.g. moving and speaking as the mother, the grandfather, the doctor,</p>

<p>Portraying character and objects in the role play using observation, imitation and exaggeration</p> <p>Learn and combine movement from South African dance e.g. Indian dance, Pantsula, with appropriate music</p>	<p>Classroom dramas: express feelings and portray themes from the environment and own life such as “collecting rubbish in my neighbourhood”, etc.</p> <p>Movement sentence showing beginning, middle and end on a selected topic working in small groups</p>	<p>etc.</p> <p>Poetry performances in groups e.g. choral verse combined with movement and gestures</p> <p>Create a movement sentence in small groups and use it to make patterns</p>
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Table 2: CAPS guidelines for Creative Arts (National Curriculum Statement 2011: 58-60)

ADDENDUM C: FIRST ROUND INTERVIEW PROTOCOL

1. What do you enjoy about school?
2. What activities do you enjoy in the music classroom?
3. Do you enjoy working with other learners in groups? Why or why not?
4. How do you and other learners in your group work together?
5. What are some of the things that you do to help your group?
6. What are some of the things that other learners in your group do to help your group?
7. What are some things that you've learned while working in groups?

ADDENDUM D: SECOND ROUND INTERVIEW PROTOCOL

1. Tell me about how you worked in groups before you started doing group work in the music classroom.
2. Tell me about how you've learned music and about music before working in groups.
3. How would you describe how you were taught to work in groups before doing group work in the music class?
4. What did you think of group work before you started doing group work in the music class?
5. Tell me about your favourite group work activity in the music class.
6. What have you learnt from working together in groups in the music class?
7. How did it feel to work together in groups?
8. How did learning with other kids affect you?
9. Have you learnt anything about yourself when working in groups?
10. How did you feel after working in groups for the first time during music?
11. What feelings and emotions did you have during group work?
12. How did you feel about doing music in a group?
13. How did you feel when we didn't do music in groups anymore?
14. What did you learn about music during group work?
15. Did it feel to you like the teacher planned the lessons? Why/Why not?
16. How will your participation in group work in the music class help your group work skills in the other classes?
17. What was the most difficult thing about working together in groups?
18. What would you do differently if we started with group work again in the music class?
19. Is there anything else you would like to add?

ADDENDUM E: LETTER FROM HEADMISTRESS TO PARENTS AND CONSENT FORM

October 2015

Dear Grade 3 Parent

I am sure you will all remember Selmi Quinn! Selmi resigned her Class Music teaching position at the end of March this year as she was expecting a baby.

Selmi is now the mother of a beautiful daughter and is completing her Master's dissertation.

Selmi needs to have permission from you to publish the data she collected in music lessons and interviews with the Grade 3s at [REDACTED] College. This is ethically required by the university.

Please would you, therefore, consider signing the attached consent form, knowing that no school name, personal name or personal information will be used in the publication of the research.

Kind regards

[REDACTED]



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02/10/2015

Title of study: Exploring the meaning of cooperative learning in four Grade 3 Music classrooms

Dear Parent

The following information is provided for you to give permission for data gathered to be used in the present study. You should be aware that you are free to withhold permission at any time without affecting your relationship with the researcher, the instructor, the College, or the North-West University.

The purpose of this study is to explore the meaning of cooperative learning in four Grade 3 Music classrooms. The procedure will be a single, holistic case study design. Data collection will involve audio-visual material (a videotape of the class), interviews (transcripts of interviews between researcher and student), and classroom observation filed notes (made by researcher). Individuals involved in the data collection will be the instructor and the students in the class.

Do not hesitate to ask any questions about the study either before participating or during the time that you are participating. I would be happy to share my findings with you after the research is completed. However, your child's name will not be associated with the research findings in any way, and only the researcher will know the identity of the participants.

There are no known risks and/or discomforts associated with this study. The expected benefits associated with your child's participation are the information about the experiences of Grade 3 learners in a cooperative learning musical classroom.

Please sign your consent with full knowledge of the nature and purpose of the procedures. A copy of this consent form will be given to you to keep.

Name of child

Signature (parent/guardian)

Date

ADDENDUM F: ELEMENTS OF COOPERATIVE LEARNING IN STRUCTURED LESSONS

Promotion of positive interdependence

Positive interdependence will be visible in this cooperative group. Since the objective of this task is to perform to the best of their ability, all the learners need to be actively engaged in the activity. The learners know that it needs to be a group task, and that they all either summit or plummet together. The individual and competitive attitude will be ruled out from the beginning when they will be told what the goal of the activity is. Roles, resources, skills and rewards will be structured in order to promote positive interdependence. The groups will also earn recognition on the degree of progression.

Assessment of group and individual accountability

The quality of the performance will be assessed and individual members asked about the cooperation and participation of each member in the group. Each member will be assessed individually through an oral interview. The group is also aware that individual members might be randomly asked to represent the whole group for the performance. Accountability will be observed throughout the lesson.

The criteria for the group assessment:

1. Demonstrates the ability to perform in a group;
2. Participation of group members during the performance; and
3. Level of confidence shown during performance.

The criteria for the individual assessment:

Through individual discussions with the facilitator, the extent of valuable participation in creating a collective product will be ascertained.

Ensuring promotive interaction

The equally distributed participation and leadership in different areas will ensure promotive interaction.

Development of small group skills

Social skills that will be developed include taking turns to talk. This will be enabled by the use of a talking tool. The member who has the tool in their possession will be allowed to talk while the others listen. The tool needs to go through all the hands before a certain group member has the opportunity to talk for the second time. Another small group skill that will be developed is the “using of quiet voices”. Learners will learn to encourage their peers in sharing their ideas.

Opportunities for members to help each other

- The group members will share ideas
- Listen to each other
- Contribute ideas
- Ask questions
- Answer questions
- Check for understanding
- Help each other to understand
- Take turns to talk
- Participate
- Encourage and praise good ideas

Group process monitoring

After the group performance, the group will be asked what helped them to be successful, as well as what the difficulties within their groups were. Being successful will be defined as being able to perform the final product. The facilitator will be involved in the group process as the learners are new to the process. The learners will have to describe what actions were helpful, and encouraged and motivated learners. The learners will also have to reflect on actions that they would like to change within the group.

ADDENDUM G: LESSON 1

Lesson 1 BEAT

<u>Appropriate life skills</u>	Things that make me happy and things that make me sad			
<u>Topic from Term 1 Grade 3</u>				
<u>Specific aims</u>	<ul style="list-style-type: none"> • Demonstrate an understanding of the term 'beat' by being able to keep a steady beat • Create and perform own song while keeping a steady beat on won choice of percussion instrument 			
<u>Resources</u>	Piano, CD-ROM, sound system, Music room primary level CD 1, instruments (a selection of standard percussion instruments), white board			
<u>Teaching strategies</u>	Cooperative learning, modelling, active participation, think-alouds			
<u>Lesson activities</u>	<u>Teacher activities</u>	<u>Learner activities</u>	<u>CAPS</u>	<u>Learning styles</u>

Happy march	Explain the activity. Let learners march to the beat of the song played on the piano. Play “If you’re happy and you know it”.	Everyone listens to the beat of the song played on the piano and march to it.	<p>Life skills, Creative arts- Performing arts) Term 1 Grade 3</p> <p><u>Creative games and skills</u></p> <ul style="list-style-type: none"> Warming up: coordination of isolated body parts, such as swinging and swaying. Locomotor movements: skip/gallop forwards, backwards, sideways and turning in different pathways. 	Aural, Kinaesthetic
Welcome song	Play “Smile a while” on the piano and sing along.	Sing the welcome song and greet the other learners.	<p>Life skills, Creative arts Term 1 Grade 3</p> <p><u>Creative games and skills</u></p> <ul style="list-style-type: none"> Warming up the voice and singing songs (unison, rounds and call and response) 	Aural, kinaesthetic, social, verbal

<p>Keep the beat: rhythmic moving</p>	<p>Explain that learners have to keep the beat of the music. Have a visual representation ready of a steady beat on the white board.</p> <p>.....</p> <p>Play "Music Room primary level CD 1 track 2".</p>	<p>Keep the beat with body parts while moving around.</p>	<p>Life skills, Creative arts Term 2 Grade 3</p> <p><u>Creative games and skills</u></p> <ul style="list-style-type: none"> Locomotor movements: skip/gallop forwards, backwards, sideways and turning in different pathways. 	<p>Aural, Kinaesthetic</p>
<p>Keep the beat: percussion instruments</p>	<p>Explain that the learners have to keep the beat of the music with percussion instruments. Hand out four different percussion instruments. Play "Music Room primary level CD1 track 3". Play along with the learners.</p>	<p>Keep the beat with different percussion instruments.</p>	<p>Term 2 Grade 3</p> <p><u>Creative games and skills</u></p> <ul style="list-style-type: none"> Rhythm games: listening skills, recall contrasting rhythm patterns, keep a steady beat, use different timbres. 	<p>Aural, kinaesthetic</p>
<p>Reflection</p>	<p>Pose the question and motivate answers.</p> <p>"How many different ways can be used to keep a steady beat?"</p>	<p>Reflect on how many different ways can one use to keep a steady beat.</p>	<p>Term 2 Grade 3</p> <p><u>Creative games and skills</u></p> <ul style="list-style-type: none"> Rhythm games: listening skills, recall contrasting rhythm patterns, keep a steady beat, use different timbres. 	<p>Aural, Social, Verbal</p>

Cooperative learning: create own welcome song	Explain the activity and the aims of the activity. Divide learners into groups. Facilitate and observe.	Make up your own welcome song, while keeping a steady beat.	Term 2 Grade 3 <u>Creative games and skills</u> <ul style="list-style-type: none"> Rhythm games: listening skills, recall contrasting rhythm patterns, keep a steady beat, use different timbres. 	Aural, Kinaesthetic, Visual, Social , Verbal
Reflection: surrounding steady beats	Pose the question and discuss the answers with the learners.	Lie down and close your eyes, listen carefully to all the sounds surrounding you. Can you identify a steady beat?	Term 2 Grade 3 <u>Creative games and skills</u> Rhythm games: listening skills , recall contrasting rhythm patterns, keep a steady beat, use different timbres.	Aural, Verbal
<u>Assessment with cooperative learning</u>	<u>Type of cooperative learning</u> Informal cooperative learning			
	<u>Cooperative learning strategy</u> The cooperative learning strategy that will be used is STAD (Student Teams-Achievement Divisions) . STAD was the most applicable strategy to suit the creativity of the group. STAD is a strategy where the group consists of mixed ability between the learners. The teacher presents the lesson, and the learners have to study what the teacher has taught and they will be tested individually. Individual accountability is important as each member will be assessed individually. Groups earn recognition based on the degree to which they have progressed.			
	<u>Group assignment</u> The assignment of students to a group will be random. The class of 25 learners will be divided into 6 groups to ensure that there are between 3 and 4 learners per group.			
	<u>Roles to be assigned</u> 1. Encourager of ideas and participation			

	<ul style="list-style-type: none"> 2. Monitor of quiet voices 3. Monitor of performance: making sure everyone knows their part 4. Monitor of speaking turns (holding speaking tool)
	<p><u>The promotion of interdependence</u></p> <p>See addendum F.</p>
	<p><u>Assessment of group and individual accountability</u></p> <p>See addendum F.</p>
	<p><u>Ensuring promotive interaction</u></p> <p>See addendum F.</p>
	<p><u>Development of small group skills</u></p> <p>See addendum F.</p>
	<p><u>Opportunities for members to help each other</u></p> <p>See addendum F.</p>
	<p><u>Group process monitoring</u></p> <p>See addendum F.</p>

