SCRIBBLING STAGE: A CASE STUDY ON STRATEGIES FOR TEACHING

MUSIC COMPOSITION TO GRADE 3 STUDENTS

A MASTER'S THESIS

BY

FATMA ŞAFAK PINARBAŞI

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SCRIBBLING STAGE: A CASE STUDY ON STRATEGIES FOR TEACHING

MUSIC COMPOSITION TO GRADE 3 STUDENTS

The Graduate School of Education

of

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by

Fatma Şafak Pınarbaşı

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İHSAN DOĞRAMACI BILKENT UNIVERSITY

GRADUATE SCHOOL OF EDUCATION

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I certify that I have read this thesis and have found that it is fully adequate, in scope and in quality, as a thesis for the degree of Master of Arts in Curriculum and Instruction.

Asst.Prof.Dr. Robin Ann Martin (Supervisor)

I certify that I have read this thesis and have found that it is fully adequate, in scope and in quality, as a thesis for the degree of Master of Arts in Curriculum and Instruction.

Prof.Dr. Margaret Sands (Examining Committee Member)

I certify that I have read this thesis and have found that it is fully adequate, in scope and in quality, as a thesis for the degree of Master of Arts in Curriculum and Instruction.

Asst.Prof.Dr. Zühal Dinç Altun (Examining Committee Member)

Approval of the Graduate School of Education

Prof.Dr. Margaret Sands (Director)

ABSTRACT

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Fatma Şafak Pınarbaşı

M.A., Program of Curriculum and Instruction
Supervisor: Asst. Dr. Robin Ann Martin

December 2016

This research explored strategies to scaffold 3rd grade students as they learn to

compose music in small groups in an elementary school in Turkey. The purpose of

the study was to investigate how the teacher can use different strategies to teach

composing in small groups. The research method was designed as a case study to

examine a professional music teacher and 19 students working in small groups

throughout four lessons. The data were collected by classroom observations,

interviews with individual students, the teacher, focus groups and reflections from

the teacher. Results indicated that the teacher used modeling, inquiry, connected

starters to the concept of composing music, purposefully creating students groups

before the tasks and remained flexible to respond to student needs that occurred

during the composition tasks. The evidence suggested that other important group

dynamics also occurred while students were peer scaffolding. Students who had no

experience in composing in small groups had a change in mindset after the

composition tasks. Student reflections further revealed how composing music in

small groups helped them to improve their musical and cooperative skills.

ÖZET

ÜÇÜNCÜ SINIF ÖĞRENCİLERİNE BAŞLANGIÇ SEVİYESİNDE BESTE YAPMAYI ÖĞRETMEK İÇİN KULLANILABİLECEK YÖNTEMLER ÜZERİNE BİR DURUM ÇALIŞMASI

Fatma Şafak Pınarbaşı

Yüksek Lisans, Eğitim Programları ve Öğretim

Tez Yöneticisi: Yrd. Doç. Dr. Robin Ann Martin

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Bu araştırma müzik bestelemeyi öğretmek için iskele yöntemini kullanmanın yollarını keşfetmek üzere Türkiye'de bulunan bir ilkokuldaki öğrencilerin öğrenme sürecini incelemiştir. Araştırmanın amacı öğretmenin öğrencilere küçük gruplar halinde müzik bestelemeyi öğretmek için nasıl yöntemler kullandığını incelemektir. Araştırma yöntemi profesyonel bir müzik öğretmeni ve 19 öğrencinin dört ders boyunca yaptığı çalışmaları araştırmak üzere bir durum çalışması olarak tasarlanmıştır. Veri toplama işlemi için sınıf gözlemleri, öğrenciler ile bireysel görüşmeler, öğrenciler ile gruplar halinde görüşmeler, öğretmen ile yapılan görüşme ve öğretmenin doldurduğu değerlendirme formu kullanılmıştır. Araştırmada öğretmenin müzik bestelemeyi öğretebilmek için modelleme, araştırma-sorgulama, besteleme konusu ile ilintili başlangıç aktiviteleri yapma, öğrenci gruplarını

çalışmalardan önce oluşturma ve derste oluşan öğrenci ihtiyaçlarını gidermek için esnek olma yöntemlerini kullandığı bulunmuştur. Bulgular ayrıca besteleme çalışması süresince oluşan gruplar arası etkileşim gücünün farklı grup yapılarına yol açtığını kanıtlamıştır. Bir grup ile birlikte müzik besteleme deneyimi olmayan öğrencilerin çalışma sonrası besteleme konusunda zihniyetleri değişmiştir. Öğrencilerin görüşleri müzik ve birlikte çalışma becerilerinin nasıl geliştiğinin kavranabilmesi için çalışmanın bulguları arasında yer almıştır.

Anahtar Kelimeler: Müzik besteleme, işbirliği yaparak öğrenme, iskele yöntemi, besteleme öğretme yöntemleri, ilkokul müzik eğitimi

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CHAPTER 1: INTRODUCTION

Introduction

Composing is considered to be an intrinsic part of music curriculum in different parts
of the world for the last twenty years. It is used by many teachers to encourage and
enhance students' artistic expression through music making (Saetre, 2011) and music
learning in classrooms (Strand, 2006). Especially, group composition is regarded as a
valuable practice that contributes to students' collaborative and social learning skills
(Miell & MacDonald, 2000; Morgan, 1998). However, the idea and practice of
teaching group composition is not emphasized in Turkey as a part of the curriculum
taught in public schools or private schools. It is difficult to find any studies for
teachers to read that would encourage them to think and learn about how to teach
group composing and understand how group composition tasks work in elementary
music classrooms in Turkey.

Background

Especially with younger students, teaching composition is a challenging concept for
music teachers because during younger ages students are still developing and their
creative minds are fragile with respect to their musical experiences. Glover and Ward
(1998) claim that children's musical perception and learning process are directly
affected by their age and experience. Their study found the following:

> …as with their work in any other sphere, children's music is shaped by
> the perceptions and competencies of their age and experience. Skill
> levels in listening, thinking, physical co-ordination and social

interaction will all have a direct bearing on how their music is formed and, just as in other curriculum areas, teachers need to take account of these in coming to understand an individual's work. (p.6)

The teacher's responsibility is to have an understanding of skill levels of students to support their development in music lessons. This study investigates possible ways to enhance students' learning by different strategies in a group composition task. It explores how an experienced teacher takes students' capabilities according to their maturity and proficiency into account in daily teaching practice. Specifically, the research is developed as a case study with inexperienced students in a series of Grade 3 music composition lessons to gain a better understanding of the efficacy of teaching strategies that are applied.

Cooperative learning, group composition in elementary schools in Turkey

The elementary music curriculum in Turkey was revised in 2006. As Küçüköncü (2010) stated, the written music curriculum was created by a "specialist" committee, which consisted of

General Directorate of Elementary School and there were two academic advisors in the department of musical teaching, four music teachers, five class teachers, one curriculum development expert, one measurement and evaluation expert, one guide and psychological consultant, one linguist as commission members. (p.102)

The elementary music curriculum includes learning objectives and sample lesson plans for teachers. The organization and instruction is flexible and may be improved and altered by the teachers according to their styles of instruction.

In the current elementary music curriculum, music composition is covered briefly in learning objectives, such as "attempts to create a short melody", "attempts to create a short rhythm". However, strategies for delivering the music composition are not very clear for teachers, especially concerning whether they should use individual or

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cooperative learning or both strategies in the classroom.

With regards to elementary music instruction, there is no research in Turkey about how often teachers use cooperative teaching strategies or how students respond to those strategies. While it would benefit teachers to read, think and learn about how to teach group composing and understand how group composition tasks work in the elementary music classrooms in Turkey, no example currently exists.

Despite the lack of research in this field, the written curriculum for music applied in elementary schools encourages cooperative skills. Özgül (2009) explains that the Turkish Elementary Music Course Teaching Curriculum aims to develop students' skills to work cooperatively and enhance students' understanding and tolerance of others in his analysis of the curriculum. According to Özgül, the Elementary School Music Teaching Curriculum requires students to "make the knowledge functional for himself" and "play an active role in knowledge acquisition" (p.121). However, there is no published research found about the use of cooperative teaching and learning strategies in elementary music classrooms in Turkey.

I propose that cooperative-learning strategies may be applied to help students by assigning them to work collaboratively in group composition tasks. Cooperative learning strategies would be useful for teachers who are trying to achieve the standards of the designated Elementary School Music Teaching Curriculum by Milli Eğitim Bakanlığı (2006).

Özgül (2009) also claims that the curriculum aims to have "objectives and activities at each level progressing as a spiral from one stage to the next" (p.121). His description of current music curriculum overlaps with Bruner's spiral curriculum

model (Harden, 1999) and is used to structure the music composition tasks in the curriculum project that this case study research investigates.

A unique curriculum in one school to be examined

The completed version of the curriculum being used for this research study is designed from the largest link of the spiral to the smallest link step by step, moving backwards. The curriculum can be seen as a synthesis of two models, which are Bruner's spiral curriculum model (Harden, 1999) and Backwards Design (Graff, 2011). The objectives are selected for each grade by looking at the next grade level's objectives. Moreover, the learning objectives focus on helping students to develop their musical composition skills further and wider in terms of knowledge and skills during the learning process.

The teacher helps students by making meaningful connections used to visit prior knowledge. For example, musical note values are introduced in the curriculum with mnemonic syllables, such as "ta", "titi" in the first grade and move on to call them by their American names as "quarter note" and "eighth note" in the second grade. It is designed to help students learn complex knowledge and skills in second grade by building from knowledge that was simplified according to their intellectual understanding in first grade.

As a result, in this curriculum model, the curriculum designer determines the outcomes of the units and what students should achieve as their goal at the end of the learning process. Still, the process follows a spiral system that supports students to construct new knowledge from prior knowledge, which could be seen as a basic principal of most curriculum development.

The research is conducted at a private elementary school in Ankara, Turkey, which covers Primary Years Programme (PYP) music strands that also encourage students to learn in collaborative environments. Teachers at the school use an international inquiry-based curriculum, which also recommends encouraging students by formal and informal live performances to improve collaborative skills (IBO, 2009). According to my experience as an elementary music teacher, group composition tasks work well to respond to the need for informal performances in class where students create music together by respecting other students' choices. These tasks can be a great opportunity if teachers use them as a strategy to teach students to how to fulfill the expectations of the learner profile (IBO, 2006).

International Baccalaureate (IB) programs aim to "develop internationally minded people who, recognizing their common humanity and shared guardianship of the planet, help to create a better and more peaceful world" (IBO, 2006). IB learners are expected to be "inquirers, knowledgeable, thinkers, communicators, principled, open-minded, caring, risk-takers, balanced, reflective" to achieve the aim of the programs. These personal traits required by the IB are also very useful tools to build teamwork. Using cooperative music composition is a feasible strategy to teach also the traits stated in the learner profile for PYP music teachers.

Music composition activities to teach social skills can be a valuable tool for student learning. The tasks designed to teach music composition require students to work together and encourage students to use their previous knowledge acquired in music lessons as well as other lessons. When composing music in a group, students work to produce a musical product and it urges them to take an active role as a group member during the creation process of the product with his/her peers. However, controlling

the learning process of their varied social skills while delivering the units can be perplexing for the teachers since the classroom dynamics would change according to the student background and experience.

Cultural aspects might influence the process of teaching cooperative music composition in Turkey. Working together to make music can be a new activity in particular for students who have no experience in collaborative music making for several reasons. The first reason is in children's routine social life, there is a lack of music making groups. If there are no communities in local cultures where children learn to do music with other people, like singing around the campfire in the US, playing drums in a drum circle for celebrations in Africa, singing and dancing together for wedding celebrations in several parts of Turkey, going to church and singing hymns in some European countries, students cannot experience collaborative music making. If choir and orchestra tradition does not play an important role in public schools' music curriculum, children do not see local cultural examples of enjoying music making for its own sake, they may act shy and have difficulties to participate in such activities at school.

To be able to give an insight about how students' engagement in such activities might be affected by prior experience, I would like to share a personal experience. I was born and educated in Turkey country from kindergarten to university. During this time, I only remember one class in which I enrolled during my undergraduate studies that taught me creative problem solving skills in music and improvisation with instruments. It did not require much talking but it gave me a great joy and a holistic perspective about creating and performing music together.

When I went to the UK for graduate studies in music education, I remember finding

the cooperative work very painful because we had to make decisions together by discussing different ideas. I was too shy to share my ideas, I was not used to it, in spite of the fact that my peers were mostly appreciative towards my ideas. After a few sessions of group work, such as song writing, experimental music making, I started to find it interesting and joyful. I was able to do that because I developed my problem solving skills, encouraged myself to be confident and started to express my ideas in relation to group work. It helped me to establish better relationships and friendships with the other trainee teachers. The most challenging part was becoming comfortable with the possibility of my ideas being rejected and not being paid attention during the task. After a long self-reflection process, I realized that I had to improve the same skills in my daily life too. The cooperative activities helped me to realize I needed to learn some new skills and improve the ones that I already have.

The second reason that might make music composition a new activity for students might be the limited variety of instruments at schools to teach playing different pieces that include a variety of music elements together, such as melodies, ostinatos and rhythms. Since musical resources are limited, teachers may tend to use traditional ways of teaching music based on learning to perform very simple songs with known melodies and many repetitions and composition can stay as a neglected part of the curriculum.

The scribbling stage of learning

Most students go to middle school, grades 5 to 8, without having a chance to use musical devices in their own creative way during elementary school. Especially in Turkey, music classes involve notation, playing recorders and singing, rather than experimenting and exploring various musical elements.

When students are in elementary school, grades 1 to 4, inexperienced students who did not experience music composition are likely to need help from the teacher. Other students can also help their peers to find ways to express ideas during group composition tasks. Students who did not compose music enough in their earlier years to feel confident and explore their own techniques in creating music often find composing extremely challenging, and therefore especially need help. As an elementary music teacher, whenever I teach a unit based on composing in a group, I hear at least two students expressing that they are lost and saying, " I don't know what to do next!" This situation usually derives from students' lack of experience or misplaced strategies in the classroom. It can be improved by trying to apply various teaching and learning strategies that fit to students' experiences. The lack of materials and classroom equipment are also a part of the problem. To be able to implement a successful unit for composing music, instruments and enough room for students to practice is important. Beyond these points, teachers' understanding of the stage of students' mind also plays a crucial role to deliver a successful series of lessons about composing music.

Consideration and comparison to other arts subjects can contribute to understanding the creative experience level in music of many children when they start elementary school. For instance, imagine the number of drawings that a child creates during the time period before starting elementary school. A child is given a piece of paper and colorful pencils when she or he is an infant. There are many materials that can be accessed easily and the child is continuously improving his skills for better results in drawing. Children make connections between their movements and the results on the paper over plentiful trials. Parents, sisters and brothers are able to provide the

necessary help to children until they start school, where they continue to develop various skills and a practical understanding about drawing.

Craig Roland (2006) describes this stage in art by saying that:

> Children typically begin scribbling around one-and-a half years of age. Most observers of child art believe that children engage in scribbling not to draw a picture of something; rather they do so for the pure enjoyment of moving their arms and making marks on a surface. (p.2)

He also claims that children move on to other stages with the help of environment and it does not follow the same time schedule for every child. There is a corresponding activity in music to what Ronald describes in visual art. Doing something for "pure enjoyment" comes in the form of exploring sounds to create different combinations, which is composing. Just as in art, students need to play around with ideas and have fun with music in the elementary stage. However, the scribbling stage in music composition comes in older ages compared to visual art. Children's experience enhances their perception over many years, as much as they find a chance to draw or paint. However, music is not as accessible as painting and drawing in many children's daily lives.

Problem

Accessibility of music as an art form for a child to explore and create is problematic in Turkey. Written curriculum for music (Milli Eğitim Bakanlığı, 2006) states learning objectives, such as "creates a short melody", "creates a short rhythm". However, a child who goes to a public elementary school only gets to play with his or her recorder bought from a stationary store, if he or she is lucky. Recorders are sold in stationary stores in Turkey because it is the most popular instrument learned at elementary schools, it is easy to access even in small towns with no music store and has a reasonable price for all parents from different income levels.

