UNIVERSITEIT VAN PRETORIA
UNIVERSITY OF PRETORIA
YUNIBESITHI YA PRETORIA

Exploring Group Music-making Experiences of Lower Elementary Third Culture Kids and English Language Learners in an International School in Beijing

Liane Halton

u12228258

A dissertation submitted in fulfilment of the requirements for the degree

MMus (Music Education)

School of the Arts: Music

Faculty of Humanities

University of Pretoria

Supervisor: Dr S. Cruywagen

March 2024

Table of Contents

Acknowledgements

I am grateful to my supervisor, Dr. Sonja Cruywagen, for their immense patience and support throughout my dissertation journey. As I conducted the study abroad, there were numerous challenges, but Dr. Sonja's encouragement and expertise were invaluable in helping me persevere. I feel incredibly fortunate to have had the opportunity to learn from Dr. Sonja.

The International Montessori School of Beijing supported me throughout my dissertation research, and I could not have conducted my study without their assistance and cooperation. I express my sincerest gratitude to the school for their invaluable help.

I am grateful to my parents for instilling in me the value of education, stressing the importance of constantly learning about the world, and always encouraging me to continue.

Lastly, I want to express my gratitude to my fiancé, who has been with me through every up and down of my dissertation journey. They have given me unwavering support, encouragement, and cheerleading at every step.

Declaration of Authorship and Copyright

Declaration of Authorship and Copyright

I declare that the work entitled:

Exploring Group Music-making Experiences of Lower Elementary Third Culture Kids and English Language Learners in an International School in Beijing

is my own and that it has been written in my own words. All citations from literature have been acknowledged in-text and referenced in full. I have not used work previously produced by another student or any person to hand in as my own. I have not allowed and will not allow anyone to copy my work with the intention of passing it off as his or her own work.

Full name of student: Liane Halton

Student number: 12228258

Signature:

Abstract

The study explores the group music-making experiences of Third Culture Kids (TCK/TCKs) and English Language Learners (ELL/ELLs) at an international school in Beijing. While international schooling offers unique advantages, it can also be a source of anxiety for TCKs and ELLs. As expatriate learners, TCKs need to adapt to new academic environments, interacting with peers from diverse cultures and in unfamiliar languages. ELL learners face the challenge of meeting academic and cultural standards in a second language and interacting with peers and teachers from various countries (Thompson & Hayden, 2013). Literature has demonstrated that an education in music provides academic, social, and emotional benefits. Limited research on group music-making experiences for TCK and ELL learners in international schools is available. Data from observations of two group music-making lessons, learner drawings, and descriptions were analysed to present a triangulated view of the group music-making experiences of TCK and ELL learners. The findings indicated that group music-making activities facilitated multisensory learning experiences and the development of collaborative and social-emotional skills for TCK and ELL learners. The study shows the importance of incorporating group music-making activities into international school music programs to address the challenges experienced by TCK and ELL learners. The study fills a gap in the literature and offers insights for music educators and researchers in international music education.

Keywords

Group Music-Making

Third Culture Kids

English Language Learners

Drawing Studies

Montessori Method

Social constructivism

Notes to the Reader

- British English was used throughout the document.
- APA 7th Edition was used as referencing style throughout the document.
- Third Culture Kids (TCKs) refer to individuals who have spent a significant portion of their developmental years outside of the culture of their parents' home country.
- English Language Learner (ELL) refers to individuals who are acquiring English as an additional language and, in this context, are attending an international school where English is the main medium of instruction.

UP Ethics Committee Approval

UNIVERSITEIT VAN PRETORIA
UNIVERSITY OF PRETORIA
YUNIBESITHI YA PRETORIA

Faculty of Humanities
Fakulteit Geesteswetenskappe
Lefapha la Bomotho

Humanities 100. Since 1919

19 April 2023

Dear Miss L Halton

Project Title:	Exploring group music-making experiences of lower elementary Third Culture Kids and English language learners in an international school in Beijing
Researcher:	Miss L Halton
Supervisor(s):	Dr. Sonja Cruywagen
Department:	School of the Arts
Reference number:	12228258 (HUM006/0123)
Degree:	Masters

I have pleasure in informing you that the above application was **approved** by the Research Ethics Committee on 19 April 2023. Please note that before research can commence all other approvals must have been received.

Please note that this approval is based on the assumption that the research will be carried out along the lines laid out in the proposal. Should the actual research depart significantly from the proposed research, it will be necessary to apply for a new research approval and ethical clearance.

We wish you success with the project.

Sincerely,

Prof Karen Harris
Chair: Research Ethics Committee
Faculty of Humanities
UNIVERSITY OF PRETORIA
e-mail: tracey.andrew@up.ac.za

Room 7-27, Humanities Building, University of Pretoria, Private Bag X20, Hatfield 0028, South Africa
Tel +27 (0)12 420 4853| Fax +27 (0)12 420 4501|Email pghumanities@up.ac.za | www.up.ac.za/faculty-of-humanities

List of Tables

List of Figures

List of Drawings

Chapter 1: Introduction

1.1 Background and Context

During the 2020-2022 COVID-19 pandemic outbreaks, I taught general music to lower elementary learners (Grades 1 and 2 – ages six to eight) at the International Montessori School of Beijing in China (known in Beijing as MSB). Being China's political and cultural capital, Beijing attracts many foreign diplomats and business leaders (Bickenbach & Liu, 2022). The lower elementary learners from the International Montessori School of Beijing (MSB) from 2022 to 2023 comprised learners from Germany, Spain, the United Kingdom, Hong Kong, China, the United States of America, Singapore, Canada, and Australia, as seen in Table 1 below.

Table 1

Distribution of Lower Elementary Learners in the 2022 to 2023 School Year

Nationality	Number of learners
Germany	1
Spain	1
United Kingdom	1
Hong Kong	19
China	11
United States of America	39
Singapore	1
Canada	5
Australia	2

Note. The data was taken from the International Montessori School of Beijing database.

The learners' backgrounds were categorised into two groups: expatriate learners, referred to as Third Culture Kids (TCKs), and English Language Learners (ELLs). As expatriates, TCKs have "spent a significant part of [their] developmental years outside their parents' culture" (Pollock & Van Reken, 2009, p. 15), and ELLs in this context are learners whose parents are from the host country (Savva & Stanfield, 2018; Thompson & Hayden, 2013) and whose first language is other than English. In the current study context, the host country is China, and the first language of the English language learners is Mandarin Chinese. To cater to the academic needs of the learners, the school adopts a dual-language model where half of the day's instruction is conducted in English and the other half in Mandarin Chinese. The learners attend music classes as a mixed group of TCK and ELLs and the language of instruction is English.

The learners in Beijing were frequently required to stay at home and attend all school lessons online during the 2020 – 2022 COVID-19 pandemic outbreaks. The online learning experiences for the MSB Grade 1 and 2 learners included general music classes with me as their music teacher. During online learning, my thoughts led me to wonder about music education's role for learners once they return to school. The absence of group music-making and and the potential implications of this absence inspired me to explore the meaningful presence of group music-making for TCK and ELL learners. These thoughts challenged me to explore how the learners who attend music class as a mixed group of TCKs and ELLs experience group music-making in international school environments and how they might use drawings to describe their experiences of their music classes with me as the facilitator.

1.2 Problem Statement

International schooling can hold many benefits; however, it can also be a source of anxiety for TCKs (Pollock & Van Reken, 2009) and ELLs (Niehaus & Adelson, 2014). As expatriate learners, TCKs need to adapt to new academic environments as they interact with new peers from different cultures and in unfamiliar languages (Pollock & Van Reken, 2009). ELL learners need to adhere to academic and cultural standards in a second language (English) and interact with peers and teachers from various countries (Meier, 2015). Learners classified as TCK or ELL learners have varied linguistic and cultural backgrounds. However, they need to participate socially and academically using their non-native languages while attending school (Risch, 2008; Savva & Stanfield, 2018). Both categories of learners have challenges in social and emotional domains, and they attend school together in mixed classes. The factors mentioned above result in TCK and ELL learners experiencing social and emotional struggles as they navigate relationships, academic expectations, and cultural differences during their schooling.

TCK and ELL learners also experienced social and academic interruptions in their school lives due to the COVID-19 pandemic, as all learners needed to attend classes online (Luo et al., 2022). The learners in the context of this study were also required to attend their general music lessons online and through video conferencing platforms. Therefore, the learners no longer had an opportunity to make music together and in person. In addition to the social and emotional challenges mentioned above, the COVID-19 lockdowns exacerbated these issues as learners were unable to genuinely interact with each other during online learning periods.