Music skills used:

Singing

Listening

Rhythmic moving

Playing instruments

Creating

Reading music notation

ADDENDUM H: LESSON 2

Lesson 2 BEAT

<u>Appropriate Life Skills</u>	An interesting object from my past			
<u>Topic from Term 1 Grade 3</u>				
<u>Specific Aims</u>	<ul style="list-style-type: none"> • Demonstrating and understanding the difference between beat and rhythm. • Compose own body percussion beat pattern to accompany nursery rhyme. 			
<u>Resources</u>	CD-ROM, sound system, A4 paper per child, crayons, instruments (a selection of standard percussion instruments), Music Room primary level CD 1 track 8			
<u>Teaching strategies</u>	Cooperative learning, modelling, active participation, think-alouds			
<u>Lesson activities</u>	<u>Teacher activities</u>	<u>Learner activities</u>	<u>CAPS</u>	<u>Learning styles</u>
Nursery rhyme with body percussion beat patterns	Model and participate a body percussion beat pattern while singing a nursery rhyme. e.g. Twinkle, twinkle little star: 4x claps 4x pats 4x clicks 4x clap partners hands	Perform nursery rhyme with body percussion beat pattern. Follow the teacher.	Life skills, Creative arts- Performing arts) Term 1 Grade 3 <u>Creative games and skills</u> <ul style="list-style-type: none"> • Warming up: coordination of isolated body parts, such as swinging and swaying. • Warming up the voice and singing songs (unison, rounds and call and response) 	Aural, Kinaesthetic, Visual, Social

<p>Beat/ no beat: rhythmic movement</p>	<p>Play the music “Music Room primary level CD 2 track 4” and participate with the learners.</p>	<p>Learners move to the beat/ no beat musical excerpts.</p>	<p>Life skills, Creative arts Term 1 Grade 3</p> <p><u>Creative games and skills</u></p> <ul style="list-style-type: none"> Locomotor movements: skip/gallop forwards, backwards, sideways and turning in different pathways. 	<p>Aural, kinaesthetic</p>
<p>Beat/ no beat: visual representation</p>	<p>Explain that learners have to keep the beat of the music on a piece of paper with different coloured crayons. Hand out a piece of paper for each learner, and two different coloured crayons. Play “Music Room primary level CD 2 track 4”.</p>	<p>Learners make their own visual representations to music with beat and without beat on a piece of paper with different coloured crayons.</p>	<p>Life skills, Creative arts Term 2 Grade 3</p> <p><u>Creative games and skills</u></p> <ul style="list-style-type: none"> Rhythm games: listening skills, recall contrasting rhythm patterns, keep a steady beat, use different timbres. 	<p>Aural, visual</p>
<p>Keep the beat: percussion instruments</p>	<p>Explain that the learners have to keep the beat of the music with percussion instruments. Hand out four different percussion instruments. Play a rhythmic excerpt on the piano.</p>	<p>Keep the beat with different percussion instruments.</p>	<p>Term 2 Grade 3</p> <p><u>Creative games and skills</u></p> <ul style="list-style-type: none"> Rhythm games: listening skills, recall contrasting rhythm patterns, keep a steady beat, use different timbres. 	<p>Aural, kinaesthetic</p>

Reflection: keeping the beat	<p>Pose the question and help the learners reflect on their answers.</p> <p>“On how many different instruments did you keep a steady beat today?”</p>	Reflect on how many different instruments did keep a steady beat today.	<p>Term 2 Grade 3</p> <p><u>Creative games and skills</u></p> <ul style="list-style-type: none"> Rhythm games: listening skills, recall contrasting rhythm patterns, keep a steady beat, use different timbres. 	Aural, Verbal
Cooperative learning: Beat patterns for nursery rhyme	<p>Explain the activity and the aims of the activity. Divide learners into groups. Facilitate and observe.</p>	Work out, in your cooperative learning group, your own beat pattern for your own choice of nursery rhyme	<p>Term 2 Grade 3</p> <p><u>Creative games and skills</u></p> <ul style="list-style-type: none"> Rhythm games: listening skills, recall contrasting rhythm patterns, keep a steady beat, use different timbres. 	Aural, Kinaesthetic, Visual, Social, Verbal
Reflection: beat patterns	Give instructions and observe.	Reflect if you can perform your nursery rhyme with your beat pattern, but perform your beat pattern from back to front.	<p>Term 2 Grade 3</p> <p><u>Creative games and skills</u></p> <p>Rhythm games: listening skills, recall contrasting rhythm patterns, keep a steady beat, use different timbres.</p>	Aural, kinaesthetic
<u>Assessment with cooperative learning</u>	<u>Type of cooperative learning</u>			
	Informal cooperative learning			
	<u>Cooperative learning strategy</u>			
	The cooperative learning strategy that will be used is STAD (Student Teams-Achievement Divisions) . STAD was the most applicable strategy to suit the creativity of the group. STAD is a strategy where the group consists of mixed			

	ability between the learners. The teacher presents the lesson and the learners have to study what the teacher has taught and they will be tested individually. The groups' responsibility is to make sure that every member in the group grasps the content of the lesson. Individual accountability is important as each member will be assessed individually. Groups earn recognition based on the degree to which they have progressed.
	<u>Group assignment</u> The assignment of students to a group will be random. The class of 25 learners will be divided into 6 groups to ensure that there are between 3 and 4 learners per group.
	<u>Roles to be assigned</u> 1. Encourager of ideas and participation 2. Monitor of quiet voices 3. Monitor of performance: making sure everyone knows their part 4. Monitor of speaking turns (holding speaking tool)
	<u>The promotion of interdependence</u> See addendum F.
	<u>Assessment of group and individual accountability</u> See addendum F.
	<u>Ensuring promotive interaction</u> See addendum F.
	<u>Development of small group skills</u> See addendum F.
	<u>Opportunities for members to help each other</u> See addendum F.
	<u>Group process monitoring</u> See addendum F.

Music skills used:

Singing

Listening

Rhythmic moving

Playing instruments

Creating

ADDENDUM I: LESSON 3

Lesson 3 BEAT AND RHYTHM

<u>Appropriate Life Skills</u>	An interesting object from my past			
<u>Topic from Term 1 Grade 3</u>				
<u>Specific Aims</u>	<ul style="list-style-type: none"> • Demonstrating the difference between beat and rhythm. • Demonstrate and understand a “rhythmic ostinato”. 			
<u>Resources</u>	Piano, instruments (a selection of standard percussion instruments), Music Room primary level CD 1 track 8			
<u>Teaching strategies</u>	Cooperative learning, modelling, active participation, think-alouds			
<u>Lesson activities</u>	<u>Teacher activities</u>	<u>Learner activities</u>	<u>CAPS</u>	<u>Learning styles</u>
Move to music	Remind learners on their moves to different note values. Semibreve- walk slowly Minim-jump Crotchet-marching Quaver-running Play different note values on the piano while singing different note values along (French note names)	Learners move to the different note values.	Life skills, Creative arts- Performing arts) Term 1 Grade 3 <u>Creative games and skills</u> <ul style="list-style-type: none"> • Locomotor movements: skip/gallop forwards, backwards, sideways and turning in different pathways. 	Aural, Kinaesthetic,

<p>Keeping a beat an playing a rhythmic ostinato</p>	<p>Divide the class in two. Hand out a pair of rhythmic sticks to each learner. Model the beat to the one half of the class and the rhythmic ostinato to the other half, swop and repeat with the other group. Alternate between which group performs the beat and which group performs the ostinato. Model the beat/ostinato to make sure the learners stay on course.</p>	<p>One group keep the beat with rhythmic sticks while the other group play the ostinato with rhythmic stick. The groups can switch at any given time.</p>	<p>Life skills, Creative arts Term 2 Grade 3</p> <p><u>Creative games and skills</u></p> <ul style="list-style-type: none"> • Rhythm games: listening skills, recall contrasting rhythm patterns, keep a steady beat, use different timbres. 	<p>Aural, kinaesthetic</p>
<p>Attentive listening: beat an rhythm</p>	<p>Explain to the learners that they have to distinguish between beat and rhythm. Play a variety of beat and rhythmic patterns on a variety of percussion instruments.</p>	<p>Learners need to be able to distinguish which pattern is a rhythm or a beat.</p>	<p>Life skills, Creative arts Term 2 Grade 3</p> <p><u>Creative games and skills</u></p> <ul style="list-style-type: none"> • Rhythm games: listening skills, recall contrasting rhythm patters, keep a steady beat, use different timbres. 	<p>Aural</p>
<p>Chanting game with a rhythmic ostinato</p>	<p>Explain to the learners that they are able to chant their own rhyme while accompanying it with an ostinato.</p>	<p>Learners follow the teacher in the rhyme as well as the ostinato.</p>	<p>Term 2 Grade 3</p> <p><u>Creative games and skills</u></p> <ul style="list-style-type: none"> • Rhythm games: listening skills, 	<p>Aural, kinaesthetic</p>

	Give an example of Twinkle, twinkle little star with a rhythmic 4/4 ostinato.		recall contrasting rhythm patterns, keep a steady beat , use different timbres.	
Reflection: run and freeze	Explain to the learners that when they hear the “taa taa ta-te taa” pattern they must either run around if they were “frozen” or “freeze” if they were running. When they run when they are still supposed to be “frozen” and vice versa, they will be out. Try trick the learners by playing different rhythmic patterns	Play the game.	<p>Term 2 Grade 3</p> <p><u>Creative games and skills</u></p> <ul style="list-style-type: none"> Rhythm games: listening skills, recall contrasting rhythm patterns, keep a steady beat, use different timbres. <p>Term 1 Grade 3</p> <p><u>Creative games and skills</u></p> <p>Grade 3</p> <p><u>Creative games and skills</u></p> <ul style="list-style-type: none"> Locomotor movements: skip/gallop forwards, backwards, sideways and turning in different pathways. 	Aural, Kinaesthetic
Cooperative learning: group chant	Explain the activity and the aims of the activity. Divide learners into groups. Facilitate and observe.	Work out, in your cooperative learning group, your own rhythmic ostinato with your choice of nursery rhyme	<p>Term 2 Grade 3</p> <p><u>Creative games and skills</u></p> <ul style="list-style-type: none"> Rhythm games: listening skills, recall contrasting rhythm patterns, keep a steady beat, use different timbres. 	Aural, Kinaesthetic, Visual, Social, Verbal
Reflection: walk to the rhythmic ostinato	Give the instruction to line up outside the classroom walking to the	Play the rhythmic ostinato on the drum	<p>Term 2 Grade 3</p> <p><u>Creative games and skills</u></p>	Aural, Kinaesthetic

	rhythmic ostinato of 'taa taa ta-te taa'		Rhythm games: listening skills, recall contrasting rhythm patterns, keep a steady beat , use different timbres.	
<u>Assessment with cooperative learning</u>	<u>Type of cooperative learning</u> Informal cooperative learning			
	<u>Cooperative learning strategy</u> The cooperative learning strategy that will be used is STAD (Student Teams-Achievement Divisions) . STAD was the most applicable strategy to suit the creativity of the group. STAD is a strategy where the group consists of mixed ability between the learners. The teacher presents the lesson and the learners have to study what the teacher has taught and will be tested individually. The groups' responsibility is to make sure that every member in the group grasps the content of the lesson. Individual accountability is important as each member will be assessed individually. Groups earn recognition based on the degree to which they have progressed.			
	<u>Group assignment</u> The assignment of students to a group will be random. The class of 25 learners will be divided into 6 groups to ensure that there are between 3 and 4 learners per group.			
	<u>Roles to be assigned</u> 1. Encourager of ideas and participation 2. Monitor of quiet voices 3. Monitor of performance: making sure everyone knows their part 4. Monitor of speaking turns (holding speaking tool)			
	<u>The promotion of interdependence</u> See addendum F.			
	<u>Assessment of group and individual accountability</u> See addendum F.			
	<u>Ensuring promotive interaction</u> See addendum F.			
	<u>Development of small group skills</u> See addendum F.			
	<u>Opportunities for members to help each other</u> See addendum F.			
	<u>Group process monitoring</u>			