Most public schools do not have Orff instruments (the classroom instruments designed by composer Carl Orff for young children's music learning) or other classroom supplies to teach students how to "scribble" to create little tunes and rhythms. If the child has an exceptional interest and the family has enough financial power to support their child, he or she can go to a private school with a well-functioning music department or take private music classes out of the school.

The environment support is an important issue when it comes to the progress of children's abilities in music making. When the developmental phases of children in composing music between age three and eleven were investigated, Swanwick and Tillman (1986) found that the development of musical skills does not happen continuously and at the same rate. Additionally, the development processes of students were not similar to each other. They claimed that it is mainly dependent on the environment.

If we consider the environment by evaluating the classroom, resources, teachers' approach in composition and teacher education in Turkey, the amount of creative musical experience that a nine-year-old student has is generally less than he or she would have in other art subjects. There might be exceptions for students who are especially encouraged to compose music by their families or individual music tutors. However, the typical student is most likely to have almost no experience in composing music by using the materials in his own creative way. Therefore, starting composing music might be perplexing at the beginning stage for Grade 3 students, especially if they are composing in a group.

As a result, I suggest teachers should consider that composing music is a new practice for most students in elementary schools. In this scribbling stage of

composing music, students are still developing their creative and cognitive skills. Their abilities are likely to be improved by the support of the teacher, peers and the environment. However, very little is yet known about how to support and scaffold during this scribbling stage of music composition.

Purpose

In this case study research, how teachers could improve strategies to scaffold students' learning in the scribbling stage of composing music is investigated. The main purpose is to explore what strategies can be used to get a group of Grade 3 students to compose music in a group composition unit. Using qualitative research methods of interviews, focus groups, a reflective form and classroom observations of an exemplary classroom, the case research examines strategies for teaching composition through the lens of Bruner's scaffolding theory.

Research questions

This study addresses a main research question with three sub questions. The general question is "How can different strategies be used to teach composing in small groups by the teacher?" The following are the sub questions:

1-How does scaffolding in a 3rd Grade music classroom support students in learning cooperative skills?

2- How does scaffolding support inexperienced grade 3 students in their learning about music?

3- How do inexperienced grade 3 students perceive that cooperative classroom work

contributes to their music learning?

Significance

The lack of experience of the teachers in composition makes teachers' roles more challenging. The composition tasks and content used in the composition lessons are mostly shaped by teachers' understanding and knowledge in necessary skills and musicianship to compose music (Saetre, 2011; Dogani, 2004). Therefore, if the teachers are concerned about their own lack of experience and have doubts about their musicianship as a composer, they can find the composing activities difficult to apply.

According to Barrett (2006), in spite of the fact that composition is highly valued in music curriculum, our understanding and knowledge about how to enhance learning and teaching during the composition process is "still limited".

Teachers are responsible to deliver composition skills by positively affecting students' own musical identities. Koutsoupidou and Hargreaves (2009) suggest that students' creative music making in the early stage does not pursue any rules or any specific "musical structure, character, or styles" and happens in a natural way without deriving from previous training or experience. Therefore, teachers should improve their own understanding of composing and students' learning processes considering the factors of music composing from the "fragile" perspective of the young musicians (Saetre, 2011). Cooperative learning could be a beneficial strategy to foster students' learning in this "fragile" stage but teachers should be aware of the difficulties and challenges of structuring the group work tasks. Teachers' awareness in this issue could be developed with appropriate training, being exposed to

examples of activities about cooperative learning and teaching strategies in elementary music classroom. So, the case study is also developed to advance suggestions for teacher training.

Many researchers have investigated different strategies on teaching music composition in different parts of the world such as Burnard and Younker (2002), Fautley (2004), Odam (2000) and Paynter (2000). However, most of these research studies investigated music composition in the middle and high school context. In particular, no example study was found that illuminates how group music composition can be taught in elementary schools in Turkey. Therefore, this study may give new insights to music teachers who work in elementary schools located in Turkey, and even beyond Turkey, about how to teach music composition in groups to inexperienced school-age students.

Definitions of key terms

Bruner's spiral curriculum model has a constructivist approach. It suggests that visiting previously learned knowledge helps students to understand complex concepts. According to Bruner, building up the knowledge from broad to detailed by making interdisciplinary connections fosters students ability to organize knowledge as they learn (Bruner, Wood, & Ross, 1976; Harden, 1999).

Music composition is creating and writing a new piece of music.

Scribbling stage is an early stage in the development of a student's musical intelligence in music composition. This stage is characterized by amateurish attempts to explore and organize sounds for creating melodic and rhythmic combinations.

Elementary school is the first stage of compulsory learning in Turkey and it lasts 4 years, from grade 1 to 4. Students start elementary school when they are 66 months (5 and a half years) old.

Middle school is the second stage of compulsory learning in Turkey and it lasts 4 years, from grade 5 to 8.

High school is the third stage of compulsory learning in Turkey and it lasts 4 years, from grade 9 to 12.

Emic method is letting the participants and data shape the findings of the qualitative research (Schwandt, 2007).

CHAPTER 2: REVIEW OF RELATED LITERATURE

Introduction

Composition is an intrinsic part of many countries' music curriculum. There is much

research carried out about the strategies and benefits of composing in elementary,

middle and high schools. Odam (2000) suggests that "well taught" composing

activities help to engage pupils in music lessons. According to Odam:

> Composing is firmly established in our music education curriculum and
> provides a unique feature of practice in the United Kingdom. When
> composing is taught well, pupils look forward to their music lessons in
> the secondary school and approve of and enjoy composing activities.
> (p.109)

Although he mentions about engaging features of composing in middle and high

school level, it is reasonable that it may have similar influence to engage pupils in

elementary music lessons. The crucial question starts to arise when discussions begin

about how composing could be well-taught.

Composing as an activity is a personal and unique process, depending upon the skills

and perspective of individuals. It is also a way of projecting musical intelligence in a

creative way. Musical intelligence is a type of intelligence possessed by every human

being according to the multiple intelligences theory concerted by Howard Gardner

(2006). Gardner and Hatch's (1989) study claims that the human brain has an ability

to process and interpret the sounds around, such as a composer's ability to "produce,

appreciate rhythm, pitch and timbre" (p.6). Music educators who are aware of this

theory search for ways to present knowledge and skills in order to awaken and

develop students' musical intelligence. Composing music is a different way of

processing data than listening, reading, writing, and performing music. While composing music, musical intelligence entices the student to have fun and play with the existing knowledge.

Consequently, there are many different ways to teach composing in a classroom; it depends on how teachers prefer to design composition activities according to their students' weaknesses and strengths. Therefore, teachers are the most responsible for students' progress and engagement in the composition lessons.

Challenges of teaching composition

Although group composition might look like a very fruitful strategy to apply, there are several challenges that need to be discussed further.

Group compositions are claimed to be challenging for teachers to facilitate and assess students' work (Fautley, 2004). Particularly, teaching composition to younger students might be an unfamiliar and challenging concept for qualified or non-qualified music teachers. If teachers have not experienced beneficial examples of composing in a group, it can cause them to avoid employing cooperative learning in the classroom. Students' lack of experience in group work might also cause the task to become an unfruitful process and it would not help them to learn in a better way. As a teacher who has been applying composition tasks in the classroom frequently, I observed that lack of experience in group work can make students feel like their work is not appreciated and they are wasting their time. Especially in elementary school, students or sometimes even teachers could hurt each other's feelings by not being kind and appreciative to each other while working on the task. To prevent

undesired results, teachers should keep in mind that they are the most responsible

when it comes to facilitate group composition tasks.

Group composition in elementary level

One of the most used methods of teaching composition in schools is group

composition. Fautley (2005) describes group composition by saying that:

> In this way of working students operate in groups, numbering usually
> between four and six, and compose pieces directly onto instruments,
> such as classroom percussion, electronic keyboards and other MIDI
> systems. The resultant piece is performed by the group using the
> instruments with which they have been working. Notation of pieces
> may or may not be involved. (p.40)

In a typical class of 17-20, four or five small groups of students work preferably in

separate practice rooms and the teacher makes short visits to evaluate students'

progress during the composition sessions. The teacher helps students to explore,

decide and organize musical ideas, if needed. Teachers' experience plays an

important role in terms of providing the necessary support at the appropriate time

during that composition sessions. Berkley (2001) states that:

> Put simply, teaching composing is challenging because composing is
> challenging. It requires the teacher to have some proficiency as a
> composer, and to understand both their own and the student's learning
> process. It requires the teacher to manage a complex multistage
> learning process over two years, within the confines of the school
> timetable. (p.135)

Although Berkley is talking about composing in a two year curriculum at high school

level, her argument also applies to elementary and middle school levels and she

proposes that teachers must have a deep understanding of composing to be able to

teach it well. In spite of the fact that one may have "some proficiency" as a

composer, teaching composition still requires new thinking for teachers because

teaching composing is different from actually composing, as one should primarily take into account the students' experiences and their unique approaches in composition.

While studies have been conducted in middle and high school that provide data about group composition, it is not enough to discuss group composition at the elementary level without data collected from elementary level students. Rozman's (2009) study on creativity in elementary level in Slovenia, suggests that teachers are not experienced enough to facilitate composition and offer opportunities for students to improve their creative skills in music classes, and the author recommends the necessity for the training in the field of composition.

In a study from Oregon in the U.S.A., Cornacchio (2008) focuses on the effectiveness of cooperative learning in elementary music classes to teach composing music. It suggests that there is not a significant difference among students who work individually and cooperatively, but the cooperative learning environment helps students to decrease the level of distraction compared to individualistic strategies. She claims that cooperative learning strategies are "at least as effective as individualistic instruction" at the elementary level where students work in groups to compose music. Cornacchio also adds that the results of her study were surprising because it conflicted with the previous research done in this area.

Furthermore, Berkley's (2001) argument indicates a need to focus on the teacher's role to teach group composition with successful instruction that fosters students' learning and enthusiasm. She claims "Helping students to overcome difficulties and leading them towards making fruitful decisions is the daily business of teaching composing" (p.126). In this case, making fruitful decisions about students' learning

process to achieve the outcomes is under the control of the teacher. While making such decisions, the students' voice should be heard and it is as essential as the teacher's personal opinion. A supportive attitude would be a beneficial way to foster students' decision-making skills and self-confidence.

What students prefer

With regards to students' choice, Johnson's (2006) findings of a research study done to investigate elementary students' preferences in the U.S.A about learning suggest that students prefer to learn in collaborative environments rather than competitive or individualistic learning. What leads students to prefer collaborative learning rather than individualistic learning might also depend on the local culture and traditions of the countries in which these studies were conducted. I would like to give some examples to explain my reasoning. The American students' choices might be deriving from their habits thanks to the western culture's collaborative music-making traditions in the west, such as gatherings around the campfire, church meetings and hymn singing on Sundays. However, I have found no research conducted that investigates students' preferences in Eastern cultures. Therefore making comparisons would be pointless without enough information and research.

The role of skill learning

Major (1996) claims that skill learning is a crucial part of music curriculum's design and she proposes different types of skills can be developed and news skills can be gained in music education. She suggests, "In all these core activities, central to National Curriculum planning can be seen elements of concept learning and affective

response, but uppermost is the necessity for skill acquisition without which progression cannot occur" (p. 191).

According to Major's (1996) argument, it is not possible to make significant progress without having the preliminary skills to provide support to the learning process. For instance, a student who is not able to play an even pulse would not be able to rehearse with the other members of the group when they try to develop different ideas all together. However, other arguments suggest that skill acquisition is possible during the learning process. Skill acquisition and progress occur in a two-way relationship. Students can learn a skill only to make progress or during the process of making progress, they can learn unintended skills because of the needs to be able to make progress. Major's (1996) argument does not cover the possibilities to build up some of the necessary skills while students are working to make a progress.

Vygotsky's (1978) approach to the relationship between skill acquisition and progress gives us a different perspective than Major's (1996). According to Vygotsky's social constructivist approach, help and guidance from other students and the teacher can reduce the gap between the learners' levels and the difficulty of the given task. This gap was named the "zone of proximal development (ZPD)". In spite of the fact that students' skills are not ready to support their progress, a teacher's help might support the students to cope with the task and move beyond their actual level. For example, short demonstrations, starters to model the use of skills, questions to foster students' understanding, verbal feedback and guidance, and other learners' help may all enhance students' learning during the composition task. By doing that, the teacher would help students to improve their skills relevant to music education, such as how to explore the sounds around them, how instruments

are played and how to combine sounds to create different moods according to given stimuli and how to create short melodies.

Cooperative learning

Elementary level is an important stage to help learners to grasp the basic skills for collaborative learning and engage them in activities where they can control the direction of their learning in a group. Cooperative learning is defined by Oxford (1997) as "a set of highly structured, psychologically and sociologically based techniques that help students work together to reach learning goals" (p.444). In cooperative learning environments, students work in groups to achieve their mutual learning objectives together. The research done in this area suggests that cooperative learning may enhance student success when it is applied well (Johnson, Johnson & Stanne, 2000). There is evidence that suggests cooperative learning contributes to improve critical learning (Gokhale, 1995) and creativity (Roger & Johnson, 1994).

In Turkey, researchers Tarim and Akdeniz (2008) investigated the use of collaborative strategies in mathematics instruction in elementary level. They claim that collaborative teaching and learning strategies are being used in Turkey as well as the other countries. Their study suggests that collaborative teaching and learning strategies contribute to students' learning and enhances their interest in the subject compared to traditional methods.

Scaffolding

In this research, scaffolding is the theory used as an intrinsic part of the constructivist approach to design teaching strategies for engaging students with group composition. Scaffolding is a term used by the educationalist Jerome Bruner. Bruner's (1975) theory of social constructivism proposes that students can achieve higher and better levels of outcomes if an adult or other students support their learning process by helping them during their work on a task. According to Bruner's theory, a student can do better with extra help, even if his or her skills are not enough to achieve those goals on their own. Scaffolding may include verbal help, dialogue, extra modeling or breaking the task into steps to make it accessible for students who are having difficulties. Scaffolding is successful when it stops at the point that students are confident enough to continue on their own (Searle, 1984).

Scaffolding in group composition context

There are several strategies for teaching composition skills. Interactive modeling, a short demonstration, a handout, detailed formative feedback, appropriate questioning, and guidance for decision-making are all examples of what scaffolding can look like in group composition lessons. Furthermore, students' helping each other in the group is another example of scaffolding in a group composition context. Fautley (2005) claims that:

> Group composing is useful as a stage in the development of autonomous skills, as it allows distribution of the composing task among multiple individuals, and enables scaffolding of learning (Wood et al., 1976) to take place as individuals become increasingly competent. (p.54)

According to Fautley's (2005) argument, distribution of the activity between group

members is a beneficial way to develop students' capability and confidence in group composition tasks. For example, a high ability student can lead the group to organize different musical ideas by listening and suggesting ways to improve initial ideas. Students with high ability can help low ability students to make progress without the teacher's involvement.

In spite of the fact that there is much evidence that teacher help is a beneficial way to scaffold students' learning in group composition tasks, there are still controversial points that need to be critically analyzed.

One might ask that if the teacher is prescribing what is best to do for the task, then what is the point of students composing in the classroom? According to Paynter's (2000) argument, there is no place for the teacher in a student's creative process. He claims that composition is an intuitive concept, which truly derives from students' unique experience and authentic style. Paynter (2000) suggests that:

> If inventing music is intuitive, who are we to interfere? Why should we even try to help pupils to get better at composing? Surely it's enough that they do it at all? Isn't it obvious that children make up whatever is in their imagination? (p.6)

Paynter argues that it is problematic to justify why teachers should try to help students to improve their composing skills. He suggests that compositions are purely products of a student's unique aesthetic perception. Therefore, judging a student's composition means judging the artistic perception of the individual at the same time. According to Paynter, there is no need for teachers to scaffold students' decision-making skills during the composing process because there are many ways to make the right decision at the same time and all individuals have their own unique way. As a result, the following question arises: how we are going to decide which pedagogy is good to use?

Fautley's (2004) approach to teaching composition answers the question in a way that has similar implications with activity of composing music itself. The author's argument about appropriate classroom pedagogy in teaching composition overlaps with the nature of the composing music. He explains, "What these studies show is that composing is a complex activity, and no single classroom pedagogy can be considered as universally appropriate" (p.202).