Hallam and MacDonald (2011) and Welch et al. (2020) recognise a growing body of evidence indicating the social and emotional benefits of actively participating in music in

educational settings in elementary schools. Overy and Molnar-Szakacs (2009) show that there is potential for group music-making to have an impact on the experiences of children:

> We can share a narrative of call and response, synchronisation, prediction, interruption, and imitation. We can use this musical, social, playful, and imitative environment to learn to take turns, learn to listen, learn to lead, learn to count, learn songs in a new language, or learn to be together in a group. (p. 495)

TCK and ELL learners face social, emotional, and academic challenges in their daily school lives. Previous research suggests that group music-making can support young learners' social, emotional, and academic development. However, there is currently limited data supporting the benefits of group music-making, specifically for TCK and ELL learners in international school contexts, and from their perspective. At the time of writing, the perspectives, voices, and experiences of TCK and ELL learners related to group music-making are inadequately represented in the literature. Because of their language-related challenges, using their drawings and other qualitative data collection methods could be a potential way to explore their experiences with group music-making. These methods can highlight their experiences, provide valuable information to other music educators, and contribute to the existing literature.

My search for research associated with group music-making experiences of mixed classes of TCK and ELL learners in the lower elementary music classroom yielded poor results. Literature that uses drawings as a data collection method is available (see Section 2.4), but there appeared to be a gap in research regarding the use of drawings to determine the group music-making experiences of mixed classes of TCKs and ELLs. Therefore, to add to the field of

research, the study explored the group music-making experiences of mixed classes of TCKs and ELLs by collecting data from observations, learner drawings and the learner's descriptions of their drawings.

1.3 Aims/purpose of the study

This study aimed to explore the group music-making experiences of lower elementary TCK and ELL learners at an international school in Beijing. In 2023, the learners in the study were in Grades 1 and 2, aged between six and eight years, attending their music classes as a mixed group of TCKs and ELLs. The inquiry explored learner descriptions of what their "This is me making music with my classmates in music class" drawings portrayed. Observations supplemented the drawings and the learner's descriptions.

The research aims to deliver qualitative outputs that will provide music educators and those involved in music education with insights into how TCK and ELL learners derive meaning from their experiences in group music-making. Thus, the study will add to the literature on group music-making with this population. Additionally, the study explored how group music-making provides opportunities for TCK and ELL learners to develop skills that pertain to the challenges they experience.

1.4 Research Questions

The main research question guiding this dissertation is:

How do lower elementary Third Culture Kids and English Language Learners at an international school in Beijing experience group music-making classes?

The sub-questions related to this main research question are:

- How do lower elementary Third Culture Kids and English Language Learners in an international school in Beijing use drawings to communicate, “This is me making music with my classmates in music class”?
- What themes emerge from lower elementary Third Culture Kids’ and English Language Learners’ drawings about “This is me making music with my classmates in music class”?

Grant and Osanloo (2016) believe that “all research is theoretical” (p.14). The selection of the topic, the focus of research questions on a single problem, the point of view discussed through the literature reviewed, the qualitative approach (Grant & Osanloo, 2016), and the inductive reasoning analysis approach (Denzin & Lincoln, 2011), relate to the theoretical underpinnings for this study. The researcher, whilst recognising bias, used personal experiences and insights as the participant’s class music teacher to interpret the children’s drawings and interviews.

1.5 Research Methodology

In this research, the phenomenon that was studied was TCK and ELL learners’ experience of group music-making. The participants’ natural setting was the Grade 1 and 2 music classes presented in a Montessori school within a third culture learning environment in Beijing, China.

The study followed a basic qualitative research design and used content and thematic analysis to interpret the collected data. Merriam and Tisdell (2016) explain that basic qualitative research researchers focus on interpreting, constructing, and meaning-making of people’s worlds and experiences. This study necessitated the implementation of qualitative methods for data collection. This included interpreting and understanding the participants’

meaning of their music-making experiences through their drawings and discussions about their drawings. Observations provided real-time insights and context, enhancing the overall understanding of the research phenomenon and complementing the gathered data.

Chapter 3 describes and discusses this study, its data-gathering techniques, and the data analysis and methods used (see Chapter 3).

1.6 Trustworthiness of the Study

Qualitative researchers aim to maximise their collaboration with study participants (Braun & Clarke, 2013). To ensure the trustworthiness of a qualitative study, the research will maintain thoroughness and transparency regarding assumptions and biases throughout the data transcription, coding, analysis, interpretation, and findings (Braun & Clarke, 2013).

Bland (2012) identifies that all research, qualitative or quantitative, involves a degree of subjective judgment. For the reader to understand the researcher's position from the beginning of the study, the researcher should clarify the bias that may impact the inquiry (Creswell & Poth, 2015). As a qualitative researcher and the learner's music teacher, I am irremovable from the research process and an integral part of it as a participant observer. I taught throughout the research and was ethically responsible for choosing activities that appealed to the needs and interests of the learners I taught. I also taught in a specific context unique to the school and the school's culture and climate. While these factors may impact the transferability of the research, I am still in a unique position to present a qualitative account of the learners' experience. DeWalt and DeWalt (2002) suggest that while there are some limitations to being a participant observer in research, incorporating participant observation can offer a more comprehensive understanding of the matter being examined and can increase the validity of a study's findings.

However, the authors also argue that the validity can be improved by analysing data collected from other methods, such as interviews and documents, which this study will include. Bland (2012) posits that "authenticity of visual analysis can be established through triangulation with material from a secondary source such as participant discussion or written text" (p.4). This study examined data from observations, drawings, and verbal interviews. Therefore, the study approached its authenticity as a triangulated study.

1.7 Ethical Considerations

Qualitative researchers should prepare and design for plausible ethical issues (Creswell & Poth, 2015). Research involving children and young people provides valuable insights from their perspectives; however, conducting such research involves numerous ethical considerations (Cameron, 2014). Cameron (2014) further emphasised the importance of effective communication with all stakeholders involved in the study, careful consideration of ethics throughout all phases of the research, conducting the research with care, considering the participants' age, and ensuring their comfort and safety throughout the entire research process.

When conducting research with children, it is crucial to obtain informed consent. It is important to stress that obtaining consent is a vital aspect of the study that needs to be revisited consistently and frequently (Greene & H, 2005). Throughout the study, the researcher discussed the purpose and need with all stakeholders and ensured that the issue of consent was revisited.

Data collection, which included observations, drawings, and the participant's discussions of their drawings, was undertaken only once permission was received from the parents and or

legal guardians (Appendix B: Parent/guardian Consent Form), the participants (Appendix C: Letter of Informed Assent for Learners), and the principal of the school (Appendix D: School Principal Approval Letter), through written consent. The homeroom teachers were invited to assist with the data collection (Appendix F: Homeroom Teacher Request Letter) in their classrooms. As some learners were interviewed in Chinese, a translator was also invited to assist in the data collection (Appendix H: Translation Request Letter).

As required by the University of Pretoria, data will be saved in a password-protected folder for a minimum of 15 years. The datasets will also be deposited in the University of Pretoria's open-access repository for future research.

1.8 Delimitations of the study

There are limitations to the results of the data collected for this study. According to Greene and Hill (2005), "[t]he researcher who sets out to research experience needs not only to be aware of the limitations on [their] capacity to access the experience of another person but also the limits of what a focus on experience can tell us about the other" (p.6).

Firstly, observation as a participant observer is subject to multiple biases, as highlighted in Kawulich (2005). Researchers bring their knowledge and experiences, which can ultimately impact the study's findings. Effective field note documentation relies on the researcher's ability to accurately record, observe, and interpret details from classroom observations (Kawulich, 2005).

Secondly, referring to the data collection through drawings, Veale (2005) acknowledges that the method used to draw experiences may only suit some children. The learners may have different skills and confidence levels when drawing. Therefore, the participant's discussions

about their drawings might add valuable data to ensure a deeper understanding of learner experiences.

Lastly, I created the lesson plans and procedures I followed. I drew on my knowledge, ideas and inspiration as a teacher who follows my learners' specific needs, interests, and prior knowledge. In this study, I did not examine perceptions of making music as a group with learners from other international schools or in older or younger age groups.