	See addendum F.
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Music skills used:

Singing

Listening

Rhythmic moving

Playing instruments

Creating

ADDENDUM J: LESSON 4

Lesson 4 BEAT AND RHYTHM

<u>Appropriate Life Skills</u>	Recognising feelings – such as anger, fear, worry and loneliness			
<u>Topic from Term 1 Grade 3</u>				
<u>Specific Aims</u>	<ul style="list-style-type: none"> • Demonstrating the difference between beat and rhythm. • Demonstrate keeping the beat and rhythm while performing a nursery rhyme. 			
<u>Resources</u>	Piano, instruments (a selection of standard percussion instruments), rhythmic notation on the white board			
<u>Teaching strategies</u>	Cooperative learning, modelling, active participation, think-alouds			
<u>Lesson activities</u>	<u>Teacher activities</u>	<u>Learner activities</u>	<u>CAPS</u>	<u>Learning styles</u>
Looking for the bear	<p>Explain to learners to walk with the rhythmic pattern, looking for the bear.</p> <p>“taa-taa-taa-zaa”</p>	Walk with the rhythmic pattern looking for the bear	<p><u>Term 1 Grade 3</u></p> <p>Improvise and interpret:</p> <p>Perform notated rhythm patterns (notation or French note names of graphic scores) containing the equivalent of semibreves, minims, crotchets, quavers and rests, using body percussion.</p>	Aural, Kinaesthetic,

Looking for the bear (instruments)	Explain to the learners that they have to play the rhythmic pattern that they just moved to “taa-taa-taa-zaa”.	Play the rhythmic pattern with a variety of percussion instruments.	<u>Term 1 Grade 3</u> Improvise and interpret: Perform notated rhythm patterns (notation or French note names of graphic scores) containing the equivalent of semibreves, minims, crotchets , quavers and rests , using body percussion.	Aural, kinaesthetic
Reflection	Explain to the learners that they have to form a circle and keep the beat with their feet while they pat the rhythmic pattern (taa-taa-taa-zaa).	Learners keep the beat with their feet while patting the rhythm.	<u>Term 1 Grade 3</u> Improvise and interpret: Perform notated rhythm patterns (notation or French note names of graphic scores) containing the equivalent of semibreves, minims, crotchets , quavers and rests , using body percussion .	Aural, Kinaesthetic
Cooperative learning: perform a nursery song with the beat and rhythm	Explain the activity and the aims of the activity. Divide learners into groups. Facilitate and observe.	Learners need to find the perfect nursery rhyme while some of the learners keep the beat and some pat the rhythm.	<u>Term 2 Grade 3</u> <u>Creative games and skills</u> <ul style="list-style-type: none"> • Rhythm games: listening skills, recall 	Aural, Kinaesthetic, Visual, Social, Verbal

			<p>contrasting rhythm patterns, keep a steady beat, use different timbres.</p> <p><u>Term 1 Grade 3</u></p> <p>Improvise and interpret:</p> <p>Perform notated rhythm patterns (notation or French note names of graphic scores) containing the equivalent of semibreves, minims, crotchets, quavers and rests, using body percussion.</p>	
<u>Assessment with cooperative learning</u>	<u>Type of cooperative learning</u>			
	Informal cooperative learning			
	<u>Cooperative learning strategy</u>			
	<p>The cooperative learning strategy that will be used is STAD (Student Teams-Achievement Divisions). STAD was the most applicable strategy to suit the content of the group task. STAD is a strategy where the group consists of mixed ability between the learners. The teacher presents the lesson and the learners have to study what the teacher has taught and will be tested individually. The groups' responsibility is to make sure that every member in the group grasps the content of the lesson. Individual accountability is important as each member will be assessed individually. Groups earn recognition based on the degree to which they have progressed.</p>			
	<u>Group assignment</u>			
	<p>The assignment of students to a group will be random. The class of 25 learners will be divided into 6 groups to ensure that there are between 3 and 4 learners per group.</p>			
	<u>Roles to be assigned</u>			
	<ol style="list-style-type: none"> 1. Encourager of ideas and participation 2. Monitor of quiet voices 3. Monitor of performance: making sure everyone knows their part 4. Monitor of speaking turns (holding speaking tool) 			
	<u>The promotion of interdependence</u>			

	See addendum F.
	<u>Assessment of group and individual accountability</u> See addendum F.
	<u>Ensuring promotive interaction</u> See addendum F.
	<u>Development of small group skills</u> See addendum F.
	<u>Opportunities for members to help each other</u> See addendum F.
	<u>Group process monitoring</u> See addendum F.

Music skills used:

Singing

Listening

Rhythmic moving

Playing instruments

Creating

Reading music notation

ADDENDUM K: LESSON 5

Lesson 5 METRE

<u>Appropriate Life Skills</u>	Good ways to express what we feel			
<u>Topic from Term 1 Grade 3</u>				
<u>Specific Aims</u>	<ul style="list-style-type: none"> • Demonstrate an understanding of the concept of metre. • Demonstrate and understand 4 metre. • Be able to compose a rap in a group within 4/4 metre 			
<u>Resources</u>	Piano, instruments (a selection of standard percussion instruments), CD Rom and sound system, white board, flashcards			
<u>Teaching strategies</u>	Cooperative learning, modelling, active participation, think-alouds			
<u>Lesson activities</u>	<u>Teacher activities</u>	<u>Learner activities</u>	<u>CAPS</u>	<u>Learning styles</u>
Funny face march	Explain to the learners that the march has 4 beats. Let the learners' count 1,2,3,4. On every first beat let the learners pull a funny face, while on beat 2,3,4 the learners must just carry on marching. Play a march on the piano.	Learners pull a funny face every first beat, and pretend like nothing happened during the 2,3,4 beat.	<u>Term 1 Grade 3</u> Creative games and skills: Locomotor movement: skip/gallop forwards, backwards, sideways and turning in different pathways.	Aural, Kinaesthetic, Social

Class rap	Explain to learners that they each have 4 beats to tell the class what their name is.	Each learner rap their name in four beat, accompanied by four beats on the drum.	<u>Term 2 Grade 3</u> <u>Creative games and skills</u> <ul style="list-style-type: none"> Rhythm games: listening skills, recall contrasting rhythm patterns, keep a steady beat, use different timbres. 	Aural, kinaesthetic, Verbal
Reflection: Flash cards clapping activity	<p>Revise a few 4/4 metre flashcards with the learners. Select four flashcards and put them next to each other. The learners must then clap 4 bars of rhythms.</p> <p>After they have clapped through the four cards, take a card away. The class must still clap all four bars. Take another card away and let the learners clap the entire four bars. Continue until all the cards are gone. The result is that the class will be able to clap four bars from memory.</p>	Read and clap the four bar rhythm.	<u>Term 1 Grade 3</u> Improve and interpret: <p>Perform notated rhythm patterns (notation or French note names of graphic scores) containing the equivalent of semibreves, minims, crotchets, quavers and rests, using body percussion.</p> <u>Creative games and skills</u> <ul style="list-style-type: none"> Rhythm games: listening skills, recall contrasting rhythm patterns, keep a steady beat, use different timbres. 	Aural, Kinaesthetic, Verbal, Visual

<p>Cooperative learning: Compose a rap in 4 metre.</p>	<p>Explain the activity and the aims of the activity. Divide learners into groups. Facilitate and observe.</p>	<p>Learners, in their group of four, compose a rap that is in 4/4 metre.</p>	<p>Term 2 Grade 3 <u>Creative games and skills</u></p> <ul style="list-style-type: none"> Rhythm games: listening skills, recall contrasting rhythm patterns, keep a steady beat, use different timbres. <p>Term 1 Grade 3</p> <p>Improvise and interpret:</p> <p>Perform notated rhythm patterns (notation or French note names of graphic scores) containing the equivalent of semibreves, minims, crotchets, quavers and rests, using body percussion.</p>	<p>Aural, Kinaesthetic, Visual, Social, Verbal</p>
<p><u>Assessment with cooperative learning</u></p>	<p><u>Type of cooperative learning</u></p> <p>Informal cooperative learning</p>			
	<p><u>Cooperative learning strategy</u></p> <p>The cooperative learning strategy that will be used is STAD (Student Teams-Achievement Divisions). STAD was the most applicable strategy to suit the creativity of the group. STAD is a strategy where the group consists of mixed ability between the learners. The teacher presents the lesson and the learners have to study what the teacher has taught and will be tested individually. The groups' responsibility is to make sure that every member in the group grasps the content of the lesson. Individual accountability is important as each member will be assessed individually. Groups earn recognition based on the degree to which they have progressed.</p>			
	<p><u>Group assignment</u></p> <p>The assignment of students to a group will be random. The class of 25 learners will be divided into 6 groups to ensure that there are 4 learners per group.</p>			
	<p><u>Roles to be assigned</u></p> <p>1. Encourager of ideas and participation</p>			

	2. Monitor of quiet voices 3. Monitor of performance: making sure everyone knows their part 4. Monitor of speaking turns (holding speaking tool)
	<u>The promotion of interdependence</u> See addendum F.
	<u>Assessment of group and individual accountability</u> See addendum F.
	<u>Ensuring promotive interaction</u> See addendum F.
	<u>Development of small group skills</u> See addendum F.
	<u>Opportunities for members to help each other</u> See addendum F.
	<u>Group process monitoring</u> See addendum F.