In the light of the argument claimed by Fautley (2004), teachers should be spontaneous and flexible to be able to respond to the needs of the students in their classroom. There is not a single way to teach composition. In the case of group composition, best classroom pedagogy depends on the spectrum of the students and their background in composing music. Therefore, despite the intuitive nature of the composition itself, there might be also less capable students in the classroom who may need additional help.

How scaffolding can be used in classroom practice

Making a composition task accessible for every student in the classroom may demand high levels of patience, multitasking, multistage thinking and giving clear instructions about expectations. Gathering data requires teachers to observe, empathize and ask questions to gain an idea about what kind of thoughts, concerns and concepts are flowing through the students' minds.

Fautley argues that teachers' own experiences are likely to be used to understand the level of understanding in students' mind. According to Fautley (2005):

> Understandings of what is taking place when students compose in
> groups seem likely to be formulated by teachers from experience, rather

> than from a sound theoretical basis... For the classroom teacher working with groups of students composing, the actions undertaken by the pupil offer only clues as to what is going on 'inside the heads' of those students. (p.40-41)

He proposes that it is not possible to know completely what students experience when they compose music. However, he says that there can be "clues" that give a hint of students' progress and approaches to the composition process. As a result, teachers should follow progress of their students very closely to understand how they respond to the composition process. Guiding students to find solutions for the problems that may occur during group practice can be helpful to tease out and discover the students' approach and levels of understanding. The more teachers know about the students in their classroom, the better they can support and enhance students' composing experience by appropriately scaffolding their skill learning process.

In addition, Burnard and Younker (2002) suggest that educators should consider the impact of compositional tasks on students; and be equipped to design tasks according to students' need. Referring to the implications of the research carried out by Burnard and Younker, the present research investigates the strategies applied by teacher to scaffold students' composing experience by considering students' needs.

Another strategy that can be used to scaffold students' group compositions is using constraints. Constraints are controversial in the issue of composing. There are many arguments that claim constraints may be a hindrance rather than a unifying device.

Constraints can be limitations made to frame the tasks, such as composing in a major key, composing a specific time signature, composing with specific notes and values by the teacher. For example, Major (1996) claims that assignments designed largely on the use of musical elements may be a limitation of students' creative potential.

Major proposes that:

> A scheme of work which attempts to focus largely on elements of music or concepts, whether used as the unifying feature of a unit of work or to provide a framework for all learning, as it must do, will, I believe, stifle outcomes, limit creativity and add fuel to the fire of the opponents of behavioural objective, means-end modes of assessing. (p.186)

According to his argument, it is important to understand that overrated attention on the musical elements may restrict a composition task from being a creative and individual process. Constraints can easily undermine the valuable aspects of the composing activity, such as being spontaneous and creative.

Fautley (2005) also claims "sometimes constraints are artificially employed, which can actually be a disincentive to learning" (p.45). This is a critical point that teachers should seriously consider whilst teaching composition in the classroom. It is challenging to control and improve students' learning without underestimating or overvaluing their capability to handle the composition task.

Burnard and Younker (2002) have a different argument about the impact of constraints on students. They suggest that the unique aspect of composing is "the promotion of the individual learner" in composing music (p.258). The places of freedom and constraints in a composition process are replaced by an individual's own approach and skills. As a result, despite the extrinsic constraints, students can find their own approach. Constraints may be used as a starting point to give a stimulus for group compositions. Therefore, the task in this study is designed with some previously decided materials like a time signature, length of the melody, note values but it is clarified to the students that they are free to change any of the materials if they want to. Encouraging students to think beyond the constraints is crucial in group composition. It may even turn out to be the teacher's responsibility

to provide the support for students to explore their unique style.

In light of all these considerations, the question inevitably arises: How can teachers use scaffolding to help their students to learn better in composition lessons? There are many strategies that can be used when encouraging students to explore their own unique way of composing. This study investigates those different strategies that can be employed in classroom environment and shows how they are useful to support students' in finding their own way in composition lessons, despite their lack of experience.

CHAPTER 3: METHOD

Introduction

This research is conceptualized as a case study using qualitative data. It describes how scaffolding can be used to teach music composition to Grade 3 students by looking at one unique classroom as a case. Interviews and video recordings are used to support detailed descriptions and explanations to narrate how scaffolding looks in group composition context.

According to Gay, Mills, and Airasian (2012), a case study aims to provide descriptive data about a specific case to give new insights to the readers of the study. One of the basic characteristics of the case study is the researcher does not start with a theory. He or she investigates the case, gathers related data and comes up with explanations and descriptions that would make sense when all the relevant details of the case are considered together with the context (Gillham, 2000).

Since this case study is qualitative in nature, it is based on naturalistic inquiry. As described in Guba and Lincoln's (1982) discourse, naturalistic inquiry is a paradigm that arose to answer concerns about the validity of qualitative research. According to Guba and Lincoln (1982) naturalistic inquiry is adequate to reveal social experiments and situations that may include parts which can be seen with a qualitative approach. Naturalistic inquiry (Schwandt, 2007) aims to reflect the investigated phenomena as close as possible to its real context and in the natural framework of its own settings.

This case study research used humans-as-instruments and investigated human nature,

which could vary unpredictably according to the different conditions of the environment. In this research, for answering the research questions through the lens of naturalistic inquiry, I did my best to describe the context, environment and emerging key points as close as possible to the reality. Reviewing the facts of the case as closely as possible also helped me to stay as objective as possible, while acknowledging my subjectivity.

The findings of this study are derived from grounded theory and the environment specific to the classroom that was studied. The researcher collected data to understand how scaffolding can support students in learning cooperative and musical skills while identifying the range of students' conceptions about cooperative classroom work and how it contributes to their learning. The researcher looked for patterns, categories to describe teacher and student behaviour during the data collection and analysis.

Research design

In this research, data were triangulated to clarify and add nuance to the findings and to validate conclusions. In total, three types of data were used. The first was gathered from classroom observations. The researcher observed and took notes about the teacher and the class during music lessons where the teacher taught a class of students to work on music composition in groups. The second was collected from interviews with individual students and student focus groups. The interviews included questions about how students perceive learning music composition while working cooperatively. During focus group interviews, groups of students who work together were interviewed in small groups of 4-5 students to reflect on their experience of learning musically and cooperatively. The third type of data was

collected from an interview with the teacher. Additionally, there was a reflection

form filled by the teacher. The form included her written reflections and ideas about

the units taught by her.

December 2015-January 2016	May 2016	May 2016	June 2016	September-December 2016
M.E.B permission, consent forms signed, lesson plans prepared	First unit taught, classroom observations	Second unit taught, classroom observations	Interviews with students and the teacher	Data analysis

Figure 1. Process of data collection

Context

The study took place at an international private pre-K-12 school with a unique

approach to its music education. Among its population, 879 students were Turkish

nationals and 119 students were from other countries. Art subjects including visual

arts, drama, music and dance were highly valued in the school. Additionally, the

school culture supported art subjects academically and financially. The music

department had seven teachers, teaching music from pre-K to 12 in three buildings.

There were many concerts, performances and an art festival every year for students

to present what they learned in art subjects, especially in music, throughout the

school year. Students were very eager to share their musical abilities and talent with

the school community in classes, performances, concerts, festivals, assemblies and

community meetings. The community praised their achievements in competitions

and encouraged them to participate in art events.

The school's Elementary Music Curriculum was based on standards of the IB PYP

Curriculum and the Turkish Milli Eğitim Bakanlığı's standards for Elementary

Music Education. The PYP is a program taught to students between age 3 to 12 and

the International Baccalaureate Organization (IB) first introduced it in 1997. It aims

to offer a common curriculum to support continuity in learning for students in

different countries of the world (IBO, 2009). The PYP curriculum requires

instruction of essential elements like knowledge, concepts, skills, attitudes and action

to prepare students to become successful inquirers in the school and beyond.

Every section from grades 1 to 4 had two forty-minute music classes in a week. In

these lessons, students worked on projects related to PYP units, learned how to play

the recorder and cover all music objectives required by the Turkish Milli Eğitim

Bakanlığı (MEB). Inquiry based teaching and learning constituted the main teaching

strategy in the elementary school. Music teachers aimed to keep student engagement

high by following an inquiry based approach in teaching.

For this case study of a grade 3 music classroom, there were 19 students in the class

and they worked in five groups of three or four. The class was examined as one case

with all five groups to be studied. Two groups were interviewed further to

understand cooperative work habits. A professional specialist teacher in a separate

studio type classroom taught the music lessons with necessary supplies for teaching

the subject. The classroom had many instruments available for student use, such as a

piano, several pitched and unpitched percussion instruments and recorders. The

teacher and students used two languages, Turkish and English, during the lesson

since the school is bilingual.

The teacher and the researcher in collaboration designed the units to be taught for

collecting data during this research. The teacher and the researcher agreed on that the

study would be based on how she teaches composing music in small groups during

four lessons. The teacher had experience in using collaborative learning strategies in

the classroom but she usually preferred to apply composition tasks while students work individually. The researcher shared her interest in investigating learning in small groups because she also wanted investigate different strategies of teaching and learning cooperatively. They decided the recorder would be an exemplary instrument since it is pitched and commonly used in the elementary school where the research took place. Furthermore, the researcher did not mention about the theoretical lenses of the study by using their actual names, such as scaffolding and zone of proximal development to the teacher. The researcher described scaffolding as helping students but she did not mention about zone of proximal development. The teacher was let to decide which strategies are best to use to teach music composition in small groups. There were two units to teach on composing music cooperatively. Each unit was taught in one eighty-minute session. In total, there were two eighty-minute sessions. Students used their recorders to play their compositions. They were given extra instruments if they would like to use them. They were also required to notate the music that they composed. At the end of each unit, each group performed their piece to the rest of the class. The units focused on students' ability to work cooperatively to improve skills, such as creativity, listening, recorder playing, performing with an ensemble and musical notation. The students worked in a classroom setting where the teacher was a guide.

Participants

The teacher who took part in this case study has been working as a music teacher for twelve years. She has a music education undergraduate degree. She plays the violin and the piano. Her teaching style can be described as inquiry based. She makes sure to engage students by asking questions to involve them in the learning process by

observing their participation and evaluating their performance. She is open-minded, hard-working and very patient when working with young students. Her name is mentioned in this research as Ms Zeynep. It had been seven years since she started to work at the school where the research was conducted.

The case study was carried out with a Grade 3 mixed ability class. The class was a convenience sample, chosen due to its suitability for both the researcher and the teacher's schedule, out of five sections of Grade 3. The teacher created the groups within the class considering the students' musical background and ability to work together. For selecting students to interview, purposive sample selection was used as a common form of sample selection used in the case study research method (Gay, Mills & Airasian, 2012, p.429). The selection criteria for focus groups for interviews were based on characteristics such as students who are known to be most talkative and willing to share ideas for the interviews. In addition, students with demonstrating different performance levels, such as students participating less and more, were preferred to interview in order to uncover possible varieties in student perspectives.

To be able to hide students' identities, pseudonyms were used while mentioning about different students during the data analysis and discussion of findings. Students were informed that their real name would not be mentioned anywhere throughout the research process. Group Pro members named their own group while working together. The researcher named the other groups since these groups did not name themselves.

 The researcher picked two student groups out of five for a detailed investigation of students' cooperative learning process during the study. Classroom observations gave the researcher an opportunity to observe the group and group dynamics during

their creative process in depth within their cooperative context. The observation notes of group work in class provided information about how students think together about creating melodies, using music notation, performing, organize their ideas while using cooperative skills such as communication, production, decision-making and problem solving.

As the researcher, I was also familiar with the ways of working and characteristics of the research environment as a teacher. I worked with the music teacher closely because I was the head of the music department in the school; however, we did not have a hierarchical relationship. We were two teachers working together who acted respectfully and friendly to each other. We both valued each other's ideas and equally took part in designing the elementary music curriculum for the music department together.

I was familiar with the student profile and students' background knowledge since I taught the school's music curriculum to some of the participant students in previous years. Therefore, I followed an emic method (Schwandt, 2007) to be able to allow themes, patterns and concepts to emerge by letting the participants and the data shape the findings of this research. In the process of explanation, I used an emic method to be able to evaluate and describe the findings as objectively as possible. I minimized my bias by using a critical approach and evaluating the occurring themes by using different perspectives and did my best to show multiple perspectives of all classroom participants for this research's validity.

I was also familiar with the consequences of such composing tasks. I was very fond of composition tasks because I believed it was a great tool for fostering creativity of the students in the classroom when it is applied well. However, I also knew that if

not applied well, these tasks would be just another challenging activity to deliver with no obvious advantages for improving students' skills. As a result, I focused on how specific scaffolding strategies influence the activity, instead of understanding why it is beneficial. By doing that, I attempted to minimize my own favorable biases about composition tasks as much as possible. Minimizing my subjectivity was not that challenging since I did not express any of my opinions to the participants during the research. However, minimizing my subjectivity was challenging during data analysis as I looked for familiar patterns that occurred when I was teaching composition tasks to my own students. Therefore, I tried to evaluate the data from the perspective of participants to be able to stay more objective and less subjective as much as possible.

Instrumentation

To collect three types of data for the interpretation, five different research instruments were used. The first instrument was an interview protocol (Appendix A) with the students. The researcher created the student interview protocol to collect corresponding student perspectives to inform the research questions. The student interview protocol included age appropriate questions that were designed to gather data about students' personal perceptions about the music composition unit, especially on how they work together with the group on musical ideas, how they perceive the teacher's help, how they think they improve their skills during the unit. The researcher conducted interviews with one student from each group in the class after four classes, making five students individually interviewed in total.

The teacher was also interviewed at the end of two music composition units. The second instrument was a teacher interview protocol (Appendix B), which was also created by regarding the research questions that shape the case study. The teacher

interview protocol included questions to learn how the teacher sees her role in the process, how teachers' behaviour is directed by students' performance during the music composition activities and how the lessons are designed to foster students' learning in groups.

The third instrument was a focus group protocol, which was used to interview student focus groups selected by the teacher and the researcher. Two focus groups were interviewed each as a group. The focus group protocol (Appendix C) was prepared by the researcher to understand how students perceive and talk about their experience when they are together, as a group.

The fourth instrument was an in-class observation form (Appendix D). The in-class observation form was based on ideas developed by the researcher for observing issues most closely related to the research questions. The researcher left the document simple and open-ended so that she could fill it out according to the themes that emerged during the lessons. In-class observation form was used as an instrument to collect qualitative data about students' and the teacher's behaviours during four lessons. In addition, videos were used to record groups' work processes to complete a more detailed analysis.

To investigate the case in even more depth from a different perspective, the teacher filled a reflection form to record data about students' learning process after two units as the fifth instrument. The reflection form (Appendix E) included open-ended questions. These questions required descriptive answers about the lessons from the perspective of the teacher. The protocol for the teacher's reflection form was based on five simple self-evaluation questions. The questions were kept simple on purpose to allow the teacher's self expression about the lessons, students and her experience.

Method of data collection

Table 1
Summary of data collected

Type of data	Collection method	Number of documents	Length of documents in total (without the researchers' comments)
Transcripts of the lessons and observation notes	Classroom observations-video recordings	4	39 pages
Individual Interview transcripts	Video recording individual interviews with students	5	16 pages
Students group interview transcripts	Video recordings of groups interview with two selected groups	2	14 pages
Teacher interview transcript	Video recording of the Interview with the teacher	1	14 pages
Teacher reflection form	Teacher filled	1	1 page

Prior to the research, MEB permission was obtained. Subsequently, informed parental consent and participant consent forms were distributed to students. After obtaining signed copies of all consent forms, data collection process started. Firstly, qualitative data was collected by observations. To acquire adequate data in four lessons, the researcher made observations about the classroom practice and recorded videos of all lessons. The students welcomed the researcher and they seemed happy to have the researcher in the class. Since the students were familiar with the researcher as another teacher in the school, they did not find her presence odd. The teacher acknowledged the researcher's presence as something delightful and worth showing their best during the lessons. Additionally, their teacher told them that their performance would be very useful for the researcher to write about it, so they tried to be helpful.

The focus groups were observed in the class during the lessons. The researcher took notes about the group dynamics, group behavior and working process to create a music piece. The music composition process and the group performances were also video recorded. The videos of the lessons were used to analyze the data in depth.

As the researcher, I tried not to get involved in students' work. However, I was another teacher figure for them so when they had questions, they did not hesitate to ask me and I did my best to answer their questions. To be specific, I participated minimally in the activities of the sample groups as a participant observer in the classroom (Fraenkel, Wallen & Hyun, 2011).