1.9 Value of the study

It is a challenge to understand children's experiences and perceptions fully; however, we should strive for a deeper understanding of their experiences and how they mentally, physically, and behaviourally navigate them (Greene & Hill, 2005). This study approached a level of understanding of children's experiences during group music-making. The findings of this study will add to the literature relating to the knowledge of how TCK and ELL learners experience group music-making in an international school environment in Beijing. The findings will form a basis for further or more in-depth exploration of the topic.

1.10 Chapter Outline

This study has a total of seven chapters. Chapter 1 introduces the study and provides an overview of the research's background, context, problem statement, research questions, methodology, ethical considerations, delimitations, and value.

Chapter 2 of the study focuses on the literature review. It explores the existing literature related to the study, giving the reader an idea of where the research stands within more extensive research studies. The study examines group music-making experiences, TCK and ELL learners, and drawing studies with children and young people. The research is based on

Montessori and social constructivist approaches, which will also be discussed in the literature review.

In Chapter 3, a detailed discussion of the research approach, design, and methods is provided. This includes the basic qualitative study's methodology, data collection, analysis procedures, credibility strategies, researcher's role, and ethical considerations. Chapter 4 presents the lesson plans developed for this research study, including associated media, given the research's focus on music education.

Chapter 5 presents the emerging themes and their analysis, while Chapter 6 provides an interpretation and discussion of the study's findings, drawing comparisons to existing literature. The concluding chapter, Chapter 7, addresses the research questions, defines the study's limitations, and suggest avenues for further research. The study concludes with a comprehensive list of references and includes appendices.

Chapter 2: Literature Review

2.1 Introduction

In this literature review, I will address the literature on group music-making and the benefits of music-making on the social and emotional development and well-being of learners. I will focus on the separate profiles of the TCK and ELL learners to describe the lifeworld of the participants used in this study. Drawings made by children between the ages of six and eight were used in the data collection. Therefore, I will also discuss the literature on data collection through drawings. Montessori education and social constructivism are two teaching approaches that shape the study's foundations and will also be addressed.

2.2 Group Music-Making

Group music-making is a fundamental and universal part of the human experience (Kirschner & Tomasello, 2010; Maury & Rickard, 2016; Stupacher, Maes et al., 2017; Stupacher, Wood et al., 2017; Welch et al., 2020). Although the exact evolutionary purpose of making music as a group in humans is not clear (Huron, 2001), many have theorised that group musical behaviours are advantageous for maintaining social bonds, engaging in prosocial behaviour (Kirschner & Tomasello, 2010; Schellenberg et al., 2015; Stupacher, Maes, et al., 2017; Stupacher, Wood, et al., 2017) and developing emotional empathy (Molnar-Szakacs et al., 2011; Rabinowitch et al., 2013).

According to Overy (2012), group music-making includes "whole body, synchronised movement with opportunities for variation, creativity, leadership, imitation, error, and humour" (p.66). It is expected to find these types of musical activities in educational settings, as many approaches in music education—such as the Kodály method, Orff Schulwerk, and

Dalcroze eurhythmics—incorporate similar components that promote shared musical experiences (Overy, 2012).

2.2.1 Synchronisation and Facilitating Social Bonds

Music synchronisation and movement are interpersonal coordination with music (Stupacher, Wood, et al., 2017). It is also called entrainment (Welch et al., 2020). Moving to music synchronously with another person has been shown to facilitate social bonding (Stupacher, Wood, et al., 2017) and develop emotional empathy (Molnar-Szakacs et al., 2011; Rabinowitch et al., 2013). Furthermore, according to Cross (2005), entrainment in group music-making contexts helps individuals align their internal sense of the beat, leading to a better empathic understanding between them.

Kirschner and Tomasello (2010) explored the impact of group music-making on the cooperative behaviour of four-year-old children (pairs of participants were recruited from 16 different German urban day-care centres that came from mixed socioeconomic backgrounds) after guided and synchronised interactive play. The children who participated in synchronised play combined with singing, playing on percussion instruments, and dancing displayed more helping behaviour and cooperative language when solving a task than those who participated in synchronised play without any musical intervention. The authors conclude that synchronised actions contribute to more prosocial behaviours when paired with music, and moving to music with another person can facilitate social bonding (Kirschner & Tomasello, 2010).

Rabinowitch et al. (2013) posit that musical entrainment contributes to the development of empathy. The authors conducted a nine-month study in which primary school learners aged 8 to 11 in the United Kingdom participated in group music-making activities. The

study involved groups of four to eight children participating in specially designed musical games that emphasised imitation and entrainment amongst the participants and deliberately did not include any content relating to empathy. The researchers used a questionnaire and an emotion-matching memory task as measurement tools. The study's results revealed a correlation between engagement in musical entrainment tasks and heightened levels of empathy among the participants (Rabinowitch et al., 2013).

2.2.2 Shared Affective Motion Experience

Overy and Molnar-Szakacs (2009) developed a Shared Affective Motion Experience (SAME) model. Their innovative research investigated the potential impact that the discovery of the Mirror Neuron System (MNS) has on our understanding of music and the remedial uses of music (Molnar-Szakacs et al., 2011). The authors explain that when we observe and anticipate the actions and behaviours of others, the MNS in the brain engages the same area in our brain responsible for those actions and behaviours, physically and emotionally (Molnar-Szakacs et al., 2011).

Molnar-Szakacs (2015) further emphasises that listening to and participating in music engages not only the areas of the brain related to physical movement but also the areas associated with emotions. The author explains that our emotional responses to music are processed through the brain and evoke a dopamine response, which is a reward, motivating and thus pleasurable (Molnar-Szakacs, 2015). The authors connect listening, participating in musical activities, and experiencing empathy for one another's emotional state through the function of the MNS in the brain.

The SAME model's applications have been seen in music therapy and special educational settings (Overy & Molnar-Szakacs, 2009). Overy (2003) explored rhythm-based language support activities for children with dyslexia. Data were collected in three different studies, and participants included dyslexic children between 6 - 9 years old. The activity involved a circle game that promoted rhythm-based synchronisation and encouraged play, imitation, and shared experiences among participants. Overy's study (2003) found that music intervention positively affected dyslexic learners' language skills. Furthermore, Overy (2000) argues that as a multi-sensory activity, music-making can be a valuable tool for teaching dyslexic learners. The authors posit that social interaction through music-based activities correlated with the learner's motivation and empathy for one another if viewed through the SAME model. Overy and Monar-Szakacs (2009) infer that the social bonding capabilities of SAME influenced the learner's positive results in their study.

2.2.3 Social and Emotional Learning (SEL) and Group Music-Making

Aside from increasing academic skills across a range of subjects, an education in music is associated with learners' social and emotional development and well-being (Hallam & MacDonald, 2011; Maury & Rickard, 2016; Varner, 2020; Welch et al., 2020). Based in the USA, the *Collaborative for Academic, Social, and Emotional Learning* (CASEL, 2024) is a leading force in education's Social and Emotional Learning (SEL) movement. The organisation aims to ensure high-quality, and evidence based SEL in education. According to CASEL (2024), the concept of SEL is divided into five core competencies: self-awareness, social awareness, responsible decision-making, self-management, and relationship skills. It has been recognised that SEL competencies can be accessed through music education (Maury & Rickard, 2016; Morrison S.J.,

2021; Varner, 2020), and music educators are currently directing their efforts towards SEL and its applications in the music classroom. According to Varner (2020), group music-making is a pathway to develop SEL skills and create strong interpersonal connections. The author argues that musical improvisation, playing in ensembles and singing in groups effectively foster SEL skills in the music classroom.

Maury and Rickard (2016) highlight the link between group singing and student well-being, explaining that group singing creates a shared musical experience between learners, group cohesion, and pro-social behaviours. Group music-making activities, including singing, allow teachers to reinforce learners' active engagement using their entire motor systems (see MNS in Section 2.2.2) and not only focus on the fine motor control necessary to play a musical instrument (Overy, 2012). Davies et al. (2023) found, through focus group interviews with children from the United Kingdom, that the perceived well-being of learners between eight and nine years old had improved after an intervention of 20 minutes of daily singing for two weeks.

Recent literature suggests a call to action, specifically in music education's role when integrating SEL in a "new normal" after COVID-19 (Morrison A.E., 2021; O'Brien, 2022; Raschdorf et al., 2021). Raschdorf et al. (2021) suggest that music educators can promote SEL skills by fostering connections with and among learners and involving them in inclusive musical activities.