Music skills used:

Singing

Rhythmic moving

Playing instruments

Creating

Reading music notation

ADDENDUM L: LESSON 6

Lesson 6 METRE

<u>Appropriate Life Skills</u>	Good ways to express what we feel (through dancing)			
<u>Topic from Term 1 Grade 3</u>				
<u>Specific Aims</u>	<ul style="list-style-type: none"> • Demonstrate and understand the difference between 4/4 metre and 3/4 metre. • Understand and be able to identify 3/4 metre songs, change it up and perform the song. 			
<u>Resources</u>	Piano, instruments (a selection of standard percussion instruments), CD Rom and sound system, flashcards			
<u>Teaching strategies</u>	Cooperative learning, modelling, active participation, think-alouds			
<u>Lesson activities</u>	<u>Teacher activities</u>	<u>Learner activities</u>	<u>CAPS</u>	<u>Learning styles</u>
Oom-pah-pah rhyming chant	<p>Explain to the learners the rhyming chant.</p> <p>Clap the oom-pah-pah rhythm throughout and fit different rhyming one-syllable words into the chant.</p> <p>e.g. oom-pah-pah pen</p> <p>oom-pah-pah Ben</p> <p>Oom-pah-pah fish</p> <p>Oom-pah-pah swish...</p> <p>Every learner gets the opportunity to</p>	Sit in a circle and start keeping the Oom-pah-pah beat. Think of two rhyming words to make your own part of the class chant unique.	<p><u>Term 1 Grade 3</u></p> <p>Improvise and interpret:</p> <p>Perform notated rhythm patterns (notation or French note names of graphic scores) containing the equivalent of semibreves, minims, crotchets, quavers and rests, using body percussion.</p> <p><u>Creative games and skills</u></p> <ul style="list-style-type: none"> • Rhythm games: 	Aural, Kinaesthetic, Verbal

	think of their own two rhyming words while the rest of the class chants the oom-pah-pah bit with them.		listening skills, recall contrasting rhythm patterns, keep a steady beat, use different timbres.	
4/4 metre song	Tell the learners that songs have different metres. Sing and clap “Baa-baa-black sheep” and “Hey diddle diddle”. Let learners join in on the singing and clapping, using a different action for the first beat. E.g. Pat-clap-clap-clap.	Join in with the singing and keep the beat modelled by the teacher.	<p><u>Term 1 Grade 3</u></p> <p>Improvise and interpret:</p> <p>Perform notated rhythm patterns (notation or French note names of graphic scores) containing the equivalent of semibreves, minims, crotchets, quavers and rests, using body percussion.</p> <p><u>Creative games and skills</u></p> <ul style="list-style-type: none"> Rhythm games: listening skills, recall contrasting rhythm patterns, keep a steady beat, use different timbres. 	Aural, kinaesthetic, Verbal

<p>3/4 metre song</p>	<p>Sing and clap “Row row row your boat” and “3 blind mice”. Let learners join in on the singing and clapping, using a different action for the first beat. E.g. Pat-clap-clap.</p>	<p>Join in with the singing and keep the beat modelled by the teacher.</p>	<p><u>Term 1 Grade 3</u></p> <p>Improvise and interpret:</p> <p>Perform notated rhythm patterns (notation or French note names of graphic scores) containing the equivalent of semibreves, minims, crotchets, quavers and rests, using body percussion.</p> <p><u>Creative games and skills</u></p> <ul style="list-style-type: none"> • Rhythm games: listening skills, recall contrasting rhythm patterns, keep a steady beat, use different timbres. 	<p>Aural, Kinaesthetic, Visual</p>
<p>Reflection: flash cards</p>	<p>Explain the activity to the learners. Each 3/4 metre flashcard will only be shown for two seconds before the class needs to clap the rhythm back.</p>	<p>Sit and read the flashcards followed by clapping the rhythm.</p>	<p><u>Term 2 Grade 3</u></p> <p><u>Creative games and skills</u></p> <ul style="list-style-type: none"> • Rhythm games: listening skills, recall contrasting rhythm patterns, keep a steady beat, use different timbres. 	<p>Aural, Visual, Verbal</p>

			<u>Term 1 Grade 3</u> Improvise and interpret: Perform notated rhythm patterns (notation or French note names of graphic scores) containing the equivalent of semibreves, minims, crotchets , quavers and rests , using body percussion .	
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Listening activity: identification of 3/4 and 4/4	Play a few excerpts on the piano and ask the learners whether it was in 3 or 4 metre beat.	Listen and identify the metre of the songs played on the piano.	<u>Term2 Grade 3</u> Rhythm games: listening skills , recall contrasting rhythm patterns, keep a steady beat , use different timbres.	Aural, Verbal
Circle dance	Explain to the learners to take the other learners' hands and make a big circle. When the learners hear the 3/4 beat song they must move into the middle of the circle. (Take 3 beats to go in and 3 beat to move back to their original spots as a big circle). When the learners hear 4/4 beat music, they must gallop around the circle in a clockwise direction. Play Music Room	Dance in a circle as modelled by the teacher.	<u>Term 1 Grade 3</u> Locomotor movement: skip/ gallop forwards, backwards, sideways and turning in different pathways (diagonal, circles , S-shapes, etc)	Aural, Kinaesthetic, Social
Cooperative learning: select a song with 3/4 metre, sing it, change it up completely, and then perform with actions.	Explain the activity, and the aims of the activity. Divide learners into groups. Facilitate and observe.	Select a song with 3/4 metre, sing it, change it up completely, and then perform with actions	<u>Term 1 Grade 3</u> Improvise and interpret: Perform notated rhythm patterns (notation or French note names of graphic scores) containing the equivalent of semibreves, minims, crotchets , quavers and rests , using body	Aural, Kinaesthetic, Visual, Social, Verbal

			<p>percussion.</p> <p><u>Creative games and skills</u></p> <ul style="list-style-type: none"> • Rhythm games: listening skills, recall contrasting rhythm patterns, keep a steady beat, use different timbres. 	
<u>Assessment with cooperative learning</u>	<u>Type of cooperative learning</u>			
	Informal cooperative learning			
	<u>Cooperative learning strategy</u>			
	<p>The cooperative learning strategy that will be used is Reading comprehension triads. Reading comprehension triads was the most applicable strategy to suit the creativity and accountability of the group.</p> <p>This strategy involves three different roles; the reader, recorder and checker. In the music classroom the roles will be adapted to the creator of short story, instrumentalist and the performer</p>			
	<u>Group assignment</u>			
	The class will be divided so that each group has three learners. This division will be done through random assignment.			
	<u>Roles to be assigned</u>			
	<ol style="list-style-type: none"> 1. The person who decides on the song that the group will use 2. The person who will change the song completely 3. The performer of the song 			
	<u>The promotion of interdependence</u>			
	See addendum F.			
	<u>Assessment of group and individual accountability</u>			
	See addendum F.			
	<u>Ensuring promotive interaction</u>			
	See addendum F.			
	<u>Development of small group skills</u>			
	See addendum F.			

	<u>Opportunities for members to help each other</u> See addendum F.
	<u>Group process monitoring</u> See addendum F.

Music skills used:

Singing

Rhythmic moving

Creating

Reading music notation

ADDENDUM M: LESSON 7

Lesson 7 PITCH

<u>Appropriate Life Skills</u>	What a timeline is: stories			
<u>Topic from Term 1 Grade 3</u>				
<u>Specific Aims</u>	<ul style="list-style-type: none"> • Demonstrate an understanding of high and low pitches • Create a sound story with the use of instruments. 			
<u>Resources</u>	Piano, instruments (a selection of standard percussion instruments, especially glockenspiels).			
<u>Teaching strategies</u>	Cooperative learning, modelling, active participation, think-alouds			
<u>Lesson activities</u>	<u>Teacher activities</u>	<u>Learner activities</u>	<u>CAPS</u>	<u>Learning styles</u>
Lion and bird game	<p>Explain to the learners that you get high tones and low tones. The high tones sound like bird noises while the low tones sounds like lion noises. When the learners hear low music they must act like a lion and when they hear high music they must pretend to be birds.</p> <p>Play the piano accordingly.</p>	Listen to the music and pretend to be a lion or a bird.	<p><u>Term 1 Grade 3</u></p> <p>Improvise and interpret:</p> <p><u>Creative games and skills</u></p> <p>Drama games: develop interaction and cause and effect such as counting games, name games, etc.</p>	Aural, Kinaesthetic,

<p>Simon says</p>	<p>Teacher explains the game: When the learners hear the following cues, they must react.</p> <p>G-G= Simon says</p> <p>C-G = stand up</p> <p>G-C = sit down</p> <p>CDC = turn around. The learners need to wait for the “simon says part” (GGG) before they are allowed to react, if they react without the GGG they are out.</p> <p>Play these melodic patterns on the glockenspiel.</p>	<p>Listen to the melodic patterns and play along.</p>	<p><u>Term 1 Grade 3</u></p> <p><u>Creative games and skills</u></p> <p>Drama games: develop interaction and cause and effect such as counting games, name games, etc.</p>	<p>Aural, kinaesthetic,</p>
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Active listening: high and low music	Play high and low sounds for the learners to identify. Play “Carnival of the animals”: Aquarium and elephant.	Listen and identify.	<u>Term 1 Grade 3</u> <u>Creative games and skills</u> <ul style="list-style-type: none"> Rhythm games: listening skills, recall contrasting rhythm patterns, keep a steady beat, use different timbres. 	Aural, Kinaesthetic,
Reflection	Divide the learners into pairs. Let them reflect and discuss in their pairs which animal sounds are high and which household sounds are low.	Reflect and discuss.		Aural, Social, Verbal
Reach up high	<p>Explain the song to the learners. Learners only need to play 3x high A’s or 3x low A’s – depending on the music.</p> <p>Hand out a glockenspiel to each learner.</p>	Participate and play high A’s or low A’s.	<u>Term2 Grade 3</u> Rhythm games: listening skills , recall contrasting rhythm patterns, keep a steady beat , use different timbres.	Aural, Verbal. Kineasthetic.
Cooperative learning: Create your own sound story. Create a story, add instruments to it	Explain the activity, and the aims of the activity. Divide learners into groups. Facilitate	Create a story, add high or low instruments.	<u>Term 1 Grade 3</u> <u>Creative games and skills</u> <ul style="list-style-type: none"> Rhythm 	Aural, Kinaesthetic, Visual, Social, Verbal

(instruments should either play low or high)	and observe.		games: listening skills , recall contrasting rhythm patterns, keep a steady beat, use different timbres.	
<u>Assessment with cooperative learning</u>	<u>Type of cooperative learning</u> Informal cooperative learning			
	<u>Cooperative learning strategy</u> The cooperative learning strategy that will be used is Reading comprehension triads . Reading comprehension triads was the most applicable strategy to suit the creativity and accountability of the group. This strategy involves three different roles; the reader, recorder and checker. In the music classroom the roles will be adapted to the creator of short story, instrumentalist and the performer			
	<u>Group assignment</u> The class will be divided so that each group has three learners, this division will be done through random assignment.			
	<u>Roles to be assigned</u> 1. The person who creates the story that the group will use 2. The person who will change the story completely 3. The person who adds the suitable instruments.			
	<u>The promotion of interdependence</u> See addendum F.			
	<u>Assessment of group and individual accountability</u> See addendum F.			
	<u>Ensuring promotive interaction</u> See addendum F.			
	<u>Development of small group skills</u> See addendum F.			
	<u>Opportunities for members to help each other</u> See addendum F.			
	<u>Group process monitoring</u>			

	See addendum F.
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Music skills used:

Singing

Listening

Rhythmic moving

Playing instruments

Creating

ADDENDUM N: LESSON 8

Lesson 8 PITCH

<u>Appropriate Life Skills</u>	Good ways to express what we feel: creating a song			
<u>Topic from Term 1 Grade 3</u>				
<u>Specific Aims</u>	<ul style="list-style-type: none"> • Demonstrate the difference between high and low pitches • Demonstrate and create high and low pitches by the means of creating songs in a group 			
<u>Resources</u>	Piano, instruments (a selection of standard percussion instruments, especially glockenspiels), tree poster with 25 apple cards			
<u>Teaching strategies</u>	Cooperative learning, modelling, active participation, think-alouds			
<u>Lesson activities</u>	<u>Teacher activities</u>	<u>Learner activities</u>	<u>CAPS</u>	<u>Learning styles</u>
Andy Pandy	Play the song “Andy Pandy” on the piano. The last note of the song can be either a high or a low note. Play high note for learners to jump, or low note for learners to crouch.	Sing the song “Andy Pandy” while tip-toeing the beat. When you hear a high note at the end, jump. If the last note is low, crouch.	<u>Term 1 Grade 3</u> <u>Creative games and skills</u> Warming-up the voice and singing songs (unisons, rounds and call and response songs) in tune and in time.	Aural, Kinaesthetic,