Secondly, further qualitative data was collected by semi-structured interviews. Five students, one student from each group, were individually interviewed about the experiences they had during the composition task. The interviews were recorded and transcribed to understand how students respond to composition lessons and scaffolding. Students were invited to the interviews during the music lessons that followed the composing units, one week later. The researcher was seeking informative answers to provide information about students' individual experiences about composing and scaffolding in music classroom. Four of the students really enjoyed talking about their experiences. Students had a few difficult times to understand the questions. They tried very hard to explain their personal perspective about the task. The fifth student, who also happened to be one who contributed less to the group work, answered the interview questions briefly and made definitive reflections about his performance.

There were also two student focus group interviews, during which the students were asked questions to talk about their experience together from their own perspective. The researcher was investigating corresponding themes between the student answers and her observations. The focus group interviews provided more in depth data about students' experience in a group setting. For example, one group seemed to have a better sense of team spirit; their interview was positive, easy to conduct and flowed. However, the other group had difficulties in working together, so their interview was

difficult to conduct, they forgot the questions, also mimicked the answers of the members whom they did not approve, to ridicule. Interviewing groups also provided different viewpoints and feelings about the same experience while looking at the group dynamics in depth (Morgan, 1996).

Finally, the teacher was interviewed after two units were taught. She was asked questions about how she thinks and feels about the composition units, strategies, group work, challenges, her prior experience and reflections on students' learning process. The interview with the teacher took place in the middle of a school day and it lasted almost half an hour. The tone of the interview was like two friends chatting over tea. It seemed like it was enjoyable for both parts. The atmosphere was relaxed and friendly. The teacher also filled out a reflection form after the lessons to provide additional qualitative data as another data source. It included some implications about how she would do things differently next time.

Methods of data analysis

Due to the descriptive nature of the study, qualitative analysis was performed using data collected from the observation notes, video transcripts, the teacher reflection form, transcripts of the interviews with focus groups and the teacher and individual students. The researcher cross-analysed all the varied forms of data collected to display possible consequential connections to provide detailed and clear analysis related to the research question (Gay, Mills & Airasian, 2012, p.432).

While examining related concepts regarding to the research questions, procedures of grounded theory (Corbin & Strauss, 1990) were used to code the data gathered.

The data analysis followed four steps: (1) examining each interview transcript and classroom observations individually and then in relation to one another to make comparisons (e.g. descriptions of experiences, in group conversations, teachers' interventions, and students' reflections on their learning process), (2) recognizing themes, patterns and impressions, and examples of practices and outcomes (3) reexamining the data according to emerging patterns, (4) identifying supplementary codes, themes, concepts, and categories for further investigation and discourse.

The codes that were developed to analyze each research question are described in Table B. The set of codes under each research question relate to various aspects of scaffolding strategies, cooperative and musical skills, for helping to analyze each research question. The researcher developed four sets of codes for each question. Each set of codes corresponds to a set of colors after color-coding the transcripts. The themes that appeared more were kept in bold. The subthemes related to the main themes were in listed in Table B, chart of codes as bullet points. The themes and subthemes emerged based on the evidence gathered from interviews, lesson transcripts and classroom observation notes. The themes that appeared throughout the study but were not directly related to the research questions were mentioned in the part titled 'group dynamics' after the beginning of the chapter.

During the data analysis, the researcher also coded some of the data to correspond with the MEB music curriculum objectives along with the research questions. These related objectives were described under the matching research question in Chapter 4.

Table 2

Chart of codes

Main Research Question- How different strategies the teacher can use to teach composing in small groups?	Sub Research Question 1- How does scaffolding in a 3rd Grade music classroom support students' learning cooperative skills?	Sub Research Question 2- How does scaffolding support inexperienced 3rd Grade students in their learning about music?	Sub Research Question 3- How do students perceive that cooperative classroom work contributes to their music learning?
Modeling - Cooperative skills - Composing skills -Musical vocabulary	**Understanding and tolerance of others (MEB objective)** -Empathy, -Respect for others -Developing gender tolerance	**Playing an active role in knowledge acquisition (MEB objective)** -Asking questions -Answering questions -Raising hands -Comfort in making comments -Interrupters? -Student voice	**Change in mindset** -Complexity of composition -Reflecting on difficulties (mixed gender groups, less participant students) -Having fun
Scaffolding -In ask for help - In no ask for help -Before ask for help -Praises	**Classroom culture in PYP** -Decision-making - Mutual decisions -Inclusion	**Making knowledge functional (MEB objective)** -Composition task -Learning how and using music knowledge -Playing with musical knowledge -Creating, performing, writing, reading	**Group dynamics** -Leaders -Followers -Non participants -Confidence
Inquiry -Starters, -Question-Answers	**The teacher's scaffolding (with or without realizing)** -Demonstrating wanted and unwanted behavior -Classroom routines	**The urge to learn** -Thinking outside the box (student initiation) -Seeking for new techniques (Volta brackets and two part compositions)	**Learning from others** -Recorder playing skills -Notation skills -Listening skills -Composing skills -Other (Mari's awareness of other musical kids)

CHAPTER 4: FINDINGS

Introduction

The data analysis was done according to the codes related to the main research question and its three sub questions. The organization of the chapter is structured in order to answer each question with explanation of each code in the Table 2. Codes were representing clustered data related to specific themes and sub themes. These codes emerged throughout the data analysis. In addition to codes grounded in the data itself as well as codes linked to the underlying theoretical constructs, a few of the codes are MEB objectives related to the research questions.

The findings are presented in order of the research questions by discussing the findings in the same order as the lessons' flow. First, the teaching and learning, which happened before and during the group work, is presented by data analyzed from classroom observations notes. Secondly, the cooperative skills teaching and learning which happened before and during the group work is discussed. Thirdly, the researcher shares the evidence for music learning and scaffolding done by the teacher throughout the lesson. Finally, students' and the researcher's interpretations and reflections on how cooperative work enhanced their music learning are discussed. This structure is designed to help readers to understand the findings better by responding to the research questions with corresponding data in detail.

Different strategies used by the teacher to teach composing music

The main research question investigated the strategies used by the teacher to scaffold students' learning in composing music. According to the gathered data from classroom observations, modeling, scaffolding and inquiry were the main strategies to teach composing music used by the teacher. In the following section, the details are presented by analyzing data in various sub themes such as modeling and inquiry to teach cooperative, composing and musical vocabulary. Afterwards, how the teacher used scaffolding in different timings and circumstances are discussed critically by presenting data gathered from classroom observations and interviews from the perspective of the teacher, individual students, group of students and the researcher to have better understanding of the used strategies by the teacher. Finally, the impact of praise as a strategy to teach is discussed to finalize the first part of the chapter.

Modeling

The teacher described the main purpose of the music composition task as to encourage students to use their creative skills and musical knowledge to create a product together in the interview. She said that creating a complex and high-level product was not the purpose of the tasks. She stated during the interview that students in early ages should not be expected to create great pieces of music. The actual purpose of the task was to improve their basic skills to compose music. Cooperative skills are in those basic skills to learn composing in a group. The teacher started the lessons by modeling the behavior and the task.

Direct instruction with explicit guidance before group work

To be able to scaffold cooperative skills, the teacher started the lesson by speaking about her expectations on student behavior. She said she wanted students to listen carefully. She also modeled the same skill in the second lesson's beginning by asking, "Have you learned to listen?" By doing that she strengthened the first rule of working together, listening. Students were reminded specifically at the beginning of every lesson and when they appeared to be not listening to the instructions that listening was the first rule of working together as a way of scaffolding their ability to implement this skill during group work despite the difficulty.

She gave instructions about how to behave in a group. She explained by stating "You will create this music with your group. This means, you cannot say I want this". Her tone was firm and confident, expressing that this unwanted behavior would not be tolerated. This statement was a way of telling that the students would have to make compromises when they work in a group and they should avoid being self-directed in their groups. When Mari, one of the students, was interviewed individually, she reflected on what she learned about the group work in these music lessons that can also be used in other lessons, she said "getting everyone to do what they want and all agreed on something" as evidence that she understood the implication for not being self directed and expressed that she will use this knowledge in future cooperative tasks.

In the second lesson, she made a detailed explanation that each student in the group should focus on the same thing to compose "nice music".

The teacher kept underlining the importance of improving cooperative skills during the second session. She said the most important thing about this task is to be able to

work "well" (*sağlıklı*) in a group. One of the students asked for a clarification of what she meant by "well" (*sağlıklı*). She explained by saying;

> Without arguing, without breaking each other's heart, that is the most important thing. The practice will follow. This is what I observed. I have been here for a long time. Grade 1 and Grade 2 classes, mostly they do not have but when you come to Grade 3, I think you are having more problems in-group works. So please be patient, okay? Share your ideas then write, because you are not working alone. Maybe working alone is easy, but the most important question is, are you able to work in a group? Otherwise, everybody could do some individual practice. I would give you the manuscript, everybody writes and plays. Still, creating something as a group is more fun and beautiful (translated from the transcribed videos of the second session, May 2016).

Before starting the group work, the teacher gave examples, given on purpose to push students to think about the other students in the classroom and being tolerant to others. Firstly, the teacher asked students a question about how they should play considering that they were all going to practice in the same room, at the same time. She helped them to think about how their acts affect others' experiences in the classroom, and asked them " You will be working with groups. You can use your recorder but all the groups will be working at the same time, this means you have to be?" Students were not able to answer the question for a second. They could not think of a solution to the problem. Then, one of them suggested to use the other classroom but the teacher did not pay attention to the suggestion since she knew another teacher and her students were using the other music classroom at the same time. Teacher saw their confusion and she answered the question by herself saying, "If you blow too much, other groups will not be feeling comfortable and they cannot do their own part".

Secondly, she saw a couple of students aimlessly walking around and swinging their recorders. She reminded them of her expectations about behavior. She notified the students about how their behavior is disrespectful to the other students in the

classroom. The students responded to this reminder quickly by checking their seats and behavior to make necessary changes. While these two examples were occurring, the teacher was scaffolding students' thinking about the cooperative skills before they get to use them in action.

Inquiry

Inquiry was an auxiliary method used by the teacher throughout the modeling. Students were drawn into the discussion by questions asked to the other students. The teacher also clearly stated that the ones who pay no attention would be asked questions as well. By asking questions, the teacher rehearsed the actual task they would do in groups in front of whole class, by asking questions, getting answers and making comments on the answers.

Starters

Starters of the sessions were also deeply connected with the task in different ways. The researcher did not take part in the planning of the starters but she was informed about the length of starters. The starter of the first session was learning about Turkish Five. Turkish Five is a group of five composers considered to be pioneers of the western classical music tradition in Turkey. Students were in a guided discussion about Turkish Five's music, ideology, connections with their own life and difficulties they had. They listened to some of their music and moved on to the composing task. Based on classroom observations, the starter appeared to trigger students' thinking about themselves as composers. Turkish Five was from the same city, wrote beautiful music appreciated by the teacher. They learned how their career in music started when they were sent abroad in order to learn western classical music

traditions by Atatürk, the father of the Turkish Republic. The teacher also explained the reason behind his act by talking about Atatürk's wish to see these composers make a synthesis of Turkish and western classical music traditions. Students were asked their understanding of making a synthesis of these two different traditions and it was a fruitful inquiry to lead students for a higher level of musical understanding. There is no evidence about how it directly affected students' working during the tasks but students were quite attentive during the starter and it was an interesting way to connect with the students' inner composers.

The starter of the second session was playing songs on the recorder. The class was getting prepared for a recorder concert and they practiced the songs before the composing task. While practicing, students were interactively learning more about recorder playing and notation, while reading notation and using musical vocabulary. They asked questions about the parts where they had difficulties and got answers to help them. As far as I observed, the second starter also contributed to their performance, when they played their products at the end of the tasks.

Group dynamics

Before starting to represent data about how the teacher scaffolds cooperative and composing skills, I would like to describe the dynamics of groups working together. Having an idea about the ongoing group dynamics during group work would help the reader to have a better understanding about the disposition of scaffolding and learning. An analysis of how scaffolding and learning happened in composing and cooperative skills is given after describing the group dynamics in the following paragraphs.

There were two different types of group dynamics according to the observations made during the group work. The first type of group dynamic structure consisted of a leader who has more knowledge about music leading the other students. For example, in one of the groups, Anya happened to be the one with the most knowledge and experience in music compared to her group members. The other participants were concentrating less on the group work. Anya was patient and she also made a plan. She spotted the ones who were not focusing enough, realized that she needed to give them things to do and shared the workload with the others. The second type of group structure included students with close levels of knowledge sharing the duties and swapping around the duties. These students discussed ideas together. They all had strong ideas that they came up individually but they valued other's ideas as well. In the second type of structure, groups compromised on what to do all together and almost everyone had an equal voice in the group.

Among leaders, followers and non-participants, the issue of non-participants was expounded to illustrate the factors that eventually lead them to be equally participant with others or followers. It was used to let reader have a better understanding of the complexity of the relation structure in-group works.

Leaders

The groups' leaders were the most confident students. The other students were also familiar with the group leaders as strong musicians since they shared their abilities in several events. The leaders of the groups were the ones with the most experience and abilities in music. Students in groups trusted the leaders because they thought they were good in music and knew what to do next.

Followers

About half of the students in each group were followers unless they were in a second type of group sharing the duties equally as possible. The groups sharing the duties also had students who tend to become followers but when they were asked to contribute equally with their ideas, they had to come up with their own ideas and stop following others' decisions. Some of the followers were close friends of the leaders; some others were capable but easily distracted students. They agreed with the leaders' ideas and also suggested their own to improve the initial ideas according to the group structure.

Non-participants

Non-participant students were the ones who were given a lot of instruction about their unwanted behavior during modeling and group work. These students had a tendency for not contributing to the group work, unless they were told to do so. There were four students observed as non-participant; Ben, Amir, Ken and Tolga. However, their behavior was mostly shaped and changed by the peers' behavior in their group.

Ben and Amir were at the same group. Their leader was a girl, Anya, who is really good at music lessons and also a prize winning piano player. She convinced them to work with her but they were caught wandering around the other groups many times. If all of the work were left for Ben and Amir to finish, they probably would not be able to complete the task. Anya organized the group work and job share to be able to complete the task.

Ben was also interviewed individually. His answers were short. When he was asked if he learned anything during these tasks, he said no. When the researcher asked the question a second time, he said he learned the notes. Therefore, one might suggest the level of understanding and awareness of learning was observed to be low for the non-participant student. However, when he was asked about how he contributed to his group's composition, he said he played two notes at the performance very confidently and proudly, although he did not show awareness that he owed his part to Anya, who told him what to do and pushed him to play and practice.

Ken was getting a lot of instruction about his listening skills from the teacher during the starters. Ken's group was positive and had a harmonious nature that engaged him to be more attentive than he was during the starters. His communication with his group members lessened his disruptive behavior. Suddenly music class became a lesson to for him have fun with his friends. He was working in a group with decent communication skills. Ken took part in the group work, felt that he accomplished somewhat and was very proud while presenting their piece. He also reflected on his experience as a positive experience and the other students in the group approved his reflection when the group was interviewed.

Tolga's behavior and inattentiveness caused a complicated problem in his group. When the group was interviewed, all members, including Tolga, wished they could make him participate more. Mari was very supportive towards Tolga. She helped him to read the notes, although it did not work. She also accepted him as he was and thought that he did as best as he could.

Scaffolding cooperative skills during the group work

Scaffolding cooperative skills while the group work was continuing was another strategy used by the teacher. She stopped the group work by ringing a bell placed on the piano. Students were used to the sound of the bell and they knew they needed to be quiet and keep their eyes on the teacher when they heard it. When the groups stopped, she asked the entire class if they had finished. Group members started yelling their answers out. She stopped listening to them and started saying, "Listen!" until they were quiet enough to listen to her explain how they should answer such questions and what they should do if they finished. When there was a general problem, she also rang the bell to stop the groups. When students paid full attention, she started giving general recommendations and reminders for a better group work. These recommendations were mostly related with practicing recorder while composing, time management and noise levels in the classroom. When she was explaining the problem, she gave examples in clear sentences and also demonstrated the unwanted behavior to make what she expects clear for students.