2.3 TCK and ELL Learners

The study involves a mixed group of TCK and ELL learners from an international school. Both groups of learners have unique perspectives, benefits, and challenges in an international school setting as they navigate cultural diversity and language acquisition. The literature review

explores how group music-making can contribute to TCK and ELL learners' social, emotional, and academic development and provide an inclusive learning environment for both kinds of learners.

2.3.1 The TCK Learner

As the world becomes globalised[1], the need for families to relocate for career purposes increases, as does the number of expatriates living aboard (Miller et al., 2020; Moore & Barker, 2012; Pollock & Van Reken, 2009; Tan et al., 2021). Globalisation and technological progress have significantly increased international mobility, resulting in more children being raised in cross-cultural environments. Tan et al. (2021) argue that it is essential to comprehend the psychological and social impacts of such childhood experiences.

Ruth Hill Useem created the term "Third Culture Kid" (TCK) in 1950 (Pollock & Van Reken, 2009, p.16). The term refers to children who move with their parents from their parent's country of birth and passport culture into a new country of a different culture. In 1958, Useem, a sociologist, studied how American expatriates and local workers in India communicated and collaborated within a communal social space (Tanu, 2015). Useem et al. (1963) introduced the host country's culture as the first culture and the American expatriate's culture as the second culture and, therefore, explained that the third culture is the interaction between the American

[1] Globalisation is the phenomenon of the world becoming smaller and involves the ease at which individuals from one part of the globe can engage in mutually beneficial interactions with those on the opposite side (Larsson, 2001).

expatriate workers and the local workers in India. Useem took an interest in the children who grew up in the third culture and referred to them as “Third Culture Kids” (Pollock & Van Reken, 2009, p.16). As research about TCKs increased, the concept of the TCK was refined:

> A Third Culture Kid (TCK) is a person who has spent a significant part of his or her developmental years outside of the parents’ culture. The TCK frequently builds relationships to all of the cultures, while not having full ownership in any. Although elements from each culture may be assimilated into the TCK’s life experience, the sense of belonging is [often] in relationship to others of a similar background. (Pollock, 1988, p.1)

International families relocate to different countries for diverse reasons; for immigration, as refugees, corporate employment, missionary purposes, as a part of the military, as aid workers or as diplomats (Moore & Barker, 2012; Pollock & Van Reken, 2009; Tan et al., 2021). While the TCK’s experience differs widely from one context to the next, similarities between their experience can also be seen (Tan et al., 2021). The proposed study will focus primarily on expatriate TCKs living in Beijing, China, who have accompanied their parents as their career trajectories have led them to relocate outside their country of birth and/or passport culture.

2.3.2 Factors Impacting the TCK

Pollock and Van Reken (2009) identify two overarching factors influencing the TCK learner – being raised in a “genuinely cross-cultural world” (p. 18) and being raised in a “highly mobile world” (p. 19). Being raised in a genuinely cross-cultural world implies the TCK is fully immersed in a cross-cultural experience as they move from one location to another, and a

highly mobile world suggests that some individuals may be required to relocate to a few different places over time as their parent's career opportunities develop and change. These two predominant features significantly affect the TCK's reality and form an impression on the development of the TCK's sense of identity as they move and mirror themselves against varying cultural concepts, beliefs and values (Pollock & Van Reken, 2009).

2.3.3 The TCK Paradox

The varying experiences of the expatriate TCK can hold many positives, such as increased family closeness, flexibility, open-mindedness, tolerance, and respect for other cultures (Bates, 2013; Risch, 2008). The benefits are also pragmatic, such as learning more than one language, attaining high-quality education, and being taught an international curriculum (Risch, 2008).

However, as Pollock and Van Reken (2009, p. 27) identify, the TCK build connections with many different cultures without full involvement in any of them. Not only does the TCK need to learn new cultural rules, but they also need to understand who they are in relation to those rules. In addition, unseen losses and frequent feelings of grief appear in the TCK experience, as a highly mobile life (and the nomadic life of their peers) test the TCK's formation of long-lasting social bonds (Pollock & Van Reken, 2009; Tan et al., 2021). While TCKs benefit from their situation, their transitions to new schools and environments can also result in them experiencing feelings of 'rootlessness' and loss and grief, which overall affects their sense of identity and belonging (Ma, 2019; Moore & Barker, 2012; Pollock & Van Reken, 2009). The TCK can therefore experience feelings of inferiority, low self-esteem, depression, and anxiety (Bates, 2013; Miller et al., 2020).

2.3.4 The TCK and Music Education

Much is written about the experience of the TCK learner, explicitly highlighting their struggles with belonging and a sense of identity (Miller et al., 2020; Moore & Barker, 2012; Pollock & Van Reken, 2009; Tan et al., 2021). Miller et al. (2020) highlight that identity formation is a common challenge for TCKs because TCKs frequently grapple with juggling between layers of identity, which can shift and change as they follow a highly mobile lifestyle (see Section 2.3.3). A common theme in the TCK's lifeworld can be expressed as an essential question: "Where am I from?" (Miller et al., 2020, p.416).

The literature surrounding the TCK experience and music education is scarce. Music strongly influences social, self-identity, and meaning (Hallam et al., 2011). Therefore, research directed in this area will add to the current body of research dedicated to this population of learners.

2.3.5 The ELL Learner

Economic growth in countries such as China has seen a rise in the middle and elite classes, a part of the population that values a socially mobile life and international opportunities for their children (Savva & Stanfield, 2018). International schools offer an education where learners can become proficient in English and offer increased chances of securing a placement in universities abroad (Savva & Stanfield, 2018).

Niehaus et al. (2017) identify that the literature surrounding ELLs varies because ELL learners have widely different contexts. In one example, Niehaus et al. (2017) focus on ELL learners who experience external stressors outside of school, such as experiences with poverty, immigration, and separation from family. The ELL learners in the current study typically have

parents and/or guardians from the host country, China, and are part of a growing middle and elite class.

2.3.6 Factors Implicating the ELL

Thompson and Hayden (2013) identify that international schools usually offer a different curriculum from the host country. Curriculums are offered in English and are based on Western educational philosophies, such as International Baccalaureate, GCSE (Thompson & Hayden, 2013) and Montessori schools (the current study takes place in a school following the Montessori approach[2]). Learning a second language can contribute to social and emotional difficulties, as learning or completing work in English may cause anxiety for the learner (Niehaus et al., 2017). Unfamiliarity with English instruction can result in poor attention, following through with tasks, and following directions (Niehaus et al., 2017).

2.3.7 ELLs and Music Education

Palubinski (2019) states that music education for ELLs has academic and social-emotional benefits. The author identifies that an education in music can be beneficial for ELL learners because singing and listening to songs can significantly enhance phonological awareness of the English language (Palubinski, 2019), and the social and emotional benefits

[2] The Montessori educational philosophy was developed by Dr. Maria Montessori (1870-1952) in Italy in the 1900s. The Montessori approach promotes an academic environment and philosophy that meets the growing needs of the developing child. The student-centred teaching and learning approach supports learning based on intrinsic motivation. The adult is the link to the environment, encouraging growth and self-initiated study (Maria Montessori Academy, n.d.).

correlate with the ELLs' confidence levels as they reinforce concepts from other academic content areas (Jansen van Vuuren, 2018; Palubinski, 2019). Furthermore, research has shown that memory and executive function can be improved with musical training (Kausel et al., 2020; Schellenberg, 2016).

A study from Jansen van Vuuren (2018) shows that arts-integrated learning can be an advantage for ELLs and that reinforcing other content areas through music can result in the learner experiencing heightened confidence. The author's method for integrating arts into the curriculum for Grade 4 isiZulu first language learners included using a word wall, improvisation and playing in unison. The quantitative dimension of the study showed a 21.25% improvement in post-test English scores. Qualitative data from video observations showed increased confidence in the learner. Art-integrated teaching has much potential for ELL learners as it helps them engage with content on a deeper level and contributes to developing social and emotional skills (Jansen van Vuuren, 2018).

2.4 Drawing Studies with Lower Elementary-age Learners

Visual and image-based research is increasingly being considered when doing research with children and young people (Southcott & Cosaitis, 2015). Researchers interested in children's experiences commonly use drawings because children are interested in expressing themselves through images (Thomson, 2008). Visual activities activate children's thinking, creativity, reflection, and communication skills (Southcott & Cosaitis, 2015).