<p>Simon says</p>	<p>Teacher explains the game: When the learners hear the following cues, they must react.</p> <p>GGG= Simon says</p> <p>C-G = stand up</p> <p>G-C = sit down</p> <p>CDC = turn around. The learners need to wait for the 'simon says part' (GGG) before they are allowed to react, if they react without the GGG they are out. Turn around can be a standing turn around (high CDC) or a sitting turn around (low CDC)</p> <p>Play these melodic patterns on the glockenspiel.</p>	<p>Listen to the melodic patterns and play along.</p>	<p><u>Term 1 Grade 3</u></p> <p><u>Creative games and skills</u></p> <p>Drama games: develop interaction and cause and effect such as counting games, name games, etc.</p>	<p>Aural, kinaesthetic,</p>
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Tree with high and low apples	Hand a cardboard apple to each learner. Explain to learners that they need to listen to their musical excerpt and paste their apple either in the tree (high) or on the ground (low).	Each apple needs to be stuck on the tree poster, either on the ground or in the tree. This will depend on which sound excerpt is played for each individual on the piano.	<u>Term 1 Grade 3</u> <u>Creative games and skills</u> <ul style="list-style-type: none"> Rhythm games: listening skills, recall contrasting rhythm patterns, keep a steady beat, use different timbres. 	Aural, Kinaesthetic,
If you want to play some music	<p>Teach the learners the song “If you want to play some music”.</p> <p>Hand a glockenspiel to every learner and let them play along.</p>	Learners sing and play the song on the glockenspiels.	<u>Term 1 Grade 3</u> Creative games and skills: Warming-up the voice and singing songs (unison, rounds and call and response songs) in tune and in time.	Aural, kinaesthetic, Verbal
Reflection	Divide learners into their cooperative learning groups. Pose the question: discuss different places or activities where high and low activities can take place, e.g. The deep dark ocean, the top of the mountain, etc.	Within the groups, learners discuss different places and activities where high or low activities take place.	<u>Term2 Grade 3</u> Rhythm games: listening skills , recall contrasting rhythm patterns, keep a steady beat , use different timbres.	Aural, Verbal, Social

<p>Cooperative learning: create a song incorporating high and low ideas in the music.</p>	<p>Explain the activity, and the aims of the activity. Divide learners into groups. Facilitate and observe. According to the example of “If you want to play some music” create own song within cooperative learning group.</p>	<p>Learners incorporate high and low ideas from the reflection within the ‘If you want to play some music’ frame.</p>		<p>Aural, Kinaesthetic, Visual, Social, Verbal</p>
<p><u>Assessment with cooperative learning</u></p>	<p><u>Type of cooperative learning</u> Informal cooperative learning</p>			
	<p><u>Cooperative learning strategy</u> The cooperative learning strategy that will be used is Reading comprehension triads. Reading comprehension triads was the most applicable strategy to suit and promote the accountability between the group members. This strategy involves 3 different roles; the reader, recorder and checker. In the music classroom the roles will be adapted to the creator of short story, instrumentalist and the performer</p>			
	<p><u>Group assignment</u> The class will be divided so that each group has 3 learners, this division will be done through random assignment.</p>			
	<p><u>Roles to be assigned</u></p> <ol style="list-style-type: none"> 1. The person who creates the song that the group will use 2. The person who adds the suitable instruments 3. The performer of the song. 			
	<p><u>The promotion of interdependence</u> See addendum F.</p>			
	<p><u>Assessment of group and individual accountability</u> See addendum F.</p>			
	<p><u>Ensuring promotive interaction</u> See addendum F.</p>			
	<p><u>Development of small group skills</u></p>			

	See addendum F.
	<u>Opportunities for members to help each other</u> See addendum F.
	<u>Group process monitoring</u> See addendum F.

Music skills used:

Singing

Listening

Rhythmic moving

Playing instruments

Creating

ADDENDUM O: LESSON 9

Lesson 9 FORM

<u>Appropriate Life Skills</u>	At home (clocks)			
<u>Topic from Term 1 Grade 3</u>				
<u>Specific Aims</u>	<ul style="list-style-type: none"> Recognise contrasting parts in music 			
<u>Resources</u>	Piano, Instruments (a selection of standard percussion instruments), Leroy Anderson's "Syncopated clock", Wiggle your hips (Music Room Book 2 – lower Primary CD 3 track 2), A4 Paper, Crayons			
<u>Teaching strategies</u>	Cooperative learning, modelling, active participation, think-alouds			
<u>Lesson activities</u>	<u>Teacher activities</u>	<u>Learner activities</u>	<u>CAPS</u>	<u>Learning styles</u>
Moving	Play different types of excerpts on the piano: marching, skipping, jumping, running and walking.	Feel the music and move according to the music.	Life skills, Creative arts Term 1 Grade 3 <u>Creative games and skills</u> <ul style="list-style-type: none"> Locomotor movements: skip/gallop forwards, backwards, sideways and turning in different pathways. 	Aural, Kinaesthetic

Syncopated clock	Play “Syncopated clock” by Leroy Anderson. Show learners to accompany the music with two-tone wooden blocks, bells and triangles. Model and participate with the learners.	Listen to the different parts in the music and play different percussion instruments to the contrasting parts.	Life skills, Creative arts Term 2 Grade 3 <u>Creative games and skills</u> <ul style="list-style-type: none"> Rhythm games: listening skills, recall contrasting rhythm patterns, keep a steady beat, use different timbres. 	Aural
Wiggle your hips: rhythmic movement	Play “Wiggle your hips” from Music Room, book 2 CD 3 track 2. Participate with the learners move according to the lyrics of the song.	Move your body to fit the music.	Life skills, Creative arts Term 1 Grade 3 <u>Warming up:</u> <ul style="list-style-type: none"> Coordination of isolated body parts such as swinging and swaying. 	Aural, Social, kinaesthetic
Wiggle your hips: visual representation	Explain the activity to the learners. Like moving your hips in the previous activity, different sections in the music have different colours. Hand out an A4 paper to each learner, as well as two different coloured crayons. Play “Wiggle your hips” again. Observe and facilitate.	Present the contrasting sections in the music on a piece of paper. Once you hear a section that is contrasting to the previous one, use a different coloured crayon. Feel the music.	Life skills, Creative arts Term 2 Grade 3 <u>Creative games and skills</u> <ul style="list-style-type: none"> Rhythm games: listening skills, recall contrasting rhythm patterns, keep a steady beat, use different timbres. 	Aural, Visual,
AB Dance	Explain and model the	Stand in a circle,	Term 1 Grade 3 -	Aural, kinaesthetic, social

	steps of the AB Dance (from “Junior Collage”, Activity no 22). Participate.	holding hands. With the A-section, take 8 skips to the right, then stand still and clap hands for 8 beats. With the B-section, partners link hands and skip around each other for 6 beats and then clap each others’ hands for 2 beats. Repeat but skip to the left. After the B-section the A-section will be repeated.	<u>Warming up:</u> <ul style="list-style-type: none"> • Coordination of isolated body parts such as swinging and swaying. • Locomotor movements: skip/gallop forwards, backwards, sideways and turning in different pathways. 	
Cooperative learning: Use the AB dance as reference but change the lyrics and the moves, make sure your dance is still an AB dance	Explain the activity and the aims of the activity. Divide learners into groups. Facilitate and observe.	Learners use the AB dance as a reference but will change it up and present it to the class.	Life skills, Creative arts Term 1 Grade 3 <u>Warming up:</u> <ul style="list-style-type: none"> • Coordination of isolated body parts such as swing and swaying. <u>Locomotor movements:</u> <ul style="list-style-type: none"> • Skip/gallop forwards, backwards, sideways and turning in different pathways. 	Aural, kinaesthetic, Social, and Verbal
<u>Assessment with cooperative learning</u>	<u>Type of cooperative learning</u>			
	Informal cooperative learning			
	<u>Cooperative learning strategy</u>			
	The cooperative learning strategy that will be used is Reading comprehension triads . Reading comprehension triads was the most applicable strategy to			

	promote the creativity and accountability between the group members. This strategy involves 3 different roles; the reader, recorder and checker. In the music classroom the roles will be adapted to the creator of new lyrics, creator of new movements, presenter.
	<u>Group assignment</u> The class will be divided so that each group has 3 learners, this division will be done through random assignment.
	<u>Roles to be assigned</u> 1. Creator of new lyrics (change and adapt lyrics) 2. Creator of new movements 3. Presenter to the whole class
	<u>The promotion of interdependence</u> Positive resource interdependence as well as positive role interdependence will be visible in this cooperative group. Positive resource interdependence is when each group member only has a portion of the resources in order to complete the task. The group members therefore interdepend on each other in order to complete the group task. Positive role interdependence is when different responsibilities and roles need to be fulfilled before the next member can finish/continue with their role.
	<u>Assessment of group and individual accountability</u> In this assignment, every role will be assessed through the final product. Since the interdependence between the members is so high, the members can be assessed purely through the final product.
	<u>Ensuring promotive interaction</u> See addendum F.
	<u>Development of small group skills</u> See addendum F
	<u>Opportunities for members to help each other</u> See addendum F
	<u>Group process monitoring</u> See addendum F.

Music skills used:

Singing

Listening

Rhythmic moving

Playing instruments

Creating

African rhythmic ABA

A: (rhythmic sticks)

Taa taa ti-ti taa

Ti-ti ti-ti taa taa

B: (drums)

Taa taa taa taa

Ti-ti taa ti-ti taa

A: (Tutti)

Taa taa ti-ti taa

Ti-ti ti-ti taa taa

ADDENDUM P: LESSON 10

Lesson 10 FORM

<u>Appropriate Life Skills</u>	Timeline of life (chicks in eggshell and hatching)			
<u>Topic from Term 1 Grade 3</u>				
<u>Specific Aims</u>	<ul style="list-style-type: none"> • Demonstrate an understanding of ABA form • Compose a rhythmic ABA form composition 			
<u>Resources</u>	Piano, Instruments (a selection of standard percussion instruments), triangle and circle cards, "Ballet of unhatched chicks" (Mussorgsky), paper, pens, rhythm cards, white board, edited version of Justin Bieber's "Baby"			
<u>Teaching strategies</u>	Cooperative learning, modelling, active participation, think-alouds			
<u>Lesson activities</u>	<u>Teacher activities</u>	<u>Learner activities</u>	<u>CAPS</u>	<u>Learning styles</u>
ABA Group dance (around, and in, and around)	Explain the dance and participate with the learners (edited version of Justin Bieber's "Baby")	Learners react to the A-part of the song by holding hands in a circle and moving clockwise; when the contrasting section is played they move in to the circle and out again.	Life skills, Creative arts Term 2 Grade 3 <u>Creative games and skills</u> <ul style="list-style-type: none"> • Locomotor and non-locomotor movements with coordinated arm movement in time to music 	Aural, Kinaesthetic