There were students who already acted as she was expecting. She gave them physical praise; such as nodding her head to approve of their behavior and blinking her eyes to confirm that she saw their effort.

When the groups needed extra support from the teacher about working together, the teacher went next to the group, listened to their practice for a while. According to the problem, which occurred, she gave recommendations. While doing that she demonstrated the behavior expected to solve the specific problem by narrating and acting different parts of the problem.

According to the data gathered from the teacher interview, the teacher thinks

working in groups is good for students. She used to make the groups for better

performance but she said now she allows them to work with anyone they would like

to. She said when children are left alone; they want everything to go as they wish.

She also emphasized the importance of knowing the students and guessing the

potential problems beforehand by saying:

> Since we know the students' characters and needs as teachers, if you
> put one student in a previously picked group after considering the needs
> of the student, it is an advantage. I suppose it creates the possibility of
> avoiding obstacles in the future (translated from the interview with the
> teacher, June 2016).

Regrouping was mentioned as a solution to students having difficulties in working in

groups. When socially less capable students or absent students are left alone during

the group member selection, the teacher suggested asking them to join other groups,

if not work alone.

When the teacher was asked how she scaffolds the cooperative skills to work

together, she could not remember a specific strategy that she used. She said the

groups worked naturally together in harmony and she did not make any

contributions. She claimed it might be deriving from classroom culture and the

PYP's affect on student working style. She explained how group work is encouraged

in the program and how she uses different strategies during other learning activities,

such as recorder playing and song lyric writing. She was not consciously aware of

some of her scaffolding strategies when she was asked about it during the interview,

yet as the researcher, I observed a number of strategies that she was using. She gave

instructions, asked questions to the students and modeled the desired behavior

throughout the lessons. Additionally, she wrote on the reflection form that she used

narration, question-answer, exemplification and group work as strategies during the

lesson. During the first session, one of the students answered the teacher's question when she asked how students use cooperative skills during group work. The student recommended making recommendations and sharing ideas by giving example sentences. This example provides evidence of the students' experience of group work in the classroom and how classroom culture plays an important role in teaching cooperative skills during a composition task. Since the teacher and students are used to working in groups from previous tasks, they know how to use their cooperative skills.

Scaffolding composition skills

Composing was not a familiar concept for students when the teacher first said that the task was to compose a piece in the first lesson. They had a conversation before starting to the teacher's modeling session.

> Ms. Zeynep: This is the most important part of our lesson because our goal is to create music.
>
> Ayşe: What?
>
> Ms. Zeynep: Composing.
>
> Ali: What?

She started by teaching the meaning of the word "composing". She referred to the composing as creating and writing music, a song or a piece.

The teacher modeled how to think and write in the first step. To help the students to understand how they can start composing, the teacher started composing a four-measure melody on the board as an example. She started from the very beginning, how to use the staff and musical notation to record musical ideas. Interestingly, she did not model the process of having the musical idea occur. Considering everyone has a different way of getting inspired artistically by the mix of emotions,

experiences, knowledge and memories of their own, she might have left this part to students' individual occurrence and contemplation to avoid any interference to students' inner composers. She might have let students to develop their own ways of getting inspired to come up with a melody by using their musical intelligence that derives from each student's unique musical perception. While she was trying to explain how students would use the notation, she asked them about the steps to be taken. They continued by discussing the time signature and how to fill the measures appropriately according to the time signature. The teacher helped students to think about note values and note names, she asked for examples to fill the measures. Students were very attentive during the question-answer session in general. They raised their hands, made comments, gave correct answers and approved each other's answers if they were correct. The questions asked by the teacher were like:

"Which note do you want to use?"

"How many beats do we need in here?"

"Do we have enough beats in this measure?"

"Do you mean a quarter B?"

"Can I add more?"

"Why?"

"Why it does not work?"

By asking such questions, she modeled how students ask questions to each other in groups. She also wrote down the notes on the board, with correct values and pitches. She played the written notes on the recorder to demonstrate the correct technique and position to play the notes written on the board. After each note, she played or sang the written melody to show students how it sounds.

When she finished the modeling session, students were ready to go and try composing in their own group. The question-answer session was used like a hook

that pulls them into the actual task. It was also a great way of scaffolding the students' understanding of the process of composing and how it is done.

The teacher avoided intervening in students' composing process during group work. However there were a few times when students were stuck and asked for help. One group was not making progress because they were out of ideas. To be able to solve the problem, she modeled how to react to other group members' suggestions by saying "This is a good suggestion, why don't you try and hear how it sounds like?" By doing that she also modeled how to discover an idea by demonstrating it musically and being attentive to musical ideas.

Another group had a problem in writing notes into the measures. The teacher helped them to write the measures and also modeled how to play the written notes afterwards. They shared ideas to finalize the measure. The group did not have problems in writing notes into the measures after this piece of modeling.

The scaffolding done before the group work was clear and easy to follow for students. Consequently, the teacher did not see any unexpected behavior or complication about cooperative skills. Lack of disruptive behavior indicates that the teacher's clear expectations helped in scaffolding for students to recall what they have learned from previous cooperative tasks.

Scaffolding the use of musical vocabulary

While the teacher was modeling composition skills, she used the actual names and terms of music vocabulary, without simplifying in either English or Turkish. She referred to all notes with their letter and solfeggio names used in music language, such as A, B, C and la, si, do. She also referred the values as quarter notes, eighth notes values with their actual names instead of "ta" or "titi". She was seeking for

correct names of the notes and values during question and answer session at the beginning of each lesson. She corrected the vocabulary each time a student used an incorrect word.

> Ms Zeynep: Where do we write the B note, please someone tell me quickly, yes?
>
> Ken: Just above second.
>
> Ms Zeynep: B note?
>
> Ken: Three.
>
> Mari: Third line.
>
> Ken: Yeah, I did not say line.
>
> The teacher: You need to say line, and then it will be correct.

She also spotted the unknown and partially known terms, such as *composing* or *staff* and taught the correct names and missing details of the partially known terms. In my opinion, using actual names were a little challenging but at the end, they learned better. Having a mutual vocabulary was another influential way of scaffolding the language and improved the communication skills in the group and classroom.

Pacing of the scaffolding

The teacher was observant of her students from the minute they stepped into the classroom. She waited and searched for the exact moments to find the best moment to start scaffolding or stop scaffolding. The identification of the key points followed was created during classroom observations and analysis done after the lessons by using data from video recordings. The researcher grouped the different types of scaffoldings under the related key points by investigating the way it occurred during the lessons.

Scaffolding when students ask for help

When students were in need for help they asked for help from two sources. First, during the group focus group, students said when they needed help, they asked the teacher or a group member. One student specified they ask it to someone who knows better. Students in the second focus group said they ask to each other first and the teacher second. However, students in both groups said they did not need to ask for help much. Especially the second group, Group Pro, could even give an example by saying:

> Bora: "Most of the time, she did not help us. We did it by ourselves."
>
> Aida: "We did not have much problems but when it is needed we called the teacher."
>
> Ken: "We did not call the teacher, she came by herself to us."

They concluded by claiming that they did not help during the task because they were capable of doing it by themselves. The interesting thing was how they were confident about their need for help. Group Pro thought they did well and did not need much help during the composing task. However, there were a few interventions made by the teacher when they were having difficulties to get their ideas going. Actually this might be a sign of students' freedom to scribble as they wish, without thinking about the consequences. The teacher also indicated that the students did not need much help and they were capable to finish the task by themselves. Her claim is an evidence of how scaffolding was stopped at the right time and students were in control of their own learning during the task.

There were only two examples of scaffolding done where students called the teacher to ask for help. In the first example, Tolga was disturbing the group members and distracting their attention, so the group asked for the teacher's help. The teacher

came and talked to the less participating Tolga about how he should act instead. She

had a calm voice, like she was asking for a favor. The other students in the group

also heard the conversation. The problem was not solved completely but the

distractions were lessened.

Students also asked for the teacher's help when they needed to try something beyond

their musical notation knowledge. In the second example, students called the teacher

and explained what they would like to do. The teacher made a few suggestions to

better understand what they really needed. After understanding that they would like

to write their piece in two parts, playing different melodies at the same time, the

teacher taught the group of students how to use the necessary knowledge and skills,

such as listening two notes at the same time, counting and fitting the beats of

different parts to each other, in action by modeling and instructions. These two

examples will be examined in detail in the following parts of this chapter because the

learning was student initiated and fits better to answer the sub research question two,

how the teacher used scaffolding to help students learn musical skills.

Scaffolding when students need cooperative skills support but do not realize it

While students worked, the teacher evaluated their progress and how they

contributed to group work. She spotted the ones who are having difficulties. For

example, she saw a student disturbing the other students during group work. She

went next to the student and had a little chat about the expected behavior from him.

She spotted the groups having problems about finding ideas and went next to them

suggesting solutions. She also highlighted the fact that she was extremely careful

about not to undermine students' own ideas. When she was asked how she scaffolds

students' learning musical skills, she said "…when I suggest ideas, I try to be

careful, by paying attention to not to undermine their thing, not saying things like 'you will do as I want you to do' but 'maybe this would work, or that would work.' I ask them questions, make them think."

Some groups finished earlier while the others were having difficulties in finishing the task. The teacher clarified that the expectations for time management were not strict since the ultimate purpose of the task was not the product. She helped the ones who could not finish their work by gently leading them to the end, saying sentences like "Well the second measure looks fine, why don't you move to the third measure now?"

She guided them to make sure the group work was shipshape by giving certain instructions according to their needs. Especially, she notified students by reminding how much time was left and what they should be doing by ringing a bell only to use to get students' attention when it was needed. When she rang the bell, they stopped talking and kept their eyes on the teacher. These were her scaffolding attempts for better time management skills.

In the interview, she claimed that students could do the task alone, if they were left alone without the teacher's help. Still, the point was not letting them finish it alone, being progressively involved in the process as the teacher to be able to teach further skills and knowledge. The teacher's progressive involvement is very important for students to improve their skills during group work. She suggested if the teacher takes care of student needs well, the learning happens, but if not, students play around instead of making a product. She clearly states that if there were more time, students playing around would not be a huge problem since the skills would develop

eventually in long time. However, with limited lesson periods, it was the best she could do.

The teacher claimed that following up students' progress also creates new opportunities to teach them further knowledge. If the teacher pays close attention to student initiated inquiry, when captured moments of inquiry or need for the teacher used as an opportunity to build on further knowledge. During the group work, she realized one group was trying to write a piece in two parts. The teacher explained the situation by saying "Advanced knowledge and skills can be taught to a group of students, who are ready to get it". Instead of saying that the task was only intended to create a piece of music which has only one part, the teacher kept the possibilities flexible and that group of students learned a higher skill, writing polyphonic music.

Realizing the need for help before students ask

Asking students to work in groups can be considered as a scaffolding technique. Each group had students with different background knowledge and varying skills in music. A group member who had superior knowledge was going to share their knowledge with the other group members during cooperative work. When Ben, Amir and Anya were grouped, the teacher already knew that Anya was a strong musician and Ben and Amir would use her knowledge to have a better final product. She also stated in the interview that she groups students by considering their character, background knowledge as it was stated before. However, Ben's group ended up having a different peer scaffolding scenario and it was discussed in the part where data about group dynamics were presented.

When the teacher was asked how she helped students to compose music, she said she made a review of notes, recorder playing skills and written notation before the task in

order to help students to remember and recall prior knowledge. The review was done without students' demand at the first session. The manuscript included clues about the number of the beats in measures to help students write in the correct time signature. Additionally, all interviewee students recalled the review as scaffolding strategies when they were asked about how the teacher helped their learning during the tasks. At the start of the second session, one of the students asked to do the same review, all notes and values written on the board, because she used it a lot during the task. The whole class agreed with her about the usefulness of the review before the task.

The teacher also asked questions to get to them think about composing skills and musical ideas. Students who were highly involved in the question and answer part of the modeling were the ones who also successfully implemented the modeled skills into their composition.

In order to improve students' performance during the tasks, the teacher used scaffolding as a way of improving the possible outcomes of different actions. Firstly, she gave options about different working styles, such as trying different notes, playing for fun, playing while composing. Playing for fun is like coming up with small musical ideas without having a purpose, much like improvising. Playing while composing can vary in purposes, such as playing to understand written idea, playing to explain the ideas to a group member or playing to practice for the final performance that takes place at the end of each composing task. She gave these examples to improve student playing during performances, especially after she realized how students were challenged at the first sessions' performance bit. Students played their compositions to the other classmates at the end of each task. The teacher wanted to improve the quality of final performances by recommending practicing

techniques after listening the first sessions' performances. Consequently, the second task's performances were slightly better. If students play and practice the written musical ideas during the composing process, they are likely to play better in the final performance.

Secondly, she spotted one student who was not listening. She clearly said that she would ask questions to understand if he was listening or not. She asked him at least two questions to make sure he was on the right track.

Praise

Praise was an effective way of scaffolding across both sessions of four lessons that were observed about music composition tasks. Student initiated learning, good behavior, creative ideas, successful performances were praised verbally and physically.

Carefully listening students were praised verbally. The teacher said their names when she noticed their good behavior and thanked them in front of whole class. After such praise, other students also seemed to behave well to get praised according to the classroom observation notes.

During the first session's performance part, the teacher praised one group for writing the piece in two parts. She clearly expressed how impressed she was and how beautiful it sounded. When the second task started two weeks later, another group of students, having heard the praise given during the previous lessons, inspired by the idea of writing a two part song. The teacher's praise appeared to inspire them to try that difficult technique even though they had no experience in writing a two part song.

When another group used a rhythm part to go with the piece, the teacher praised them about their creative skills. Students were free to add another instrument after they composed their recorder part. However, only one group came up with the idea of using another instrument. That group also had another member joining their group in the second session. They had been working together for a while before the arrival of the new member. It may be challenging for the new member to get used to the group dynamics. It might turned out to be a problem to find ways of adjusting a new member to the group work, but the group used the opportunity creatively. The task was writing a new piece, the group assigned him to a rhythm instrument to play. When they performed their piece, the teacher not only praised their creativity but also their problem solving skills. Not making the new arrival a problem was the problem solving. This praise was used as a good way of scaffolding future cooperative and artistic skills.

Students' learning in cooperative skills during group work

Student interviews were rich in evidence to understand how students' learning in cooperative skills happened. In the following section, the details of how cooperative skills learning happened during the group work based on an analysis of student interviews are discussed.

The examples given in the following part are discussed and related to the MEB objectives, so teachers who read the findings of this study can have a grasp of the outcomes of the composition tasks. Correspondingly, any implications are discussed to have a better understanding of scaffolding cooperative skills.

Developing tolerance for others

Tolerance for others is essential for students to be able to work together, no matter how old. Group work in the classroom can be a great way to learn and improve tolerance for others. Giving an example can make the explanation of how the development happens. In a group of three girls and a boy, Tolga, the boy was not participating the groups' work. I knew he was younger than the other students because he was my student in the 1st Grade. I observed his relations with the group. He tried very hard to concentrate on group work but the level of the musical conversation was really high for him to participate. Instead, he started drawing things on the paper. Dünya and Aria were really keen to do a good job on the tasks. They were also close friends, so they were working really hard together. Mari realized that the boy was left behind the conversation and wondered if she could help him to participate. Mari started to help him read the written notes; maybe it would make sense if he could read the notes. However, that did not help for long, Tolga lost his interest again. Dünya and Aria found Tolga's actions distracting, asked him to stop. However it did not help. When they started getting annoyed by his actions, they called the teacher for help. Teacher came and spoke with Tolga about how difficult is to work in a group when a member acts distractively. The teacher talk and Mari's help were ways to scaffold Tolga's behavior and cooperative skills. In addition, Mari helped Tolga because she understood his needs and why he was not participating much. Mari was being kind and tolerant. Mari's attitude is also an evidence of meeting the objective "understanding and tolerance for other" from MEB Elementary Music curriculum.

The same group was also interviewed as a group. During the interview, Tolga kept forgetting the questions and what he was going to say. He gave answers about how

they worked as a group; he said they needed to improve practicing and learning together. While he was talking, Dünya and Aria mimicked his words silently to each other with funny faces. After that Mari said, "Maybe we did well but some group members could be more participant. Maybe our group should have let them participate a little more".