Images can serve as a means of communication for young people, especially those with difficulty with words (Southcott & Cosaitis, 2015; Thomson, 2008). The study was conducted in a dual-language environment where the participants were expected to learn in new and

unfamiliar languages. Drawings are, therefore, an appropriate method for collecting data, as drawings can prompt aesthetic, emotional and intellectual responses from children and young people without the learners expressing themselves through words (Thomson, 2008).

Children can express meaning through visual representations of individuals, locations, and objects and use drawings to communicate their experiences and ideas to others (Deguara, 2015). According to Gromko and Poorman (1998), young children represent auditory perception symbolically through drawings, and their "invented notations" (p. 16) can be used to demonstrate their musical understanding. In 2016, Matsumoto found that elementary learners can express kinaesthetic information through drawing by inviting them to draw their experiences after participating in movement education.

According to some authors, drawings can provide insight into young children's social perspectives (Granö & Turunen, 2022; Southcott & Cosaitis, 2015). Visual images can provide valuable data and insights into learners' music learning experience (Creech & Hallam, 2006).

According to Walker (2007), using drawing as a research method has been criticised due to young people's diverse drawing styles that vary depending on their developmental age and cultural background. In addition, Kim (2009) cautions that children's drawings may not always reveal their true feelings. Contrary to what is typically expected, children often draw happy faces due to their socio-cultural influences favouring prosocial outcomes and positive emotions.

2.4.1 My School and Me

Studies that use drawings in educational research often focus on children's perspectives of their school or classroom. Walker (2007) identifies and discusses studies where participants drew themselves and their teachers in the classroom, which resulted in insights into teachers'

pedagogic styles. Studies such as these have uncovered children's views on their academic and social experiences in educational environments, yielding valuable data that can help educators better understand children's experiences at school (Walker, 2007).

Children's drawings can highlight what they are learning in their school subjects and record their attitudes towards learning. Turgut and Turgut (2020) instructed their participants to draw an image with the theme "me while I am learning mathematics". The results uncovered details on the learners' perceptions of mathematics, ranging from educational content, the location of their learning, and what materials and tools they used when learning. Similar studies have been conducted in other fields, such as literacy, history, science, and technology (Walker, 2007).

2.4.2 Music and Me

Southcott and Cosaitis (2015) collected images from participants aged 9-10 from a school in Melbourne, Australia. The participants were selected based on their exposure to all forms of music-making in their weekly music classes. The participants were prompted to complete the sentence "Music is…" and produce a "Music and Me" drawing. The drawings were analysed, and the results gave insight into the learner's musical and emotional engagement with music at school and home. The authors acknowledge that collecting and analysing data surrounding music's meaning for school children can be challenging (Southcott & Cosaitis, 2015). However, the authors highlight the value of the participants' drawings, arguing that the learners' inner worlds can inform music curriculums and teaching practices, therefore having implications for music education and classroom music teaching.

In another study, Creech and Hallam (2006) explored learners' representations of violin lessons by analysing the learners' drawings. The authors conducted a mixed-methods study to assess the credibility of using the interpretation of drawings and qualitative data to understand learner representations of learning the violin. The study was based in England, and the 350 learners surveyed were between 8 and 18 years old. Creech and Hallam's (2006) study responded to the challenge of using qualitative data, such as drawings, to determine student satisfaction. The researchers analysed the learner's drawings and compared them with the learners' scores on factors such as personal satisfaction and self-esteem. In one part of the study, positive outcomes portrayed in the drawings were compared to a satisfaction rating. The study revealed that learners who enjoyed violin lessons, had supportive parents, and had a positive relationship with their teacher were more likely to create pictures featuring smiling pupils.

In Creech and Hallam's study (2006), combining qualitative data from drawings and quantitative data from the learner's scores showed a beneficial correlation and could inform the practices employed at the violin studio. The authors concluded that positive outcomes in drawings correlated with positive personal satisfaction ratings among violin learners, therefore addressing whether drawings can serve as a credible portrayal of the learner's perceptions of learning the violin (Creech & Hallam, 2006).

2.5 Teaching and Learning Approaches Used in This Study

The study takes place within an international school that follows the Montessori approach. Therefore, the literature review will explore the Montessori method and its approach to music education. In addition, the study's lesson plans align with the principles of social

constructivism and its influence on music education, so social constructivism will also be discussed.

2.5.1 The Montessori Method

Standing (1957) details how Maria Montessori (1870 - 1952) developed the Montessori approach to education. Montessori's interest in paediatric medicine and psychiatry greatly influenced their work. In 1907, Montessori was invited to establish a day-care centre for underprivileged children from low-income households in Rome. The day-care centre, which Montessori named *Casa de Bambini* or *Children's House*, served young people from disadvantaged households, and catered for children with learning difficulties and disabilities. Being a physician, Montessori's teaching and learning approach was grounded in scientific experimentation and observation. Montessori's method significantly impacted education because of its positive impact on the children who attended the Children's House (Standing, 1957).

Lillard (2016) and Moll (2004) explain how Montessori as a teaching approach focuses on sensorial, hands-on, self-directed learning in a prepared environment. Montessori believed children should be free to guide their learning in a structured setting. The approach recognises that children are naturally inclined to develop their cognitive and physical abilities during sensitive periods, where they are naturally attracted to mastering specific cognitive skills. The method promotes exploration and the child following their interests and abilities (Lillard, 2016).

In the book, *The Absorbent Mind* (1995), Maria Montessori (1870-1952) describes the unique characteristics of Montessori learning materials that encourage self-directed learning. These materials are designed to be hands-on and concrete, prioritising sensorial experiences.

The materials also include control of error and are intended for learners to identify and correct their mistakes independently (Montessori, 1949/1995). Lillard (2011) describes how Montessori materials typically focus on one concept at a time and are presented in a way that builds on previous knowledge where concepts are scaffolded. Montessori materials connect to the real world, using vocabulary or authentic images and objects instead of imaginary ones. Lastly, Montessori materials are designed to be aesthetically pleasing and beautiful to attract the child to use the materials (Lillard, 2011).

2.5.2 Montessori Method and Music Education

The Montessori approach frequently addresses how music can support a child's cognitive, physical, and social development (Jones, 2023). Children can better understand new musical concepts by using hands-on activities; learning to play instruments and moving to music can enhance motor development, and music and games complement each other, thus contributing to the social aspect of music-making. Lastly, cultural appreciation of music can enrich a child's knowledge of music (Jones, 2023).

Group music-making and singing are frequently found in Montessori classrooms adopting the approach (Montessori, 1959). Group singing and music-making promote collaboration, cooperation, and communication between children, and learning songs and playing music can provide gateways for children to develop other skills in developmental areas (Montessori, 1959).

2.5.3 Social Constructivism

Constructivism in education concerns how people construct their knowledge and make meaning of the world through their experiences (Scott, 2006; Shively, 2015). Social

constructivism in education refers to how learners make meaning of the world through their social experiences with others (Wiggins, 2016).

The basis of social constructivism can be traced back to Vygotsky's (1978) work. Vygotsky believed that social interaction greatly influenced learning and introduced the Zone of Proximal Development (ZPD) (Pritchard & Woollard, 2010). According to Vygotsky's theory, learning happens when a learner progresses through the ZPD, which refers to the cognitive area slightly beyond the learner's current understanding. Vygotsky suggests that a facilitator or a peer can help learners extend into the ZPD, thus extending their knowledge (Pritchard & Wollard, 2010). Piaget (1964) and Bruner (1996) are theorists whose work has also impacted social constructivism (Pritchard & Woolard, 2010; Scott, 2011).

Social constructivism theories posit that learners form knowledge within themselves instead of absorbing existing knowledge from a more knowledgeable other (Scott, 2006; Shively, 2015). The relationship between the self and knowledge in constructivism transforms the educator's role in education from leader to facilitator because the educator does not merely transfer knowledge to learners. Instead, the educator acts as a guide and role model, allowing the learners to lead the decision-making process (Scott, 2006), often using their current knowledge as a springboard for searching for new knowledge (Wiggins, 2016). The traditional roles of and relationships between teacher and learner in a constructivist classroom are challenged to be more flexible. Therefore, the classroom informed by constructivism becomes a collaborative space, and learning becomes a social activity (Scott, 2006; Shively, 2015).

According to constructivist theory, social interactions are meaningful, emphasising collaboration and reflection as critical components. Learners should work together to assess their progress and draw attention to what they have learned (Pritchard & Woolard, 2010). This perspective views the classroom as a community of individuals working collaboratively towards shared goals (Pritchard & Woollard, 2010).