Old MacDonald had a farm	Play "Old MacDonald" on the piano.	Listen to "Old MacDonald had a farm". Each learner would have received a couple of triangle and circle cards. They will then arrange it according to the sections in the music. ("Old MacDonald" will be an instrumental version because the lyrics might confuse the learners).	Life skills, Creative arts Term 2 Grade 3 <u>Creative games and skills</u> • Rhythm games: listening skills , recall contrasting rhythm patterns, keep a steady beat, use different timbres.	Aural
Reflection	Play "Twinkle, twinkle little star" on the piano for the learners. Observe and facilitate.	Listen to "Twinkle, twinkle little star". In pairs, discuss if this is song is in ABA form.	Life skills, Creative arts Term 2 Grade 3 <u>Creative games and skills</u> • Rhythm games: Listening skills , recall contrasting rhythm patterns, keep a steady beat, use different timbres	Aural, Social, Verbal
"Ballet of the unhatched chicks" (Mussorgsky)	Model and act with the learners. Describe the story to the learners as the music plays.	Acting out the music. A: act like little chicks inside the egg pecking away. B: act like little chicks that pecked a little hole in their eggshell and can now see the outside world. Act surprised at what you see	Life skills, Creative arts Term 2 Grade 3 <u>Creative games and skills</u> • Rhythm games: listening skills , recall contrasting rhythm patterns, keep a steady beat, use different timbres . <u>Improvise and interpret</u> Dramatise in groups using an existing story	Aural, Visual, Kinaesthetic,

		outside. A: act like little chicks inside the egg pecking away.	based on appropriate topics , to develop own endings	
African rhythmic ABA	Divide learners into two groups, hand out/select volunteers to hand out percussion instruments. Put rhythmic cards (notation of song) on the white board and explain what part each group will play.	Learners will be divided into two groups: the rhythmic stick group and the rhythmic drum group. Read the rhythmic patterns on the board and play.	Term 1 Grade 3 - <u>Creative games and skills</u> <ul style="list-style-type: none"> • Playing rhythm patterns and simple polyrhythms in 2, 3 or 4 time on percussion instruments. <u>Improvise and interpret</u> <ul style="list-style-type: none"> • Perform notated rhythm patterns (notation or French note names or graphic scores) containing the equivalent of semibreves, minims, crotchets, quavers and rests, using body percussion 	Aural, Visual, Social and Verbal
Cooperative learning: Compose your own African rhythmic ABA	Explain the activity and the aims of the activity. Divide learners into groups. Facilitate and observe.	Compose your own African rhythmic ABA. Name your composition. Put it down on paper. Use at least two different percussion instruments. Make sure it is in ABA form.	Life skills, Creative arts Term 1 Grade 3 <u>Creative games and skills</u> <ul style="list-style-type: none"> • Playing rhythm patterns and simple polyrhythms in 2,3 or 4 time on percussion 	Aural, Kinaesthetic, Social, and Verbal

			<p style="text-align: center;">instruments</p> <p><u>Improvise and interpret</u></p> <ul style="list-style-type: none"> • Perform notated rhythm patterns (notation or French note names or graphic scores) containing the equivalent of semibreves, minims, crotchets, quavers and rests, using body percussion. 	
<u>Assessment with cooperative learning</u>	<u>Type of cooperative learning</u>			
	Informal cooperative learning			
	<u>Cooperative learning strategy</u>			
	The cooperative learning strategy that will be used is Reading comprehension triads . Reading comprehension triads was the most applicable strategy to promote the accountability between the group members. This strategy involves 3 different roles; the reader, recorder and checker. In the music classroom the roles will be adapted to the recorder, the composer and the performer.			
	<u>Group assignment</u>			
	The class will be divided so that each group has 3 learners, this division will be done through random assignment.			
	<u>Roles to be assigned</u>			
	<ol style="list-style-type: none"> 1. Recorder (person who writes down the song and chooses the title of the song) 2. Composer (person who chooses the instruments and the rhythmic patterns) 3. Performer (person who performs the song for the class off the recorders sheet) 			
	<u>The promotion of interdependence</u>			
	Positive task interdependence will be visible in this cooperative group. The responsibilities of one member of the group need to be completed before the next one is able to complete their responsibility. The recorder needs the composer to be able to fulfil his/her role as well as the performer; otherwise the final product cannot be delivered. The composer needs the recorder to be able to perform off the sheet and the composer otherwise there will not be a product to perform.			
	<u>Assessment of group and individual accountability</u>			
	In this assignment, every role will be assessed through the final product. Since the interdependence between the members is so high, the members can be assessed			

	purely through the final product.
	<u>Ensuring promotive interaction</u> See addendum F.
	<u>Development of small group skills</u> See addendum F
	<u>Opportunities for members to help each other</u> There are plenty of opportunities to help other members. The members need to teach the rest of the group the part of the composition that they are responsible for.
	<u>Group process monitoring</u> See addendum F.

Music skills used:

Singing

Listening

Rhythmic moving

Playing instruments

Creating

Reading music

African rhythmic ABA

A: (rhythmic sticks)

Taa taa ti-ti taa

Ti-ti ti-ti taa taa

B: (drums)

Taa taa taa taa

Ti-ti taa ti-ti taa

A: (Tutti)

Taa taa ti-ti taa

Ti-ti ti-ti taa taa

ADDENDUM Q: LESSON 11

Lesson 11 DYNAMICS

<u>Appropriate Life Skills</u>	Special days: Birthdays			
<u>Topic from Term 1 Grade 3</u>				
<u>Specific Aims</u>	<ul style="list-style-type: none"> • Demonstrate and understand loud and soft • Understand the terms “forte” and “piano” 			
<u>Resources</u>	Piano, drum, dynamic cards (piano and forte), March of the Tin soldiers from “The Nutcracker Ballet” – Tchaikovsky, Instruments (a selection of standard percussion instruments)			
<u>Teaching strategies</u>	Cooperative learning, modelling, active participation, think-alouds			
<u>Lesson activities</u>	<u>Teacher activities</u>	<u>Learner activities</u>	<u>CAPS</u>	<u>Learning styles</u>
Happy birthday/lullaby	Sing a lullaby to a learner (model holding a baby by holding a doll). The lullaby must be sung in a very loud voice. Ask the learners what is wrong with the song. Sing happy birthday to one of the learners who is having their ‘musical birthday’. The happy birthday song must be sung in a very soft voice. Ask the learners what is wrong with the song.	Learners react to the lullaby and will tell you it is too loud. They will also react to happy birthday being sung in a quiet voice. They will tell the teacher that it is too soft/quiet. Learners realise the difference between loud and soft and how important it is in music.	Life skills, Creative arts Term 1 Grade 3 <u>Creative games and skills</u> • Drama games: develop interaction and cause and effect such as counting games, names games, etc.	Aural

When we wash the dishes	Play the song on the piano and sing with the learners.	Learners will sing the song and make loud and soft vocal sounds according to the song.	Life skills, Creative arts Term 1 Grade 3 <u>Creative games and skills</u> <ul style="list-style-type: none"> Warming-up the voice and singing songs (unison, rounds and call and response songs) in tune and in time. 	Aural
Walking/talking drum	Tell the learners that the drum tells you how to walk; loudly or quietly. Play loud and let learners react to the loud beats. Play softly and let learners react to the soft beats. When the drum stops, the learners must also stop. The teacher can also, after modelling, give the drum to a learner to take the lead.	Learners walk according to the loud/soft sounds of the drum and stop when the drum stops.	Life skills, Creative arts Term 1 Grade 3 <u>Creative games and skills</u> <ul style="list-style-type: none"> Locomotor movement: Skip/gallop forwards, backwards, sideways and turning in different pathways (diagonal, circles, S-shapes, etc.) 	Aural, kinaesthetic
Reflection: Loud and soft cards	Tell the learners about piano and forte, hand out cards (each learner gets a piano card and a forte card). Play excerpts on the piano and let the learners hold either the piano or forte card up. (March of the Tin soldiers from “The Nutcracker Ballet” –	Hold up the forte or piano card when hearing loud or soft parts in the music	Life skills, Creative arts Term 2 Grade 3 <u>Creative games and skills</u> <ul style="list-style-type: none"> Rhythm games: listening skills, recall contrasting rhythm patterns, keep a steady beat, use different timbres. 	Aural, Visual

	Tchaikovsky)			
Cooperative learning: Musical rhyme	<p>Create your own rhyme to illustrate different loud and soft sounds. Incorporate instruments to assist with the illustration. Set to music.</p> <p>Perform.</p> <p>Explain the activity and the aims of the activity.</p> <p>Divide learners into groups.</p> <p>Facilitate and observe.</p>	<p>Explain the activity and the aims of the activity.</p> <p>Divide learners into groups.</p> <p>Facilitate and observe.</p>	<p>Life skills, Creative arts Term 2 Grade 3</p> <p><u>Creative games and skills</u></p> <p>Rhythm games: listening skills, recall contrasting rhythm patterns, keep a steady beat, use different timbres.</p>	<p>Aural, Kinaesthetic, Social, and Verbal</p>
<u>Assessment with cooperative learning</u>	<u>Type of cooperative learning</u>			
	Informal cooperative learning			
	<u>Cooperative learning strategy</u>			
	<p>The cooperative learning strategy that will be used is Reading comprehension triads. Reading comprehension triads was the most applicable strategy to promote the creativity between the group members. This strategy involves 3 different roles; the reader, recorder and checker. In the music classroom the roles will be adapted to the creator of the rhyme, instrumentalist and the melody maker. The whole group will perform the song.</p>			
	<u>Group assignment</u>			
	<p>The class will be divided so that each group has 3 learners, this division will be done through random assignment.</p>			
	<u>Roles to be assigned</u>			
	<ol style="list-style-type: none"> 1. Creator of rhyme (person who creates the rhyme and incorporates loud and soft ideas) 2. Instrumentalist (chooses the instruments for the composition, keeping the dynamics in mind) 3. Melody maker (creates an easy fitting melody to accompany the composition) 			
	<u>The promotion of interdependence</u>			
	<p>Positive task interdependence will be visible in this cooperative group. The responsibilities of one member of the group have to be completed before the next one is able to complete their responsibility. The creator of the rhyme needs the instrumentalist and the melody maker in order to complete the composition.</p>			

	The instrumentalist needs suiting words/lyrics and a melody and the melody maker needs lyrics that works with instruments.
	<u>Assessment of group and individual accountability</u> In this assignment, every role will be assessed through the final product. Since the interdependence between the members is so high, the members can be assessed purely through the final product.
	<u>Ensuring promotive interaction</u> Clear goals are created for the individual as well as the group. In order to perform the final product each member must have worked individually and more importantly as a group.
	<u>Development of small group skills</u> See addendum F.
	<u>Opportunities for members to help each other</u> There are plenty of opportunities to help other members, the members need to teach the rest of the group the part of the composition that they are responsible for.
	<u>Group process monitoring</u> See addendum F.