Following Mari's answer, Dünya said a sentence about their afternoon break to change the topic. In this example, Mari was aware of the fact that Tolga was having difficulties. She tried to help him but she realized the problem was not only his attitude but also Dünya and Aria's attitude. Mari was looking at the dilemmas of group work from a broader perspective and making a reflection about how Dünya and Aria might be a part of the reasons that caused him to participate less and how they could help him all together to participate more by being tolerant about his pace and attitude. Dünya seemed to grasp what Mari meant, also understood that her behavior was faulty, so she changed the topic. Dünya realized that she was not being tolerant enough to Tolga after Mari's comment and drew everybody's attention elsewhere. Mari's comment made Dünya realize they might have played a part in Tolga's attitude during group work. After their experience, they all saw there are many ways to approach others from different perspectives. Apparently, Mari had higher level of tolerance for Tolga. Dünya was exposed to a better example of being tolerant to others. The experience was a way to scaffold cooperative skills and a peer did the scaffolding.

Understanding the importance of empathy

When students were interviewed individually, one of the students said he preferred to work with close friends. Ben was having difficulties working with students he was

not used to working with. He walked around aimlessly when the group work was going on. Interestingly, when he was asked about learning things that he can use for the other lessons during group work, he claimed that he learned to empathize more by saying "I need to treat people nicely even though we are not their close friends. I need to be more, umm, empathizing more." The experience made Ben realize that he has to improve such important skills.

Developing tolerance of gender differences

Group Pro included three boys and one girl. The group was interviewed altogether and the girl, Aida, was also interviewed individually. Aida demonstrated gender awareness; she gave examples about how the boys were talking together, how teacher helped the boys to play and how she was the only girl in the group, how the boys learned to play the piece in the last minute. Her answers from interviews included:

> Researcher: How do you feel about working with others?
>
> Aida: It is very good; it does not matter if they are boys and girls.
>
> Researcher: How did you work with the others?
>
> Aida: I worked well. There were a few disagreements because they talked about boy stuff and I also contributed to their conversation. So it was good (translated from individual student interviews, May 2016).

Aida's experience appeared to be based on her developing gender awareness and one would predict that she might even have gender bias. However, when she was asked if she learned something to use in other group works, Aida gave quite a progressive answer by saying:

> Actually I learned something. So, one should be making less discrimination. At first, I was thinking they (boys) would not let me in the group but they did.

In the example written above, there is evidence for how a nine year old girl developed gender tolerance after her experience in the tasks. Working in a group of boys and experiencing a group work where her voice was heard in was scaffolding for her developing gender tolerance. On the contrary, if the origin of her bias contextualized, negative scaffolding could also occur. What happened in this instance may not always be common. A solitary gender in a group might sometimes learn negatively that they are not welcomed in that group. Maybe it was the story behind her initial thoughts. If it was the case, then teachers need to be award of the possibility of negative scaffolding too.

Mutual Decisions

All of the individually interviewed students were asked if they learned about anything they could use in other lessons. Nisan said she learned about decision-making. When asked to explain it a little more, she said she "learned about decision-making because when you are in a group you always have to make smart decisions and if you make the wrong decision it could affect everything." Nisan probably learned about decision-making from experience or from her teachers during the series of group work in which she had participated since Grade 1. Therefore, Nisan's answer about decision-making maybe evidence that students' experience in working group improves their cooperative skills and their understanding of cooperative skills.

The students in the study was exposed to skills that they could use in different contexts, such as a rhythm practice, a singing practice, music with movements practice or lyric writing practice. The classroom culture required these students to be able work in groups.

The teacher also states that the PYP has a big impact on using group work in music classes. Subsequently, classroom routines deriving from PYP were likely scaffolding Nisan's decision-making skills since Grade 1. She could recognize and reflect on her development. She was also used the consequences of not making good decisions, such as getting rid of a rhythm part that could have fit the piece perfectly because the members of the group could not decide who would play the part.

Making mutual decisions was not always easy. Group Maestro had four members and they all had strong ideas. The discussion took too long, long enough to hinder their composing process. The group kept discussing until the performance and their discussion was continuing regardless of the responsibilities they had to take as a group. Group Pro also had members with strong ideas but the group decided to use all the ideas together, made a mutual decision and moved on with their composition. Group Diva had ideas during the first discussion but some of the members had to make compromises for the benefit of the whole group.

Out of these three groups, Groups Pro and Diva were able to work cooperatively by making mutual decisions together. Group Maestro also worked cooperatively but discussion of whose idea was selected to use caused them to loose practice time to polish their work. If students are used to make compromises during group work, they also understand why their suggestions would not be used. Their understanding comes from the teacher's scaffolding during the modeling session. She made it clear that students could not get what they want by being self-directive during group work and it was important to be aware of this fact. In my opinion, Groups Pro and Diva understood the importance of compromising for mutual decision-making and so were able to follow instructions. However, members of Group Maestro may need a few more examples or experience to improve their mutual decision making skills.

Inclusion

Students without enough knowledge in music find composing difficult. Having students with different background knowledge and levels would help the less capable students to improve their skills. Many students in groups were already musicians who can read and play music thanks to their private music lessons outside of the school. However, there were also students who started to learn the notes this year, who did not have an idea about the notes, who could not play the recorder properly and who could play the recorder in a lower level compared to other classmates. Scaffolding to enhance the inclusion of students from all different levels is quite challenging when the lesson time is limited and there are nineteen students in the classroom, playing recorders all together, randomly.

The teacher also suggested group work makes her job easier. She claims "students see each other's capabilities and motivate each other. While a less participant students see other students achieving a goal, they see and they want to try, eventually learn it. I think guiding the students to listen to each other is important and it works well." If the capable students use their cooperative skills to support less capable students, less capable students have a better chance to try and improve skills with their support.

Classroom routines

Classroom routines were another way to help students internalize the rules of working together. The teacher repeated the same rules for behavior and cooperative work at the beginning of each lesson. The repetition was obvious for me while observing; I thought it was another way of scaffolding. However, when the teacher was asked about scaffolding students' cooperative skills, she could not think any of

these as examples. She used repetition of rules as a classroom routine to prepare students for listening carefully. I also suggest that the classroom routines play an important role for students to internalize the rules for working together.

Inexperienced students learning music

The following section answers the sub research question two, which investigated how students' learning was initiated and how they improved musical skills by scaffolding is discussed by analyzing the data gathered from classroom observations and video recording s of the lessons in detail. The subtitles were chosen specifically to guide the readers to make connections with the examples corresponding to the taught objectives.

Playing an active role in knowledge acquisition

Playing an active role in knowledge acquisition is an MEB objective. In the following part of the chapter, how students can be made a part of the music learning process by using different strategies in the classroom is discussed.

Students were highly involved in the modeling part. Most of the students were actively involved by raising their hands. Students raising their hands were answering the questions about names of the notes, values of the notes and how to insert them into a measure considering the time signature. These students were actively taking part in their learning by thinking about the answers, choosing a correct answer out of many possibilities and giving answers. There were a few students who were not actively participating. The teacher called their names and said she would be preparing questions for them to check if they are listening. She kept her promise and

asked questions for students she chose. It was done to make sure they were all actively listening to the instructions and discussion going on. The discussion was the base of the task they were going to work on.

Students were very comfortable and talkative in the classroom. The comfort let them to make comments on the learning material. Since the students were relaxed, questions were not only for students, students also asked questions to the teacher. In addition, they shared their experiences and further knowledge on the same issues to contribute to the learning and make meaningful connections. Age appropriate selection of the topics played also an important role in engaging students and inviting them to be talkative. A student who knew about Turkish Five shared a few extra names of Turkish composers and the name of an album he listens to everyday during his commute to school. Another student shared a complex time signature she had in her piano book. Hence, the classroom atmosphere was very open for students to be a part of the learning during knowledge acquisition. It helped the students to stay engaged in the ongoing teaching and learning process during the lessons. Students started the lesson by playing an active role in the knowledge acquisition during the starters and review of prior knowledge. Afterwards, the composition task started.

Making knowledge functional

Making knowledge functional is also another MEB objective and how knowledge becomes functional in use differs according to the learning environment and teachers' approach. To me, it is using the knowledge actively to create a new idea or product. The composition tasks were a great tool to work on making knowledge functional. The composition task required students to use their prior and newly

learned knowledge to create a brand new piece of music. Teaching the names of the notes and note values to students is delivery of the knowledge. Composing is an activity where the delivered knowledge and practices become functional.

Students learn how to use the music knowledge in their own way during composing activity. They also happen to learn new techniques during composing because sometimes they want to hear the music in a certain way but their existing knowledge is not enough for putting it on the paper. Students scribble around; play with the musical knowledge during composition tasks. They try ideas, if they do not like it, they play with it to improve and record these ideas on the writing it on the manuscript. During composition task, very important skills are used together, such as creative, performing, notation and music reading skills.

The urge to learn

Since the composition tasks are student-guided, the learning also happens to be student guided during composition tasks. Students can imagine what they would like to hear or play. However their skills do not always support them to achieve the image in their mind. When students are stuck, the teacher lends a helping hand to the students. Still, the learning for the most part is student initiated.

In the first part of the chapter, I gave an example of student initiated learning but promised to discuss it later. This paragraph describes the example by discussing the stages of student initiated learning. The first example was a group trying to write a two-part music piece, both parts in treble clefs, instead of one part. Two of the students in the group were piano players. Since they saw two-part music when they read piano music, they were able to imagine a recorder piece in two parts, two parts

playing two different melodies at the same time. They called the teacher for help. The teacher did not stop their initiated action. She supported their idea and showed them how to notate two part music and how to listen to each other when playing two notes together. In the following steps, she helped them to differentiate the notes that went well together by carefully listening. Consequently, the group of students learned something beyond their level by initiating the learning themselves. The teacher's help was also an important factor for learning to happen. The teacher said in the interview that she liked how the group developed the idea and carried on writing in two parts. She also made it clear that being flexible and open-minded was very important for a teacher to use such opportunities for teaching and learning.
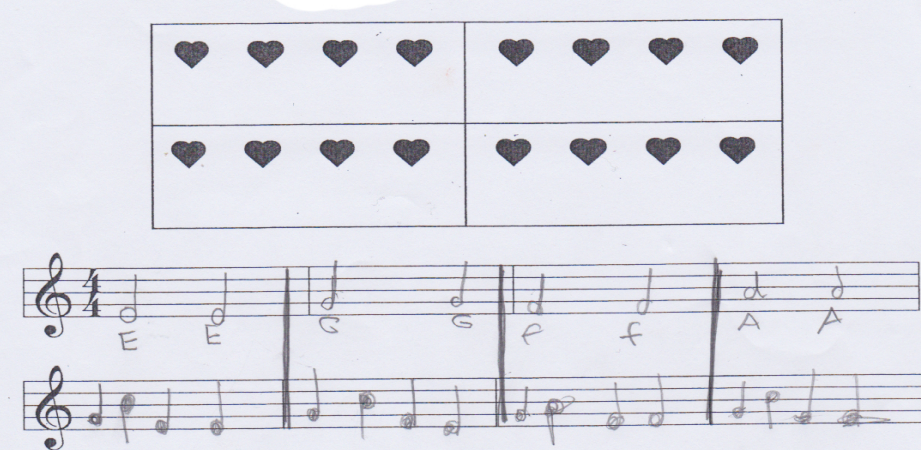
There was another group who were seeking for new techniques in music writing. A group of students, who also happened to have a piano player in the group, called the teacher and explained what they would like to do. The teacher had difficulties in understanding them first, but after students described what they aim to do, they all agreed on what they needed, it was using Volta brackets. Students wanted to finish a melody with two different endings; they also wanted to write these in four measures. The teacher understood their need and showed them a new technique called "volta brackets" to write different endings for a repeated melody.

It is easier for students to see the value and function of the acquired knowledge when it is useful. Group compositions offer many opportunities for students to improve their musical intelligence. The other students also observe the process of student initiated learning and maybe next time they will have a question start their learning.

Students' compositions

When it came to the representation of the products, all groups did well on paper. One group created a two part song by half notes in one part and using an ostinato consisting of quarter notes (Figure 2).

Figure 2. Recorder composition example 1

The group was the one who got inspired after another group wrote a two-part piece. All the songs written in two parts were written for treble clef, since the recorders were soprano recorders and there was no need to use bass clef (Figure 3).

Figure 3. Recorder composition example 2

 The groups used eighth notes, quarter notes, half notes, dotted half notes and whole notes together and they managed to write correct amount of beats corresponding with the time signature.

Since the students were bilingual, they used solfeggio names of the notes as used in Turkish and letter names of notes as used in English to scaffold students according to their mother language.

Figure 4. Recorder composition example 3

Each group had different and unique combinations (Figures 4 and 5). The notation skills used were done well; there were only a few mistakes. The mistakes were not theoretical mistakes, but were difficulties students faced in writing notes on the paper. For example, connecting the stems with the heads of the notes in a perfect way was not always possible (Figure 5).

Figure 5. Recorder composition example 4

Students wrote reminders to help group members to remember the distribution of duties, such as specific parts to be played by certain groups and the flow of the pieces.

In addition, students used repeat signs to repeat specific parts of their compositions. In Figure 6, despite having enough space to write the same musical ideas on the manuscript, students used the repeat sign to repeat the first two measures once and the last two measure once. It suggests that students were able to use their advanced knowledge when they saw an opportunity to make their job easier. They also spelled the function of the sign to scaffold the group members who had less knowledge and may forget the function of the repeat sign during practice and performances.

Figure 6. Recorder composition example 5

All students in the groups helped with the notation. Some of the groups swapped the notating as a duty. Other groups divided the measures and gave equal parts to all members for notating. When a student had difficulties in notating music, students with more experience in the group helped their peer. Students also wrote the letters to scaffold their own music reading skills while performing their piece.

Unfortunately, their performances did not reflect the expertise of their compositions because the notes played did not always sound the same as notes written on the paper. Maybe if they were given more time to practice how to play the compositions, they could have done better. At the end, the main products were the written pieces and they all met the expectations by being written with some precision although not complete accuracy while enjoying the process.

Student thoughts on music learning and cooperative classroom work

In the following part of the chapter, the third research sub-question is addressed by analyzing students' perceptions based on comments made about the composing tasks during interviews with individual students and focus groups.

Change in mindset

Students with no prior experience in composing music are likely to have an image of composing as a difficult activity. When asked if she improved in writing music, Mari said "I learned how to put a different note before starting music, like composition. I did not exactly know the notes, I thought it was very complicated but than I learned it wasn't." Derin also gave the same answer when interviewed with his group. When asked how he improved his composing skills while composing with a group, he said he learned how easy composing music was and how he used to think it was difficult. Thus it appears that a lack of knowledge and experience may cause students to think that composing music is difficult and one or two trials help them to change their mindset about composing music.

When students compose music in a group, they are challenged with various difficulties, such as not knowing how to read and write music, working in mixed gender groups, not knowing enough about the recorder, having less participative students in the group, having too many different ideas in the group and having disagreements in the group. Despite the difficulties, all the interviewee students clearly stated that they would prefer to work with a group for various reasons. When asked about the reasons that make them prefer group work, they discussed having

difficulties in coming up with ideas when working alone, having someone to consult

and having fun with friends. Working with others helped students to cope with

several difficulties but also had its own challenges, such as having conflicting

perspectives, not being self-directed and being different gender. Obviously, having

fun with friends while composing music was worth all these difficulties.

Learning music composition with and from others

Besides the scaffolding done by the teacher, the tasks also allowed students to

scaffold each other's learning. Especially, group work was a great opportunity for

less capable students to improve their skills by looking at, listening and discussing

with more capable students. The teacher also stated that peer scaffolding is more

effective than student-teacher practice. Students felt more relaxed when they were

next to a peer. The relaxed environment made them feel safe and they try to improve

as much as they could, without feeling the stress of achieving the result and

performing in front of a teacher. The teacher also said that she observed that group

work helps students to manage with anxiety of performing in front of the class and a

teacher.

> Learning in a group might be helpful for students to encourage them to
> learn from each other and find courage in working together. Performing
> alone might be frightening but together the child can fell more relaxed.
> This could be an advantage (translated from the interview with the
> teacher, June 2016).