2.5.4 Social Constructivism in Music Education

Shively (2015) and Scott (2006) describe how constructivism, as a learning theory, has become increasingly significant in general music education. Constructivism can suit and complement general music education since composing, performing and listening can all feature aspects where learners are actively involved, learning socially from one another and engaging in reflective practice. The teacher acts as a guide who models the tools and thought processes used when engaging with music. The music teacher who has a constructivist stance empowers and guides learners to explore and discover music by themselves (Scott, 2006).

Scott (2011) illustrates instances where educational practices may diverge from the principles of social constructivism, criticising the Kodály method for its specified methods of teaching music reading skills. Such methods may not lead to optimal learning outcomes as learners should be given opportunities to transfer knowledge to different situations, thus exploring and engaging in problem-solving. The author suggests that educators should achieve

a balance between teacher-led instruction and allowing learners to engage in inquiry-based learning[3].

The balance between learning new content and being able to apply and transfer new knowledge is not stable and depends highly on context, so Scott (2007) recognises that the learning process in inquiry-based learning can be unpredictable and varied.

2.6 Conclusion

The literature surrounding entrainment, synchronisation and group music-making indicates its benefits in fostering social bonds, promoting prosocial behaviour, and developing emotional empathy (Kirschner & Tomasello, 2010; Schellenberg et al., 2015; Stupacher, Maes, et al., 2017; Stupacher, Wood, et al., 2017; Molnar-Szakacs et al., 2011; Rabinowitch et al., 2013). The SAME model (Overy & Molnar-Szakacs, 2009; Molnar-Szakacs et al., 2011; Molnar-Szakacs, 2015) provides a framework for understanding how music-making influences the MNS, contributing to the development of empathy. Additionally, drawing from the CASEL framework, this study explores music education's role in developing SEL skills and enhancing student well-being through group music-making and singing (CASEL, 2024).

The current study focuses on how group music-making can enhance learning and develop social and emotional skills among TCK and ELL learners at an international school in Beijing. More evidence is needed on the impact of group music-making and synchronisation on these skills and the processes involved.

[3] Inquiry-based learning is an approach to teaching and learning where students actively construct meaning through exploration and problem-solving, instead of merely absorbing teacher-led content (Scott, 2008).

TCKs face identity and relationship challenges due to global mobility, and a gap in the literature highlights the need to explore the connection between group music-making and TCK learners. ELLs face challenges related to second-language curriculums and diverse cultural interactions, with music education shown to enhance their cognitive and language development as well as socio-emotional growth. However, there is a lack of research on combined groups of TCK and ELL learners and how group music-making may impact learning and social and emotional skills.

Visual and image-based research through drawings has been utilised to understand children's experiences. While drawings can provide insights into learners' music experiences, the study acknowledges criticisms regarding the diverse drawing styles and potential complications in accurately representing emotions.

The literature review also examined the Montessori and social constructivist approaches. The Montessori Method focuses on sensorial and self-directed learning, encouraging independent exploration with hands-on materials. Social constructivism values meaningful social interactions and hands-on, student-led learning. These approaches informed the study's lesson plans (see Chapter 4).

Overall, the literature review demonstrates the benefits of group music-making in promoting social bonding behaviours and in education. However, there is a notable lack of research linking TCKs' and ELLs' social and emotional challenges to the benefits of group music-making. Further research is needed to understand the group music-making experiences of TCK and ELL learners in international school settings. The literature review included notable drawing studies with children. The selected studies showed that although data has been collected

through drawing in music and other subjects besides music, more data needs to be collected on the group music-making experiences of TCK and ELL learners in international school settings. Lastly, the literature review discussed the Montessori Method and Social Constructivism in relation to music education. These approaches to teaching and learning were considered when developing the study's lesson plans (see Chapter 4).

Chapter 3: Research Methodology

This section describes the research components, including the research approach, design, and methods used to collect and analyse the data.

3.1 Research Approach and Design

The study followed a qualitative research approach. Qualitative research is based on the constructivist paradigm and aims to investigate a phenomenon from the perspective of those who have experienced it (Given, 2008). Qualitative approaches in research seek to understand how people interpret their experiences and the significance they attribute to them (Merriam & Tisdell, 2016). Qualitative research is an inductive process that collects data in the participant's natural setting (Creswell & Poth, 2015; Merriam & Tisdell, 2016) and allows research outputs that include detailed descriptions of the phenomena being studied (Ormston et al., 2014).

The study followed a basic qualitative research design. Basic qualitative research designs are commonly used in various disciplines and practical fields, including educational settings (Merriam & Tisdell, 2016). The product of qualitative research is richly descriptive and, according to Greene and Hill (2005), is most suitable for investigating children's unique experiences within their historically and culturally situated worlds to represent all their diversity and individuality. Qualitative data analysis compliments the uniqueness of each participant (Ormston et al., 2014) and establishes emergent patterns or themes (Creswell & Poth, 2015).

The researcher is the primary instrument of data collection and analysis (Merriam & Tisdell, 2016). The current study aimed to describe the experiences of TCK and ELL learners after two group music-making classes with me as their music teacher (also the primary

researcher). The participants depicted their experiences in drawings that illustrated, “This is me making music with my classmates in music class”. Considering the above, a basic qualitative research design was deemed to contain the most appropriate methods for exploring the group music-making experiences of young learners at an international school in Beijing. Namely, these methods included collecting and analysing observations, drawings, and learners’ descriptions of their drawings, with a sample of eighteen mixed TCK and ELL learners.

3.2 Sampling strategy

Selecting participants in qualitative research can be purposeful because the researcher should be able to explore, interpret and understand the experiences of a small group of participants that best represent the inquiry and from which the most can be learned (Merriam & Tisdell, 2016; Strydom & Venter, 2002). The study aimed to explore the experiences of lower elementary TCK and ELL learners who attend group music classes at an international school in Beijing. Therefore, the most appropriate sampling method for this study was purposive sampling.

The sample included learners who attended my music classes in the school year from September 2022 to June 2023. I taught five Grade 1 and five Grade 2 music classes with 5 to 12 learners in each class at the International Montessori School of Beijing, in China. The TCK and ELL learners who attended the classes were between six and eight years old and came from different backgrounds; all were TCK or ELL learners with varied Chinese and English language abilities. As their general music teacher, I conducted the same musical activities and lessons in all classes. I taught the learners as their general music teacher before, during and after the study was conducted. After two lessons, the learners were invited to draw a picture of

themselves according to the prompt, “This is me making music with my classmates in music class” (Appendix L: Participant Worksheet).

To effectively manage the volume and quality of qualitative outputs, I conducted and gathered information after two group music-making lessons and from eighteen learners who satisfied the sampling criteria. The study's criteria for participant inclusion required all stakeholders, including themselves, to provide informed consent for research procedures. Additionally, participants were required to attend my music classes during the research period.

The drawing activity was done in the learner’s homeroom class, away from the music classroom and me, as their music teacher. Each homeroom class comprised a group of Grade 1 and Grade 2 learners. The homeroom classes were approached to be included in the study (Appendix F: Homeroom Teacher Request Letter).

Each homeroom class had two homeroom teachers: one homeroom teacher whose home language is English and another homeroom teacher whose home language is Chinese. Each homeroom class also had a classroom assistant. The homeroom teachers were guided to interview the participants (Appendix J: Worksheet Introduction, Appendix K Discussion schedule for Homeroom Teachers) in the participant’s preferred language (either English or Mandarin Chinese). A translator will be asked (Appendix H: Translation Request Letter) to help translate the Chinese discussions into English.

For qualitative studies, it is recommended to select a small group of participants from a sample (Daniel, 2012). As the priority of this study was to collect and explore qualitative data, it was appropriate to randomly select a smaller group from the purposeful sample. After the learners were invited to draw, the homeroom teachers randomly approached them to discuss

their drawings. 18 participants who satisfied all levels of the consent process were randomly selected and provided their final informed assent for their drawing and discussion to be used in the study.

The table below displays the information of 18 participants, each referred to by a pseudonym to protect their identity. The TCK and ELL learners who attended the classes were between six and eight years old and came from different backgrounds; all were either TCK or ELL learners with varied abilities in Chinese and English.