Music skills used:

Singing

Listening

Rhythmic moving

Playing instruments

Creating

ADDENDUM R: LESSON 12

Lesson 12 DYNAMICS

<u>Appropriate Life Skills</u>	Special days: Surprises			
<u>Topic from Term 1 Grade 3</u>				
<u>Specific Aims</u>	<ul style="list-style-type: none"> Demonstrate and understand piano, forte, crescendo and decrescendo 			
<u>Resources</u>	Item to hide, dynamic cards (piano, forte, crescendo, decrescendo), "Surprise symphony" from Haydn			
<u>Teaching strategies</u>	Cooperative learning, modelling, active participation, think-alouds			
<u>Lesson activities</u>	<u>Teacher activities</u>	<u>Learner activities</u>	<u>CAPS</u>	<u>Learning styles</u>

Crocodile jaw	Let the learners select a song, then illustrate crescendi and decrescendi by means of outstretched arms like a crocodiles jaw. The bigger, the louder the sound. Alternate between small jaws and big open jaws. The learners will understand the concept of a crescendo and decrescendo. Select learners to lead the class while they are singing a song.	Select a song that the class wants to sing, follow the teachers' lead with getting louder and getting softer.	Life skills, Creative arts Term 1 Grade 3 <u>Creative games and skills</u> • Warming-up the voice and singing songs (unison, rounds and call and response songs) in tune and in time.	Aural, visual and kinaesthetic
Hot and cold surprise game	Select a learner who will be the "seeker", let the "seeker" stand outside the classroom so that he/she cannot see where you are hiding the item. The rest of the class is well aware of where the hidden item is.	Kids sing the song "Hide and seek". Like the hot and cold game, when the "seeker" gets closer to the hidden item, the class sings louder, and as he/she gets colder the class sings softer. (This will demonstrate the crescendo and decrescendo in the music)	Life skills, Creative arts Term 1 Grade 3 <u>Creative games and skills</u> • Warming-up the voice and singing songs (unison, rounds and call and response songs) in tune and in time.	Aural, Kinaesthetic, Social
Reflection: Piano, forte, crescendo and decrescendo	Revise the piano and forte cards and tell and demonstrate (on any instrument or using your voice) to the learners crescendo and decrescendo. Hand out cards (each learner gets a piano	Listen to the song that is being played on the piano, pack the cards in the order that you have heard the dynamic changes in the music.	Life skills, Creative arts Term 2 Grade 3 <u>Creative games and skills</u> • Rhythm games: listening skills , recall contrasting rhythm	Visual and aural

	card, a forte card, a crescendo card and a decrescendo card). Play a piece of music on the piano and let the learners pack out the cards in the order that they have heard it.		patterns, keep a steady beat, use different timbres.	
Surprise symphony (Haydn) with instruments and a listening map	Hand out instruments to the learners; demonstrate the activity and how to read the listening map.	Learners follow the listening map with instruments.	<p>Life skills, Creative arts Term 2 Grade 3</p> <p><u>Creative games and skills</u></p> <ul style="list-style-type: none"> Rhythm games: listening skills, recall contrasting rhythm patterns, keep a steady beat, use different timbres. <p><u>Improvise and interpret</u></p> <ul style="list-style-type: none"> Perform notated rhythm patterns (notation or French note names or graphic scores) containing the equivalent of semibreves, minims, crotchets, quavers and rests, using body percussion. 	Aural, Visual
Cooperative learning: Dynamics dance	Through a dance, I want you to create fitting whole body movements	Explain the activity and the aims of the activity. Divide learners into	<p>Life skills, Creative arts Term 1 Grade 3</p> <p><u>Creative games</u></p>	Aural, Kinaesthetic, Visual, Social, and Verbal

	<p>for soft, loud, crescendo and decrescendo. One person will have to demonstrate all four movements.</p> <p>Explain the activity and the aims of the activity.</p> <p>Divide learners into groups.</p> <p>Facilitate and observe.</p>	<p>groups. Facilitate and observe.</p>	<p><u>and skills</u></p> <p>Non-locomotor movements: bending, rising, reaching, coordinating arms and legs in time to music.</p> <ul style="list-style-type: none"> Warming-up the voice and singing songs (unison, rounds and call and response songs) in tune and in time. 	
<u>Assessment with cooperative learning</u>	<u>Type of cooperative learning</u>			
	Informal cooperative learning			
	<u>Cooperative learning strategy</u>			
	<p>The cooperative learning strategy that will be used is Numbered heads together. Numbered heads together was the most applicable strategy to promote the creativity and accountability between the group members. With this strategy, groups will exist of four learners. Each learner will have a number (1, 2, 3 or 4). The group task will be given and explained, and group members will be given different roles. The learners will make sure that everyone in the group is able to perform the final product as the teacher will call a specific number, and the learner with the number will be the performer who represents the group. The learners will not know beforehand what number will be called out and therefore all team members must be prepared to perform. It is very important that everyone is accountable because one learner will present the hard work of the whole group.</p>			
	<u>Group assignment</u>			
	The class will be divided so that each group has 4 learners, this division will be done through random assignment.			
	<u>Roles to be assigned</u>			
	<ol style="list-style-type: none"> 1. Bringer of forte movement, teach your dance move to your whole group. 2. Bringer of piano movement, teach your dance move to your whole group. 3. Bringer of crescendo movement, teach your dance move to your whole group. 4. Bringer of decrescendo movement, teach your dance move to your whole group. 			
	<u>The promotion of interdependence</u>			
	Positive resource interdependence will be visible in this cooperative group. Positive resource interdependence is when each group member only has a portion of the resources in order to complete the task. The group members therefore interdepend			

	on each other in order to complete the group task.
	<p><u>Assessment of group and individual accountability</u></p> <p>In this assignment, every role will be assessed through the final product. Since the interdependence between the members is so high, the members can be assessed purely through the final product.</p>
	<p><u>Ensuring promotive interaction</u></p> <p>The equally distributed participation and leadership in different areas will ensure promotive interaction.</p>
	<p><u>Development of small group skills</u></p> <p>See addendum F.</p>
	<p><u>Opportunities for members to help each other</u></p> <p>The interdependence between the learners will be very high because of the nature of the assignment. The learners need each other to complete the assignment, and therefore, need to help and communicate with their team members.</p>
	<p><u>Group process monitoring</u></p> <p>See addendum F.</p>

Music skills used:

Singing

Listening

Rhythmic moving

Playing instruments

Creating

Reading music

Hide and seek (melody: This old man)

Hide and seek, hide and seek

We are playing hide and seek

Hotter, colder, will he (she) find it now?

We just love hide and seek.

ADDENDUM S: LESSON 13

Lesson 13 TEXTURE

<p><u>Appropriate Life Skills</u></p> <p><u>Topic from Term 1 Grade 3</u></p>	<p>In our community: Dances and orchestras</p>			
<p><u>Specific Aims</u></p>	<ul style="list-style-type: none"> • Recognise thick and thin texture in music • Demonstrate thick and thin texture using instruments or movement 			
<p><u>Resources</u></p>	<p>CD-ROM, sound system, different coloured crayons, 25x A4 paper, instruments (a selection of standard percussion instruments)</p>			
<p><u>Teaching strategies</u></p>	<p>Cooperative learning, modelling, active participation, think-alouds</p>			
<p><u>Lesson activities</u></p>	<p><u>Teacher activities</u></p>	<p><u>Learner activities</u></p>	<p><u>CAPS</u></p>	<p><u>Learning styles</u></p>

<p>Listening to “thin” and “thick” textures in music while responding with hand movements</p>	<p>Explain and demonstrate. Select 3 learners to be the class band, conduct them to play solos as well as all together.</p>	<p>Move 1 finger when you hear one instrument playing – move your whole hand when you hear more than one instrument playing.</p>	<p>Life skills, Creative arts Term 2 Grade 3</p> <p><u>Creative games and skills</u></p> <ul style="list-style-type: none"> • Rhythm games: listening skills, recall contrasting rhythm patterns, keep a steady beat, use different timbres 	<p>Aural</p>
<p>“Thin and thick” dance</p>	<p>Allocate a leader to take on the “thin” or “solo” parts. Explain the activity. Select 3 learners to be the class band, conduct them to play solos as well as all together.</p>	<p>With solo parts, allocate a leader to dance, when the class hears the thick texture (more than one instrument) they all join in. Leader nominates another learner to take on the solo part when the music allows.</p>	<p>Life skills, Creative arts Term 2 Grade 3</p> <p><u>Creative games and skills</u></p> <ul style="list-style-type: none"> • Rhythm games: listening skills, recall contrasting rhythm patterns, keep a steady beat, use different timbres <p>Term 1 Grade 3</p> <p><u>Creative games and skills</u></p> <ul style="list-style-type: none"> • Non-locomotor movements: bending, rising, reaching, coordinating arms and legs in time to music. 	<p>Kinaesthetic</p>
<p>Visual representation</p>	<p>Explain the activity and hand out paper and crayons. Select 3 learners to be the class band, conduct them to play solos as well as all together.</p>	<p>The learners respond to the thick and thin textures in the music by scribbling with one crayon or more.</p>	<p>Life skills, Creative arts Term 2 Grade 3</p> <p><u>Creative games and skills</u></p> <ul style="list-style-type: none"> • Rhythm games: listening 	<p>Visual and aural</p>

			skills , recall contrasting rhythm patterns, keep a steady beat, use different timbres.	
Thick and thin orchestra	Divide class into 3 groups (clappers, singers, and sticks) teach a song with basic rhythmic pattern. Let children experience one group and then two and then 3 (getting thicker).	Divided into 3 groups, learners react to the conductor who will tell them when to fall in and play or when to be quiet.	Life skills, Creative arts Term 2 Grade 3 <u>Creative games and skills</u> • Rhythm games: listening skills , recall contrasting rhythm patterns, keep a steady beat, use different timbres.	Aural and social
Cooperative learning:	Create a dance accompanied by your own “orchestra” to illustrate thin and thick texture.	Explain the activity and the aims of the activity. Divide learners into groups. Facilitate and observe.	Life skills, Creative arts Term 1 Grade 3 <u>Creative games and skills</u> • Non-locomotor movements: bending, rising, reaching, coordinating arms and legs in time to music.	Aural, kinaesthetic, visual, social and verbal
<u>Assessment with cooperative learning</u>	<u>Type of cooperative learning</u>			
	Informal cooperative learning			
	<u>Cooperative learning strategy</u>			
	The type of cooperative learning strategy that will be used is STAD (Student Teams-Achievement Divisions) . STAD was the most applicable strategy to suit the content of the group task. The teacher presents the lesson and the learners need to study what the teacher has taught and will be tested individually. The group’s responsibility is to make sure that every member in the group grasps the content of the lesson. Individual accountability is present during the performance.			

	<p><u>Group assignment</u></p> <p>The class will be divided so that each group has 4 learners, this division will be done through random assignment.</p>
	<p><u>Roles to be assigned</u></p> <ol style="list-style-type: none"> 1. Creator of dance moves and orchestra player 2. Creator of dance moves and orchestra player 3. Orchestrator and dancer 4. Orchestrator and dancer
	<p><u>The promotion of interdependence</u></p> <p>Positive resource interdependence as well as positive role interdependence will be visible in this cooperative group. Positive resource interdependence is when each group member only has a portion of the resources in order to complete the task. The group members therefore interdepend on each other in order to complete the group task. Positive role interdependence is when different responsibilities and roles need to be fulfilled before the next member can finish/continue with their role.</p>
	<p><u>Assessment of group and individual accountability</u></p> <p>In this assignment, every role will be assessed through the final product. Since the interdependence between the members is so high, the members can be assessed purely through the final product.</p>
	<p><u>Ensuring promotive interaction</u></p> <p>The equally distributed participation and leadership in different areas will ensure promotive interaction.</p>
	<p><u>Development of small group skills</u></p> <p>See addendum F.</p>
	<p><u>Opportunities for members to help each other</u></p> <p>The interdependence between the learners will be very high because of the nature of the assignment. The learners need each other to complete the assignment, and therefore, need to help and communicate with their team members.</p>
	<p><u>Group process monitoring</u></p> <p>See addendum F.</p>

Music skills used:

Listening

Rhythmic moving

Playing instruments

Creating

Reading music

ADDENDUM T: LESSON 14

Lesson 14 TONE COLOUR

<p><u>Appropriate Life Skills</u></p> <p><u>Topic from Term 1 Grade 3</u></p>	<p>In our community: different voices</p>			
<p><u>Specific Aims</u></p>	<ul style="list-style-type: none"> • Demonstrate an understanding of the term “tone colour” • Demonstrate the ability to differentiate between the tone colour of different percussion instruments • Demonstrate the ability to create a sound story incorporating different tone colours 			
<p><u>Resources</u></p>	<p>Instruments (a selection of standard percussion instruments), Peter and the wolf (including the audio examples)</p>			
<p><u>Teaching strategies</u></p>	<p>Cooperative learning, modelling, active participation, think-alouds</p>			
<p><u>Lesson activities</u></p>	<p><u>Teacher activities</u></p>	<p><u>Learner activities</u></p>	<p><u>CAPS</u></p>	<p><u>Learning styles</u></p>

Hello game	Explain the activity. Let all the learners close their eyes. Walk around the classroom and touch a learner's head.	Everyone close eyes – when I touch your head you say/sing hello – the class must then guess who is talking	<p>Life skills, Creative arts Term 2 Grade 3</p> <p><u>Creative games and skills</u></p> <ul style="list-style-type: none"> Rhythm games: listening skills, recall contrasting rhythm patterns, keep a steady beat, use different timbres. 	Aural
Guess the instrument	Let all the learners close their eyes as in the previous activity. Play a variety of percussion instruments – let the learners guess what they have heard.	Everyone close eyes – when I play an instrument I want you to tell me what instrument it is by putting up your hand.	<p>Life skills, Creative arts Term 2 Grade 3</p> <p><u>Creative games and skills</u></p> <ul style="list-style-type: none"> Rhythm games: listening skills, recall contrasting rhythm patterns, keep a steady beat, use different timbres 	Aural

Peter and the wolf	Tell the story with audio examples	Listen to the story and try to identify the different instruments.	Life skills, Creative arts Term 2 Grade 3 <u>Creative games and skills</u> • Rhythm games: listening skills , recall contrasting rhythm patterns, keep a steady beat, use different timbres	Aural and verbal
Sounds in a sound story	With learners actively involved in creating the sounds. Experiment with different sounds.	Learners are involved in creating sounds for a sound story by shaking, hitting, scraping and tapping, doorbell, knock at the door Guiro – frog Wind chimes – water Bells – door bell/sleigh bell Drum – elephant walking Sticks – running, etc. The sounds will be described	Term 2 Grade 3 <u>Creative games and skills</u> • Rhythm games: listening skills , recall contrasting rhythm patterns, keep a steady beat, use different timbres.	Aural and verbal
Cooperative learning: Create a short	Learners create a short sounds story in their groups. They must	Explain the activity and the aims of the activity. Divide learners into	Term 2 Grade 3 <u>Creative games</u>	Aural and verbal

sound story	incorporate instruments to illustrate the sound colour.	groups. Facilitate and observe	<u>and skills</u> <ul style="list-style-type: none"> Rhythm games: listening skills, recall contrasting rhythm patterns, keep a steady beat, use different timbres. 	
<u>Assessment with cooperative learning</u>	<u>Type of cooperative learning</u>			
	Informal cooperative learning			
	<u>Cooperative learning strategy</u>			
	<p>The cooperative learning strategy that will be used is Reading comprehension triads. Reading comprehension triads was the most applicable strategy to suit the content of the group task.</p> <p>This strategy involves 3 different roles; the reader, recorder and checker. In the music classroom the roles will be adapted to the creator of short story, instrumentalist and the performer.</p>			
	<u>Group assignment</u>			
	The class will be divided so that each group has 3 learners, this division will be done through random assignment.			
	<u>Roles to be assigned</u>			
	<ol style="list-style-type: none"> 1. Creator of short story 2. Instrumentalist 3. Performer 			
	<u>The promotion of interdependence</u>			
	<p>Positive task interdependence will be visible in this cooperative group. Since the objective of this task is to perform to the best of their ability, the newly created sound story, the creator needs the instrumentalist and the performer to fulfil their responsibilities in order to succeed. The instrumentalist needs the creator as well as the performer to fulfil their responsibilities in order to succeed and the performer needs the creator and instrumentalist in order to succeed.</p>			
	<u>Assessment of group and individual accountability</u>			
	<p>In this assignment, every role will be assessed through the final product. Since the interdependence between the members is so high, the members can be assessed purely through the final product.</p>			
	<u>Ensuring promotive interaction</u>			
	The equally distributed participation and leadership in different areas will ensure promotive interaction.			

	<p><u>Development of small group skills</u></p> <p>See addendum F</p>
	<p><u>Opportunities for members to help each other</u></p> <p>The interdependence between the learners will be very high because of the nature of the assignment. The learners need each other to complete the assignment, and therefore, need to help and communicate with their team members.</p>
	<p><u>Group process monitoring</u></p> <p>See addendum F</p>

Music skills used:

Singing

Listening

Playing instruments

Creating

ADDENDUM U: PIANO SONGS USED IN LESSONS

Reach up High

By Rob Fairbairn, Mark Leehy and Kevin O'Mara

The musical score for 'Reach up High' is written in treble clef, key of D major (two sharps), and 4/4 time. It consists of five staves of music with lyrics underneath. Chord symbols (D, A, G) are placed above the notes. The lyrics are: 'Reach up hi-igh (Reach up hi-igh) Up to the sky-y (Up to the sky-y) Bend down low (Bend down low) Touch your toes (Touch your toes) Then turn to the mid - dle and give a lit - tle clap. And turn a - round and walk right back. Now turn to the mid - dle and give an - oth - er clap. Up high! Down low! Like a sing - er on the ra - di - o.____'

Reach up hi-igh (Reach up hi-igh) Up to the sky-y (Up to the sky-y)

Bend down low (Bend down low) Touch your toes (Touch your toes) Then

turn to the mid - dle and give a lit - tle clap. And turn a - round and

walk right back. Now turn to the mid - dle and give an - oth - er clap. Up

high! Down low! Like a sing - er on the ra - di - o.____

If You Want

by Rob Fairbairn, Mark Leehy & Kevin O'Mara



If you want to play some mu - sic play a D. If you
want to play some mu - sic play an E. If you
want to play some mu - sic, well, there's real - ly no - thing to it. If you
want to play some mu - sic play a C.



- 2** When you're ridin' on a pony, play a **D**
When you're ridin' on a pony, play an **E**
When you're ridin' on a pony, you can call him Macaroni
When you're ridin' on a pony, play a **C**

Wiggle and Sway

By Rob Fairbairn

The musical score is written on four staves in 4/4 time with a key signature of one sharp (F#). The first staff begins with a D chord and contains the lyrics: "Wig - gle your hips, wig - gle your hips All you got - ta do is". The second staff has two parts: "1. A" with a D chord and "2. Chorus" with a G chord. The lyrics are: "wig - gle your hips. wig - gle your hips. Now swing _____". The third staff continues with "and sway _____ And shout _____" and includes D and G chords. The fourth staff concludes with "'Hoo - ray' And start a - gain" and includes an A chord.



2 Wiggle your knees
chorus

3 Wiggle your hands
chorus



Walk, Jog, Run

By Rob Fairbairn and Mark Leehy

Musical notation for the first two lines of the song. The first line has four measures with chords D, A7, D, and A7. The second line has four measures with chords D, A7, and D. The lyrics are: Walk - ing, walk - ing, walk - ing, walk - ing, Ea - sy as can be. Walk - ing, walk - ing, walk - ing, walk - ing, Walk a - long with me.

Walking, walking, walking, walking

Easy as can be

Walking, walking, walking, walking

Walk along with me

Jogging

Running

Jogging

Walking

A Fast and Slow Song

by Rob Fairbairn and Mark Leehy

Musical notation for the first two lines of the song. The first line has four measures with chords D, A7, D, and A7. The second line has four measures with chords D, A7, and D. The lyrics are: Run - ning, run - ning, run - ning, run - ning, run - ning down the street. Walk - ing, walk - ing, walk - ing, walk - ing, have - n't got a care. Run - ning, run - ning, run - ning, run - ning, bu - sy run - ning feet. Walk - ing, walk - ing, walk - ing, walk - ing, walk - ing ev - 'ry - where.

When We Wash the Dishes (Helping Round the House)

by Rob Fairbairn, Mark Leehy and Kevin O'Mara

When we wash the dish - es, the dish - es, the dish - es,
 When we wash the dish - es, the sound is loud like this.

Bang, crash; bang, crash; bang, crash; bang, crash;
 Bang, crash; bang, crash; bang, crash; bang!

When we dry the dishes, the dishes, the dishes
 When we dry the dishes, the sound is soft like this:
Sh-sh-sh; sh-sh-sh; sh-sh-sh; sh-sh-sh
Sh-sh-sh; sh-sh-sh; Sh! Sh! Sh!



When we take the bins out, the bins out, the bins out
 When we take the bins out, the sound is loud like this:
Bang, crash; bang, crash; bang, crash; bang, crash
Bang, crash; bang, crash; bang, crash; bang!



When I shine my shoes, my shoes, my shoes
 When I shine my shoes, the sound is soft like this:
Sh-sh-sh; sh-sh-sh; sh-sh-sh; sh-sh-sh
Sh-sh-sh; sh-sh-sh; Sh! Sh! Sh!



And when we go to sleep, to sleep, to sleep
 When we go to sleep, we make a sound like this:
Shhhh ... Shhhh ... Shhhh ... Shhhh ...

SMILE A WHILE

Smile a- while and give your face a rest
 then raise hands to the One who loves the best
 Then shake hands with one near- by and
 greet them with a smile

IF YOU'RE HAPPY AND YOU KNOW IT

If you're hap-py and you know it clap your hands
 If you're hap-py and you know it clap your hands
 If you're hap-py and you know it and you
 rea-ly want to show it, if you're hap-py and you know it clap your hands

TWINKLE TWINKLE LITTLE STAR

Handwritten musical score for "Twinkle Twinkle Little Star" in 4/4 time. The score consists of three staves of music with lyrics and guitar chords. The chords are: C, F, C, F, C, G, C, F, C, G, C, F, C, G, C, F, C, G, C.

Lyrics:
 Twinkle Twinkle little star how I wonder what you are
 Up above the world so high like a diamond in the sky
 Twinkle Twinkle little star how I wonder what you are

OLD MACDONALD

Handwritten musical score for "Old MacDonald" in 4/4 time. The score consists of five staves of music with lyrics. The key signature has one flat (B-flat).

Lyrics:
 Old Mac Donald had a farm Ee-oh-ee-oh-oo and
 on his farm he had a cow Ee-oh-ee-oh-oo with a
 moo moo here and a moo moo there here a moo there a moo
 every where a moo moo Old Mac Donald had a farm
 Ee-oh-ee-oh-oo

ANDY PANDY

Handwritten musical score for 'Andy Pandey' in G major, 6/8 time. The score consists of three staves. The first staff contains the melody with lyrics: 'An-dy Pan-dy Fine and dan-dy all sing'. The second staff starts with a 'HIGH!' dynamic marking and continues the melody with lyrics: 'An-dy Pan-dy Fine and dan-dy'. The third staff concludes the piece with 'all sing' and a 'LOW!' dynamic marking, ending with a double bar line and repeat dots.

FUNNY FACE MARCH

Handwritten musical score for 'Funny Face March' in C minor, 4/4 time. The score consists of three staves. The first staff includes the title 'FUNNY FACE MARCH' and the composers 'Fairbairn & Lecky'. The second staff includes the composer 'Fairbairn & Lecky'. The score features various chords: Cm, Fm, and G. The music is written in a simple, rhythmic style with accents under the notes.