According to the students' answers, the tasks were a great way to learn about

recorder playing. Students claimed that they learned a lot about recorder playing

during the projects. There were even a few students who claimed that they did not

know much about recorder playing and the tasks helped them to improve. Ben

claimed that he memorized the notes to be able to play the recorder. Mari claimed that she used to play her brother's recorder and make sounds with it. After the tasks, she said her playing does not sound "gross" anymore. Aida said that she learned the positions to play certain notes and how to hold the recorder in a better way. Nisan said she learned how long she should hold the notes by using the correct beats.

John, who claimed he is really good at music and loves making music, pointed to a special thing about composing tasks. He stated that composing lets him make contact with the music directly because he does not like to read notes. What John was talking about is the joy of playing music without getting stuck in the knowledge of notations, by experiencing the artistic dimension of music making. Since he was able to do music as he wishes, he improved on playing the recorder and notation as well. John also said that he already knew the things that they learned but he improved and consolidated his knowledge during the tasks. He specifically explained that he improved using eighth notes, which are notes played for half value of a quarter note. At the end of his interview, he recommended similar composing task should be done more frequently.

Peer scaffolding improved notation skills as well. Aida said that her group members told her where to write the notes on the manuscript and helped her to write the values corresponding with beats correctly. Ben also said that his group members helped him to correct his incorrect writing. He further suggested that he could not recognize his faults if his friends were not helping him.

Listening skills of students were also improved and students discovered new ways of listening while composing music. The students said they improved their listening skills by listening to what sounds go well with each other. Mari said she learned that

"Every single note helps you to make the right sound". In other words, students started to listen to the sounds to achieve more than they already had by paying attention to the pitch and rhythm more than they usually did.

Students claimed that they learned how to make a brand new piece by combining different sounds in a small group. Mari also claimed that other musical kids in the group made the composing task easier for her and she used their knowledge to learn new things and improve the ones that she already knew. She was aware of the benefits of working with students who were musically more capable and how it contributed to her music learning and the final product.

CHAPTER 5: CONCLUSION

Introduction

Composing music in small groups is a beneficial way of making knowledge functional and enjoyable in music classrooms. Despite its advantages, teachers may not find it convenient due to lack of experience. For students, composing music in small groups might sound challenging if they are inexperienced too. Teachers can reduce the pressure by not paying much attention to the product and mistakes. By focusing and working hard as a teacher to scaffold students' learning process while bearing in mind that students are in the scribbling stage in learning to compose music, composing music in small groups reveals itself as something enjoyable and praiseworthy.

Teaching and learning composition in small groups has many dimensions that require multifaceted thinking skills. The teacher circulates between the groups of students to help them to follow the lead of their individual musical instincts to create an artistic product. Social and emotional skills are also shaped, being tested and improved during the group work. As Levitin (2006) advised in his bestseller book, the scientific research proved the convincing correlation between sociability and musicality is coded in "the complex and interactive nature" of our genes. Since being social and musical is in the very origin of being a human (Gardner & Hatch, 1989), at the very end of task, the process and the product became a rewarding experience where students achieve something that has an artistic value by working cooperatively. A little experience changed the students' mindset to see composing as

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an achievable skill. Teachers' minds can also change to see how fruitful the composing tasks are after a few trials in the classroom.

Overview of the study

This study investigated strategies used to scaffold students' learning cooperative and music skills while composing music in small groups in a third grade music classroom. The aim of the study was to describe the strategies used for scaffolding and learning that happened during lessons to achieve a better understanding of how to teach music composition to inexperienced students. To be able to understand what kinds of strategies were used and how students developed their cooperative and musical skills, the researcher focused on the interactions between the teacher and the students, the teacher and the groups and within the groups.

The research method was designed as a case study. The researcher observed a professional music teacher and 19 students working on two composition tasks during four of their regular music lessons. In order to triangulate the qualitative data collected, three different data sources were used; the teacher, the students and the researchers' observations of the lessons. The researcher gathered five sources of qualitative data by using classroom observations made during lessons, interviews with individual students, interviews with student groups, an interview with the teacher and a short reflection form filled by the teacher after the tasks. Furthermore, the researcher video recorded the lessons and the interviews. The videos were transcribed for data analysis. The data were analyzed by color-coding. The researcher coded the emerging themes to be able to cross analyze the data collected from different sources.

Discussion of findings and conclusions

The teaching and learning was visible for the researcher since the teacher was an evaluator who made the learning happen in the classroom by using "a range of learning strategies to build the students' surface knowledge, deep knowledge and understanding, and conceptual understanding" by affording appropriate guidance (Hattie, 2012). By composing music in small groups, students were offered multiple ways to approach using their knowledge and skills, such as being creative by using musical knowledge and using social skills to cooperate with group members to exchange their knowledge, experience, ideas.

The composition tasks were used as a way of invigorating musical intelligence in a creative way in the classroom. The composition tasks tapped the musical intelligence of the students and let them to improve their intelligence to "produce, appreciate rhythm, pitch and timbre" (Gardner & Hatch, 1989, p.6) by encouraging the students to have fun and play with their existing knowledge. The teacher demonstrated the steps of composing music since students were in the scribbling stage and provided scaffolding when it was needed. The teacher's scaffolding helped even the students who were expected to achieve less based on the researcher's background knowledge of them; indeed, they performed higher levels of outcomes both musically and cooperatively (Bruner, 1975).

The teacher stated that she learned about composing children songs when she was educated to be a music teacher but she was not taught about teaching to compose music to students in the classroom. She improved her teaching skills and knowledge about teaching music composition thanks to her curiosity to improve students' learning in the classroom. It suggests that teachers can improve their skills to teach composition in the classroom by educating themselves.

This study demonstrated several ways of scaffolding to teach music composition in small groups in a 3rd grade classroom. Firstly, the teacher used the starter of the first lesson as a strategy to introduce the concept of composing music. She started first lesson with an inquiry about Turkish Five, composers who lived in Turkey and wrote music by making a synthesis of Western Classical Music tradition and Turkish Music tradition. It made an influential start to trigger students' thinking about themselves as composers and the exploration of composing as a concept during the task. It started the change in mindset about composing music, as reflected in individual and focus group interviews, with students claiming that composing music was not as difficult as they imagined before the task.

The second strategy used to scaffold students learning to compose music was modeling. The teacher demonstrated how to make a conversation by using music vocabulary and to use music notation to create a piece in front of whole class. She demonstrated the ways of using different notes and combining different beats together. She also modeled how to behave in a group and her expectations for working cooperatively.

Thirdly, while she was modeling the skills by demonstrating, she used inquiry as a strategy to engage students in the ongoing conversation. She created a relaxed environment that was open to student suggestions and comments. The nature of the task was also welcoming to errors. The teacher used incorrect student answers and comments to help students to have a better understanding of what was the correct answer and guided them to find reasons behind by exploring. Inquiry was continuously used as an auxiliary strategy during the deliverance of the starters and modeling to keep students engaged in the conversation and the learning process.

When it came to scaffolding strategies in cooperative skills, she started before the lessons during planning. The teacher made the groups by considering the student backgrounds. She made sure all groups had at least one student who had strong musicianship skills. She also considered the students background in behavior by considering students' characters and her experiences from the previous lessons with the specific class of students.

There were two different kinds of group dynamics observed by the researcher. The first group type included a leader, who was known to have advanced musical skills thanks to his/her private music lessons. In first type of group, the other students who have less knowledge and experience were followers of the more musical students. The second group had members with equal voices and duties to accomplish together during the group work. Students who had less knowledge and experience were encouraged to contribute equally; the necessary help was given by peers to support their involvement in the group work. As Tarim and Akdeniz (2008) suggested cooperative strategy enhanced the students' engagement in the study.

Students were also scaffolding each other's learning while working in groups without the need for the teacher's guidance. Peers' help changed the learning experience of less musical and cooperatively less capable students. Moreover, peers scaffolding in music skills created swifter results than the teacher's help because the students working in a group understood each other's need since they shared the experience together (Morgan, 1998).

Nevertheless, peer scaffolding did not diminish the importance of the teacher's scaffolding. The teacher kept observing the groups while they were scaffolding each other's learning during group work. She was there to help when they called for her guidance but she was also aware that the most successful scaffolding strategies

needed to stop when students were strong enough to carry on with learning and experimenting with learned knowledge and skills (Searle, 1984, p.29). In addition, she was alert to catch opportunities to teach higher skills and knowledge when she spotted a possibility to build on further knowledge. She inspected clues (Fautley, 2005) for scaffolding higher skills during the group work.

The task had constraints when students were being instructed about the requirements of the composition task at the start of the lesson. When groups started to work together, some of them came up with ideas beyond the constraints. The teacher was open-minded and flexible about these ideas. She supported those groups of students by teaching them advanced skills and techniques that she would not normally try to teach to whole class because of the complexity of the skills and knowledge. As Vygotsky (1978) suggested, the teacher helped students to learn skills beyond their "zone of proximal development" and it all happened in a natural way, without forcing students. In fact, the students were motivated for exploring something beyond their level. The teacher's flexibility and students' enthusiasm led to significant opportunities of spontaneous and student-initiated learning.

Inexperienced students improved writing and reading music notation. Students who had just started to learn the recorder improved their skills. In addition, composition tasks improved students' listening skills while they were trying to identify, combine and match the pitches. As a result, the tasks were constructive in offering different ways of learning to compose music cooperatively while engaging all students regardless to their experience level in music.

To sum up, the teacher used scaffolding by offering students several ways to develop their knowledge of notation and music composition skills. It boosted the commitment and learning happened during the lessons while affording the teacher accurate

understanding of her students' musical knowledge and cooperative skills (Darling-Hammond, 2010).

Implications for practice

This case study described how the teacher's instruction should be shaped by being observant in order to shape the feasible delivery while offering detailed knowledge according to her pupils' emerging needs, strengths and skills to be improved (Tomlinson, 2014). It also represented data about how the teacher and peers in groups supported each other's learning about individual assets, necessities, and areas for growth in musical and cooperative skills.

Ideas emerged for areas that could be improved for future practice as well. The teacher wrote on the reflection form that if she could do the task again, having a more detailed manuscript would make the students' job easier. She wrote that she would put a written table of the notes and beats on the manuscript in order to make the knowledge accessible for the times when students could not remember the notes and beats to use to end the hassle between the board and each group's working area.

The students also suggested possible changes that could be made to improve the future composition tasks in the interviews. John and Aida suggested use of other instruments than the recorder. Aida suggested that writing lyrics for the piece would be nice to try. Ben suggested being able to work with close friends would be helpful to improve his performance to contribute more during the task for the next time. Mari said that she would try helping students with difficulties in contributing to the group work.

Although the product quality was not the focus of the study and the composing tasks, comparing the written and performed music by the groups can also lead to

implications for future practice. The written products of the tasks were respectable compared to final performances of the pieces. The written compositions looked and sounded pleasant, however students could not experience the thrill of playing the pieces that they had so beautifully written. They were rushed into performing right after they had finished composing. The time was enough to compose music with a group but not enough to practice it and to perform as a group in front of the class. They needed more rehearsal time. The task would be reduced to only write compositions or at least two more lessons could be spent to improve students playing their compositions. Students could even organize a recital or record their performances to share their compositions with their parents or other students in the school to make it a more meaningful experience. Though, it was the first time they were introduced to composing music. Future tasks could focus on performing the compositions in a versatile manner. As students hear the music they wrote while performing and as they receive feedback about their work, they may search for ways of improving their skills and may feel inspired to carry on composing music more. With frequent practices and thoughtful guidance, the future successful composers might be discovered to thrive from elementary classrooms.

When it comes to the implications for scaffolding students' cooperative skills, the teachers can model how to behave when a student is not participating to strengthen the understanding of expectations. The teacher could model how to behave and help when a group member is not participating. Her modeling could gave an idea about how to control and rearrange group dynamics according to the needs of the all group members.

Since human nature is changeable and unpredictable, the outcomes of the group composition tasks would be different when it is applied with another group of

students, in another subject or in another country. Regardless of the environment and variables, the teacher's role is to be observant, flexible and open-minded to spot the needs and opportunities for learning during the group composition tasks.

As Fautley (2004) suggested, there are many ways to teach music composition. To be able to find the appropriate way, the teacher's duty is to be spontaneous. Understanding the needs to invoke students' musical intelligence during the composition tasks is essential to support students' inner composers in the classroom. Especially, when students are in the scribbling stage, teachers' observations and interaction between teacher and students would make this exploration phase smoothly evolve in the following stages of composing music.

I believe the data corresponding with these findings will be useful for music teachers in Turkey, since the daily practices of the teacher involve meeting such objectives.

Although the composition tasks can be fruitful learning opportunities, public school facilities and limited access to a range of instruments might be a hindrance for teachers who would like to apply composition tasks based on pitched instruments. Providentially, composition units do not have to be applied by using recorders. Teachers also can use classroom furniture and any products that can be used to produce different sounds that can be altered and combined by student groups. Once, I instructed my students on a composition task to use chairs and desks to compose rhythm patterns in the music class. In this example, the composition task was linked to a science unit that was based on friction that students were learning in their science class.

Implications for further research

A long-term case study with a group of students carrying out composing tasks over a longer period of time, such as three years, might be also interesting to see the further stages of development that follow the scribbling stage in composing music. This study was carried with an inexperienced group of composers scribbling their musical ideas in a group, working cooperatively during the course of four forty- minute lessons. Although it was the students' first trial of composing music, the learning in terms of musical and cooperative skills in such a short amount of time was nonetheless visible. It would be also interesting to see the development process of skilled composers from the very beginning during lessons and over the course of a few years of practice.

Carrying out similar research in other countries to see how cooperative working habits influence small groups working in classrooms would be interesting to see. It would investigate the possible links between students' reasoning that if working with others and local culture would influence the dynamics during cooperative work.

In classrooms with smaller numbers of students, observing groups which have only two students composing music would be also an informative way to see the children's scaffolding stage in music composition.

Limitations

This study aimed to investigate different strategies to teach music composition in small groups, a specific part of music curriculum. The study was conducted in a selective private school with musical instruments available, such as hand drums, rhythm sticks, maracas, xylophones and recorders. The researcher and the teacher worked at the same school. There was a collaboration between the researcher, who is a classically trained musician and qualified music teacher with eight years of

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teaching experience, and a 3rd grade music teacher who has twelve years of music teaching experience at the elementary, seven years in middle school and high school level. Therefore, this study highlights an exemplary classroom, and so the findings might not apply to teachers who do not have musical background and experience to teach music in elementary schools. In addition, the school's student profile includes children of families with high socioeconomic status. Almost a quarter of the students attend private individual music lessons and activities as a part of their daily life.

Almost a third of the students who took part in this study had a strong music background. Students' musical background may be considered as a limitation because experienced students' musical understanding affect the process of group work and alter the achievements of the inexperienced students in the same group. In order to minimize the limitations mentioned above, the researcher and the teacher collaboratively designed the unit considering also the needs and environment that are more typical in public schools.

There were 19 students in the classroom, two played the violin and six were piano players. The students with musical background likely influenced the class dynamics as well as the student-initiated learning that happened during the group work. These students with more musical experience also may have inspired other students in the classroom by being engaged during the lesson and participating in dialogs between the teacher and the students. The students were also experienced in PYP and thus many knew enough to discuss about composing music and developing musical ideas by referring to their prior knowledge. If this case study was conducted in a classroom of students with less understanding in music and confidence or in a public school

where cooperative learning in other classrooms is more limited, the findings of the study might have been different.

The music curriculum included objectives to allocate time for encouraging students' creativity and cooperative work. The teacher in this study was experienced and professional enough to build on the students' knowledge starting from first grade, as it was described how she followed Bruner's spiral curriculum model (Harden, 1999). The composition task was the top ring of the spiral. She kept offering various opportunities for students make the built knowledge functional during the course of three years. Composing music in small groups described in this case study was an example of applied tasks of many similar strategies that she used to built the necessary knowledge for the level of music learning. A cautiously designed music curriculum and a professional teacher were the factors that played an important role in obtaining the study's findings. The teacher's professional experience and quality of the music curriculum design would have limited the diversity of findings in the study.

Nonetheless, it takes an open-minded, patient, flexible, curious and brave teacher to explore how to teach music composition to elementary students. In addition, a school administration that supports teachers' innovative ideas and a well designed elementary music curriculum that supports students to explore their musical identity.