Table 2

Learner Information

Pseudonym	**Grade**	**Birth Year**
ELL participants (Mandarin first language)		
Alex	1	2016
Morgan		2016
Kasey		2015
Reese		2016
Rowan		2015
Phoenix		2015
Cameron		2016
Robin	2	2015
Jordan		2014
Taylor		2014
Avery		2015
Parker		2014
Dakota		2015
TCK participants (English first language)		
Charlie	1	2016
Skyler		2015
Jamie	2	2015
Riley		2014
Hayden		2014

3.3 The Role of the Researcher

Scott and Medaugh (2017) state that a participant observer collects observational data by participating in the research activities. As the learner's teacher, I assumed the role of a participant observer. The role suits qualitative research studies that centre around children's social and cultural practices (Gallagher, 2009).

In qualitative research, the researcher can be seen as the key instrument (Creswell & Poth, 2015). In the current study, I developed two lesson plans and field notes were taken to record observations after presenting the lessons. I formulated open-ended questions for participant discussions and facilitated the collection of learners' drawings and the audio recordings of their conversations and explanations. I transcribed the audio recordings in English and facilitated the transcription of audio recordings in Chinese. The data analysis involved coding and categorising the content of field notes used to record the observations, drawings, and transcribed interviews. Therefore, I was a primary instrument in the research.

3.4 Ethical Considerations

Researchers need to mindfully consider ethical principles throughout the research process to ensure the well-being of young participants (Cameron, 2014). The following sections describe the steps to guarantee ethical care throughout the research. The request and confirmation forms signed by the school's principal, homeroom teachers, and translator were included in the ethics application (see UP Ethics Committee Approval).

3.4.1 Informed Consent

Kawulich (2005) suggests that researchers should share details of the research topic and clarify its purpose when meeting with all stakeholders. Researchers should also offer time to

address any questions the stakeholders may have. In the current study, I informed all stakeholders involved of the research procedures, namely the school principal (Appendix D: Principal Approval Letter), homeroom teachers (Appendix F: Homeroom Teacher Request Letter), translator (Appendix H: Translation Request Letter), parents/guardians (Appendix A: Parent/guardian Information), and learners (Appendix C: Letter of Informed Assent for Learners), allowing them time to ask questions and for me to answer them.

It is sometimes assumed that parents/guardians can merely provide their consent because they are adults (Vargas & Montoya, 2009). However, Vargas and Montoya (2009) argue parents/guardians should be provided with appropriate information about all research procedures and sufficient time to ask questions and fully understand the procedures involved in providing informed consent. Before any data was gathered for the current study, the parents of all learners were informed of the study. The consent form was provided well in advance for any queries, with contact details for me (the researcher), the school principal and the research supervisor. The consent form was presented in English and Mandarin Chinese to ensure the parents and guardian's understanding.

In research, children's participation overrides all other stakeholders' decisions, even if the parents and guardians have consented (Sieber, 1992). Therefore, the parents and guardians were notified that their children would be asked for additional informed assent. The language used in informed assent forms should be readily understandable by children and young people (Vargas & Montoya, 2009). The informed assent contained English, Chinese, and pictures to ensure understanding. I thoroughly explained the research in the learners' class, which the

assistant teacher translated, and both the homeroom teachers and I explained the consent forms to ensure learners could provide their genuine consent.

Consent should be revisited throughout the research process, and children should be able to withdraw their consent at any stage in the research (Hill, 2005). All study procedures were explained to the participants before their group music-making lessons, drawings, discussion, and signing of informed assent. Participants were informed of the research procedures before being invited to participate. The learner's drawings and interviews were only utilised in the study after obtaining consent at all stages of the research. The participant's identity was anonymised and given pseudonyms to ensure confidentiality and protect their identity.

During the lessons, an assistant teacher employed by the school attended all classes with the students. The assistant teacher was a native Chinese speaker and was required to provide language support and help the primary teacher when needed. In the present study, the assistant teacher did not take part in or lead any of the group music-making or teaching activities. Their role was limited to providing language support for the learners to understand the purpose of the research, as well as translating the learners' descriptions of drawings conducted in Chinese after being invited to participate. The assistant teacher signed a consent form to support the translation of three descriptions of drawings where the learners responded in Chinese (Appendix H: Translation Request Letter).

3.4.2 Classroom Observations

I was a participant observer in the study (see Section 3.3). According to Gallagher (2009), when conducting participant observation, the researcher needs to remain transparent

about what will be recorded and for what purpose. Furthermore, children should be adequately informed of the research's purpose and procedures (Kawulich, 2005). The research was described in English and Mandarin Chinese with pictures during their music class. The learners were informed about the research in a manner appropriate to their understanding, and time was given for discussion and questions before the data collection began.

3.4.3 Participant Drawings and Discussions

As the school follows a Montessori philosophy, once the TCK and ELL learners complete their academic daily requirements, they engage in free-choice time, choosing from a predetermined selection of activities. Although the drawing activity is not part of the Grade 1-2 Montessori curriculum, the homeroom teachers and school principal permitted the study to be conducted in free-choice times (Appendix D: School Principal Approval Letter, Appendix D: Homeroom Teacher Request Letter).

Thomson (2008) explains that learners need to be informed of the creative methods used in the research, what their image will be used for, what the expectations are and what materials will be used to make their drawings. The teachers were given a script to introduce the drawing activities to the learners (Appendix J: Worksheet Introduction). The learners were given standard coloured pens and pencils that they normally use in their homeroom classes.

3.4.4 Participants' Discussions of their Drawings

Elwood and Martin (2000) argue that the site of the interview can pose ethical challenges because researchers' and participants' roles and identities are constructed according to different places and contexts. Furthermore, drawings should be made in a safe space for the learners to engage in the reflective act of drawing their experiences (Thomson, 2008).

Therefore, the homeroom teachers invited the students to complete a drawing activity in their homeroom classrooms. As some learners were interviewed in Mandarin Chinese, a translator was also invited to assist in the data collection (Appendix H: Translation Request Letter).

3.5 Data Collection Methods

Qualitative data can be collected through observations, interviews, documents and audio-visual material to explore a problem in depth (Dewi, 2021). This study used three data collection methods: classroom observations recorded through field notes written after each lesson to enrich the findings, drawings made by the participants, and the participants' discussions of their drawings. Data from all three methods used in conjunction will contribute to data triangulation. Triangulation of data can be helpful when collating descriptive accounts of experiences and being varied and interesting for younger participants (Greene & Hill, 2005).

3.5.1 Classroom Observations

Merriam and Tisdell (2016) argue that observation is the most effective technique when seeking a perspective on an activity, event, or situation. Observations as a participant observer provide a contextual understanding of a study (Scott & Medaugh, 2017) where multiple data collection methods, such as drawings and semi-structured interviews, have been incorporated.

As noted by Phillippi and Lauderdale (2018), field notes are an essential part of the observation process. They are taken during or after the observation and are meant to record details that help gather comprehensive and detailed data to support interpreting participants' experiences. Furthermore, field notes encourage researchers to reflect and identify their biases (Phillippi & Lauderdale, 2018).

Field notes can capture a range of information (Kawulich, 2005). Since the learners were mainly bilingual and would be participating in group music-making, taking field notes as the participant observer helped me to understand their experience by observing their emotions and interactions and gauging how long they spent on specific activities. Therefore, taking field notes as a participant observer was a suitable method for gathering data in this study.

As recommended by Merriam (1998), when taking field notes, researchers should take note of the physical environment (which includes a description of the context), as well as descriptions of the participants. The researcher should take note of the activities and interactions during the session. Included in those notes, the researcher should note the timing of each activity and the inclusion of planned or unplanned activities (Merriam, 1998; see also Kawulich, 2005).

I observed and took field notes after each class's two lessons (see Section 4.3). These field notes included details such as the location, date, and time of the lesson and information about the participants (Appendix M: Observation Template). I also noted the learning environment and any contextual factors that may have affected the lesson. I also included a section for my personal opinions to examine bias. While actively participating in the music classes, I used my memory to note details about the activities and interactions as I was fully engrossed in the lesson.

Field notes alone may not be reliable, especially when the observer is also teaching and taking notes after the lesson, leading to a possibility of missing important details or biased observations. To reduce the risk of bias, in their study, Deguara (2015) recorded videos during observations as a form of “visual field notes” for their reference (p. 114). Videos can be

employed as a reference tool to enhance the accuracy of the research results, as Deguara (2015) demonstrated. In the current study, only the field notes from the observations were utilised, as the video recordings were used as a reference tool and then were deleted immediately after the analysis process was completed.