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SCRIBBLING STAGE: A CASE STUDY ON STRATEGIES FOR TEACHING MUSIC

COMPOSITION TO GRADE 3 STUDENTS

KARALAMA SÜRECİ: 3. SINIF ÖĞRENCİLERİNE MÜZİK BESTELEME ÖĞRETME

STRATEJİLERİ ÜZERİNE BİR DURUM ÇALIŞMASI

Individual Student Interview/Bireysel Öğrenci Görüşmesi

Spring 2016/İlkbahar 2016

Thank you again for taking the time to talk with me about the composition unit that you are working on. This interview will take about 10-15 minutes. I am doing this interview is to understand your ideas about group composition activities that you do in you music classes.

Bu aralar çalışmakta olduğunuz besteleme ünitesi hakkında benimle görüşmeyi kabul ettiğin için tekrar teşekkürler. Bu görüşme 10-15 dakika sürecek. Bu görüşmeyi sınıfta yaptığınız işbirliğiyle müzik besteleme çalışması hakkındaki fikirlerini anlayabilmek için yapıyorum.

No one except me will know that this interview belongs to you. So, you can say all the things that you would like to, positive or negative. If you do not know how to answer a question, you are free to not to answer.

Bu görüşmede söylediğin şeylerin sana ait olduğunu benden başka kimse bilmeyecek. Bu yüzden olumlu veya olumsuz, istediğin herşeyi söyleyebilirsin. Eğer herhangi bir soruya nasıl cevap vereceğini bilmiyorsan, cevap vermeyebilirsin.

Your answers will be between you and me. I will not use your name in my research. I will not tell your teacher anything you say.

Cevapların sadece senin ve benim aramda kalacak. Araştırmamda senin adını kullanmayacağım. Söylediğin şeyleri öğretmeninle paylaşmayacağım.

CONSENT: Just to help me to remember the things we talk today, I would like to video record our conversation. Do I have your permission?

İZİN: Sadece bugün konuştuklarımızı hatırlamak amacıyla bu görüşmeyi videoya kaydetmek istiyorum, izin veriyor musun?

INTERVIEWER: [If Yes, turn on the video recorder and proceed.] I am here with [respondent name], at [school name], and today is [name of day, month, and date]. "Can I record the interview?"

Görüşmeyi yapan kişi: [Eğer cevap evet ise, video kaydediciyi çalıştır ve devam et.] Bugün yanımda [Görüşme yapılan kişinin adı] var ve bugün günlerden [Günün Adı, Ay, ve tarih]. "Görüşmeyi kaydedebilir miyim?"

1. How did your teacher help your group during the lessons to work together? /Öğretmeniniz sizin takıma nasıl yardım etti diğer öğrencilerle birlikte çalışırken?

2. How did your teacher help you about creating music and performing? Öğretmeniniz size müzik yaratma ve çalma konusunda nasıl yardım etti?

3. How does working with other students make you feel? Başka öğrencilerle çalışmak seni nasıl hissettiriyor?

4. How did you work with the other members of the group during the task? What did you do? Sen takımdaki diğer öğrenciler ile nasıl çalıştın? Neler yaptın?

5. How did your peers help you to create your group composition? Sizin takımdaki arkadaşlarınız sana bestenizi yaparken nasıl yardım etti?
   Promts: Can you explain that more? /Onu biraz daha açıklayabilir misin?

6. Did you learn something that you would use during group activities in other lessons? Bu çalışmada başka derslerdeki takım çalışmalarında kullanabileceğin birşeyler öğrendin mi?

7. Have you improved in writing music during these composition lessons? How? Müzik yazma konusunda kendini geliştirebildin mi? Nasıl?

8. Have you improved playing the recorder to create music after this unit? How? Blok flüt çalma konusunda kendini geliştirebildin mi? Nasıl?

9. Did you compose music with a group of other students before? / Daha önce başka öğrencilerle birlikte müzik besteledin mi?

10. Would you rather work alone or work with a group of students to compose music? Why?/ Beste yaparken yalnız başına çalışmayı mı tercih ederdin yoksa başka öğrencilerle beraber mi? Neden?

Further Probes (if there is time left) / Takip soruları (eğer zaman kaldıysa):

1. What would you do differently if you had to do this activity again? Bu çalışmayı bir daha yapsan neyi değiştirirdin?

2. What would you recommend to a friend who will do this activity? Bu çalışmayı yapacak bir arkadaşına ne tavsiye edersin?

3. Is there anything else on the composing activity you might like to share that we did not cover? Besteleme çalışması hakkında bizimle paylaşmak istediğin, ya da bizim sormayı unuttuğumuz birşey var mı?

Thank you very much for your time!
Zaman ayırdığınız için çok teşekkürler!

SCRIBBLING STAGE: A CASE STUDY ON STRATEGIES FOR TEACHING MUSIC

COMPOSITION TO GRADE 3 STUDENTS

KARALAMA SÜRECİ: 3. SINIF ÖĞRENCİLERİNE MÜZİK BESTELEME ÖĞRETME

STRATEJİLERİ ÜZERİNE BİR DURUM ÇALIŞMASI

Teacher Interview/Öğretmen Görüşmesi

Spring 2016/İlkbahar 2016

Thank you again for taking the time to talk with me regarding the composition research. This interview should take approximately 30-45 minutes. The purpose of this interview is to understand your thoughts and perceptions of how composition units are implemented in music class. Information from this interview and other data we collect from your school will be included in a brief report that I will share with you. In our report of findings, you will not be individually identified, nor will the school be identified.

Besteleme araştırmam hakkında benimle görüşmeyi kabul ettiğin için tekrar teşekkürler. Bu görüşme yaklaşık 30-45 dakika sürecek. Bu görüşmenin amacı ise senin besteleme çalışmaları hakkındaki düşüncelerini ve besteleme ünitelerinin sınıfta uygulanışını nasıl algıladığını anlamak.

CONSENT: I would like to tape record our interview in order to accurately capture everything you tell me. Do I have your permission to record this interview with you? İZİN: Sadece bugün konuştuklarımızı benim tam net anlayabilmem ve hatırlamam amacıyla bu görüşmeyi videoya kaydetmek istiyorum, izin veriyor musun?

INTERVIEWER: [If Yes, turn on the video recorder and proceed.] I am here with [respondent name], at [school name], and today is [name of day, month, and date]. "Can I record the interview?"

Görüşmeyi yapan kişi: [Eğer cevap evet ise, video kaydediciyi çalıştır ve devam et.] Bugün yanımda [Görüşme yapılan kişinin adı] var ve bugün günlerden [Günün Adı, Ay, ve tarih]. "Görüşmeyi kaydedebilir miyim?"

1. Describe the composition units in your music classes/ Sınıfta yaptığın besteleme çalışmalarını tarif et: (MRQ)

a. What are the goals? Do you focus on some goals more than others? If so which ones?/ Amaçlar neler? Bazı amaçlara diğerlerinden fazla önem veriyor musun? Eğer öyleyse hangileri?

b. How many <u>composition</u> units do you teach per year? Bir sene içinde kaç besteleme ünitesi öğretiyorsun?

c. How many <u>group composition</u> units do you teach per year? Bir sene içinde kaç takım çalışması ile besteleme ünitesi öğretiyorsun?

2. How do you support your students to compose music during the tasks? Öğrencilerini besteleme çalışmaları sırasında beste yapabilmeleri için nasıl destekliyorsun? Can you give some examples? Birkaç örnek verebilir misin?

3. How do you use scaffolding in group compositions? Takım çalışması ile bestelemelerde öğrencilerine nasıl kendi becerilerini geliştirmeleri ve özgün biçimde hareket edebilmeleri konusunda yardım ediyorsun?

4. How were you trained on composing music and teaching composing music to elementary students? Besteleme ve ilkokul öğrencilerine besteleme öğretimi konusunda nasıl bir eğitim almıştın?

5. How would you describe the challenges for implementing group composition tasks? How do you address these challenges? Takım çalışması ile beste yapmayı öğretirken karşılaştığın zorlukları nasıl tasvir ederdin? Bu zorlukların üstesinden nasıl geliyorsun?

6. Is there anything else on the composing activities in music classes you might like to share that I did not cover? Benim sormayı unuttuğum ya da senin ek olarak paylaşmak istediğin bir şey var mı?

7. How motivated are students to participate in group composition tasks? Öğrenciler takım çalışması ile besteleme çalışmalarında yer almak konusunda hevesli mi?

8. How do you also teach students cooperative skills during group composition tasks? Öğrencilere takım çalışması ile besteleme yaparken birlikte çalışma becerilerini nasıl öğretiyorsun?

9. As a music teacher, what kinds of supports do you provide for students to work cooperatively? Bir müzik öğretmeni olarak, öğrencilerin bir arada takım olarak çalışması için nasıl yardımlarda bulunuyorsun?

10. How would you describe the features and the nature of group composition tasks compared to individual composition tasks? Takım olarak beste yapmanın doğası ve özelliklerini bireysel besteleme çalışmalarına kıyasla nasıl tanımlardın?

11. What do you think regarding whether group composition or individual composition helps students to improve their music skills, such as creating, performing and notating? Sence sınıfta yapılan bireysel besteleme çalışmaları mı, takım çalışması ile yapılan beste çalışmaları mı öğrencilerin yaratma, çalma ve yazma gibi müzik becerilerinin gelişmesine daha çok katkıda bulunuyor?

12. What do you consider as the most significant outcomes in terms of musical skills of composing music in small groups for students? Example? Sana göre müzik becerileri açısından takım çalışması yapmanın verdiği en önemli kazanım hangisidir? Örnek?

13. In what ways does music composition in class help students to learn cooperatively? Takım çalışması ile müzik bestelemek öğrencilere birlikte çalışmayı öğrenmek konusunda nasıl yardımcı oluyor?

Thank you very much for your time!
Zaman ayırdığınız için çok teşekkürler!

EK C- Öğrenci Odak Grubu Görüşmeleri Protokolü

SCRIBBLING STAGE: A CASE STUDY ON STRATEGIES FOR TEACHING MUSIC

COMPOSITION TO GRADE 3 STUDENTS

KARALAMA SÜRECİ: 3. SINIF ÖĞRENCİLERİNE MÜZİK BESTELEME ÖĞRETME

STRATEJİLERİ ÜZERİNE BİR DURUM ÇALIŞMASI

Student Focus Group Interview/Öğrenci Odak Grubu Görüşmeleri

Spring 2016/İlkbahar 2016

Thank you for taking the time to talk with me about the composition unit that you are working on. This conversation will take about 10-15 minutes. I am doing this interview to understand your ideas about group composition activities that you do in your music classes.
Yaptığınız bestemele çalışması hakkında benimle konuşmayı kabul ettiğiniz için çok teşekkür ederim. Bu sohbet 10-15 dakika sürecek. Bu görüşmeyi sizin müzik sınıfında takım çalışması ile beste yapmak hakkında ne düşündüğünüzü anlamak için yapıyorum.

No one except me will know who says what. So, you can say all the things that you would like to, positive or negative. If you do not know how to answer a question, you are free to not to answer.
Benim dışımda kimse sizlerin neler dediğini bilmeyecek. O yüzden olumlu ya da olumsuz, ne söylemek isterseniz söyleyebilirsiniz. Bir soruyu nasıl cevaplayacağınızı bilmiyorsanız, o soruyu cevaplamadan geçebilirsiniz.

Your answers will be between you and me. I will not use your name in my research. I will not tell your teacher anything you say. Cevaplarınız sadece benim ve sizin aranızda kalacak. Sizin adınızı araştırmamda kullanmayacağım. Söylediğiniz şeyleri de öğretmeninize söylemeyeceğim.

CONSENT: Just to help me to remember the things we talk today later, I would like to video record our conversation. Do I have your permission?
İZİN: Sadece bugün konuştuklarımızı hatırlamak amacıyla bu görüşmeyi videoya kaydetmek istiyorum, izin veriyor musunuz?

Before we start our discussion today, let's go around the room. Please say your name, your grade, and something that you love to do outside of school.Konuşmaya başlamadan önce odadakilerle tanışalım. Lütfen adınızı, sınıfınızı ve okul dışında yapmayı sevdiğiniz birşeyi söyleyin.

1. Tell me about the group composition tasks? Takım çalışması ile beste yapmayı anlatın?
2. Tell me one thing you like about composing music in a small group? Küçük bir takım halinde beste yapmakla ilgili sevdiğiniz bir şeyi söyleyin.
3. What are you doing for composition unit? Şu an besteleme ünitesinde ne yapıyorsunuz?
4. How do you work with your teacher during a project? Çalışma sırasında öğretmeninizle nasıl çalışıyorsunuz?
5. If you were to change one thing about the group compositions, what would that be? Eğer takım çalışması ile beste yapmakla ilgili bir şey değiştirebilseydiniz o şey ne olurdu?
6. How do you work with your friends during a project? Çalışma sırasında takım arkadaşlarınızla nasıl çalışıyorsunuz?
7. Who do you go to first, when you have questions about a composition that you are working on? Eğer yaptığınız beste ile ilgili bir sorunuz varsa, ilk kime soruyorsunuz?
8. Do you ask for help from your teacher when you cannot get on well with the other members of the group? Takımınızdaki öğrencilerle anlaşamayınca öğretmenden yardım istiyor musunuz?
9. How do you think you are helping your group with the composition you are working on? Takımınıza üstünde çalıştığınız beste için nasıl yardım ediyorsunuz?
10. How do you think you are improving your musical skills by participating in group composition? Beste yapmak için takım çalışmalarında yer alırken müzik becerilerinizi nasıl geliştiriyorsunuz?
11. How did you develop the composition you are currently working on as a group? Yaptığınız besteyi bir takım olarak nasıl geliştirdiniz?

Thank you very much for your time!
Zaman ayırdığınız için çok teşekkürler

APPENDIX D: Classroom Observation Protocol

Ek D- Sınıf Gözlemleme Formu

SCRIBBLING STAGE: A CASE STUDY ON STRATEGIES FOR TEACHING MUSIC

COMPOSITION TO GRADE 3 STUDENTS

KARALAMA SÜRECİ: 3. SINIF ÖĞRENCİLERİNE MÜZİK BESTELEME ÖĞRETME

STRATEJİLERİ ÜZERİNE BİR DURUM ÇALIŞMASI

Classroom Observation Protocol/Sınıf Gözlemleme Formu

Spring 2016/Bahar 2016

Name of the Observer/Gözlemleyenin Adı: Fatma Şafak

Observation Date and Time/Gözlem Tarihi ve Zamanı:

Grade Level/Sınıf Seviyesi: 3

Subject-Unit/Ders-Ünite: Music-Composition/Müzik Besteleme

TEACHER AND STUDENT BEHAVIOUR/ ÖĞRETMEN VE ÖĞRENCİ DAVRANIŞI

Time	Teacher Behaviour/ Öğretmen Davranışı	Student Response/Öğrenci Tepkisi

STUDENT COOPERATIVE WORK/ÖĞRENCİLERİN TAKIM ÇALIŞMASI

Time/Zaman	Example of Cooperative skills/ Birlikte çalışma becerileri örnekleri	Example of Musical Skills/ Müzik becerileri ile ilgili örnekler

EK E- Düşünme ve Değerlendirme Formu

SCRIBBLING STAGE: A CASE STUDY ON STRATEGIES FOR TEACHING MUSIC

COMPOSITION TO GRADE 3 STUDENTS

KARALAMA SÜRECİ: 3. SINIF ÖĞRENCİLERİNE MÜZİK BESTELEME ÖĞRETME

STRATEJİLERİ ÜZERİNE BİR DURUM ÇALIŞMASI

Journal Protocol/Günlük Formu

Spring 2016/Bahar 2016

Please give descriptive answers to the questions below after every block (two 40 minutes lessons following each other) of music lessons./ Lütfen aşağıdaki sorulara her blok (iki 40 dakikalık ders) müzik dersinden sonra betimleyici cevaplar veriniz.

1- Which strategies did you use in today's lesson?/ Bugün dersinizde hangi stratejileri kullandınız?

2- What went well during today's lesson? Bugün derste ne iyi gitti?

3- What was difficult to cope with today? Bugün derste neyle başa çıkmak zor oldu?

4- What would you do differently next time? Bir dahaki derste neyi farklı yapardınız?

5- Did you notice any student progress? Could you describe how did it look? Bugün öğrenciler ilerleme kaydetti mi? Bu ilerlemeyi resmedici bir biçimde anlatır mısınız?