3.5.2 Participant Drawings

Drawings are a powerful way to document young people's perspectives in both educational and non-educational contexts and offer valuable insights into a young person's developing mindset, as Walker (2007) emphasised. Drawing can be a learner-centred method to collect data from documents, as it engages learners' creativity and is a natural interest for young people (Leitch, 2009). Collecting data through drawings is an appropriate method for learners who are not yet verbally articulate (Leitch, 2009). Therefore, learners may feel more comfortable drawing than speaking in a bilingual environment.

However, Yuen (2004) indicated limitations when using drawings as data. Some children might not feel like drawing or do not like to draw and, therefore, will be distracted because of their inability to draw their experiences (Yuen, 2004).

After attending the two lessons according to the lesson plans, the learners were invited to create their drawings on an A3-sized worksheet with coloured pens and pencils (Appendix L: Participant Worksheet) during their homeroom class. The learners were given a 45-minute time frame to draw themselves according to the prompt, "This is me making music with my classmates in music class". The drawing topic was crucial in the study as it allowed the learners to show insights into their self-perception in a music class and the significant aspects of their experience, thus addressing the research's sub-questions.

Participants were invited to complete their worksheets in the homeroom teacher's classroom, away from my influence as a facilitator, and during their free-choice time. In addition, all learners were introduced to the worksheet and discussed how to approach it during their music class. Only drawings from learners whose parents gave consent were included in the study.

3.5.3 Participant's Discussions of their Drawings

Thomson (2008) highlights that a researcher needs to note that images do not stand alone in visual research; images are "literally and socially constructed by a person" (p.10). Participants select, process, and edit their choices when creating an image. Therefore, participants need to be invited to explain their choices in their image in their own words (Thomson, 2008). Bray et al. (2021) suggest that to allow for more accurate findings, the children's verbatim explanations of the meaning of their drawings should be included. Leitch (2009) recognises that analysing creative and image-based data can pose challenges and suggests that adult researchers need to understand the intention of drawings. Bland (2012) explains that discussion becomes a secondary source that can confirm the visual evidence as primary data. The authenticity of the drawings may be enhanced by including discussions and explanations made by the participants (Bland, 2012). This does not imply that drawings with no explanations are inauthentic; rather, providing explanations alongside drawings may offer additional insights.

As the researcher, I am more knowledgeable on the research topic and sought to find valuable data. However, I am also the learner's music teacher. I was aware that if I had been present during their drawing, they may have felt pressured to portray a positive view of their

music class, or they may have wanted to impress me, leading to possible misinterpretations of how the learners experience group music-making. Therefore, to manage bias, I decided for the homeroom teacher to present the activity and to follow a discussion schedule so that the learners could explain what experiences they portrayed in their drawings.

After finishing their drawings, the homeroom teachers selected, interviewed, and audio-recorded eighteen of the learner's descriptions and intentions in their drawings. The study only used transcripts of discussions from learners who satisfied every stage of the consent process. I transcribed the discussions in English, and the discussions in Chinese were transcribed and translated.

3.6 Data Analysis and Interpretation

Braun et al. (2017) identify thematic analysis as a method for analysing qualitative data. Researchers immerse themselves in data to identify emerging codes, patterns, categories, and themes rather than using predetermined ones (Braun et al., 2017; Hsieh & Shannon, 2005). Coding data improves through repeated engagement and familiarisation with it (Braun et al., 2017). Categories are organised into themes to find the meaning embedded in the content (Van Manen, 1990).

To immerse myself in the data analysis and allow codes, categories, and themes to emerge, I manually managed the data analysis instead of using computer software. The data was first collated into an Excel document. The document contained a page for the class's field notes and then each learner's drawings and descriptions of their drawings.

As Merriam and Tisdell (2016) recommend, data coding can begin as soon as the data is collected. I started the coding process by recording and repeatedly reviewing the field notes

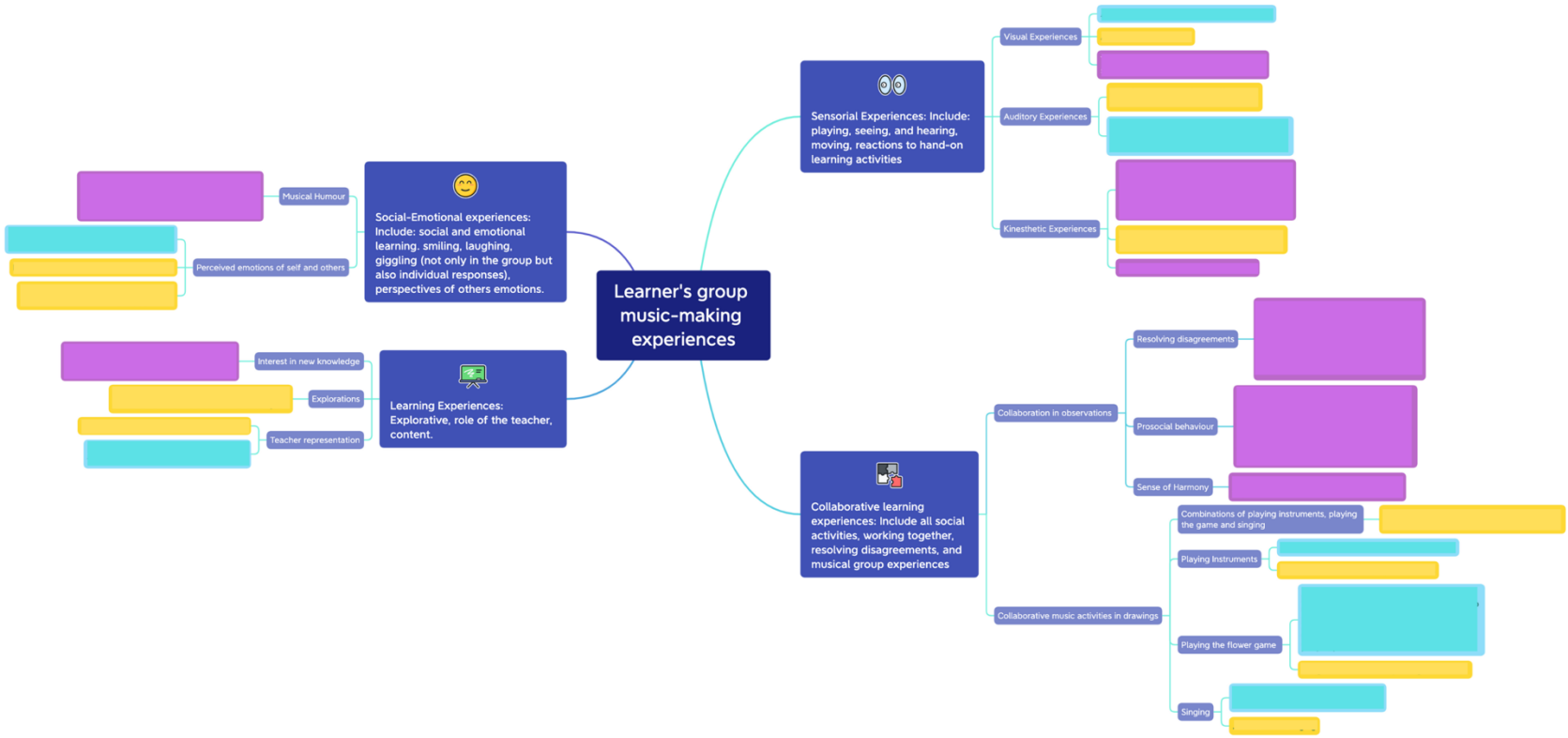
from the learners' group music-making lessons, making notes of patterns. All field notes were placed in the Excel document, and recurring patterns were highlighted between each homeroom class.

Data analysis begins with an in-depth review of interview transcriptions to capture key ideas and derive codes from the content (Hsieh & Shannon, 2005). I first coded the learners' drawings by noting the key features of every drawing and recording all details in the Excel document. Then, I carefully reviewed the transcriptions of the learners' interviews and drew connections between their drawings and what they expressed in their interviews, validating the results required by linking the drawings and interviews to ensure accurate reporting of learner perspectives.

The next step in the analytic process is to organise the data codes into different categories (Hsieh & Shannon, 2005). I identified patterns in the codes and grouped them into categories and created a mind map (see Figure 1 and Figure 2). The research themes began to emerge during the engagement with the data in mind map form. Through engaging with the data in mind map form, I saw that the categories could be grouped according to the learners' sensorial, collaborative, social-emotional and learning experiences.

Figure 1

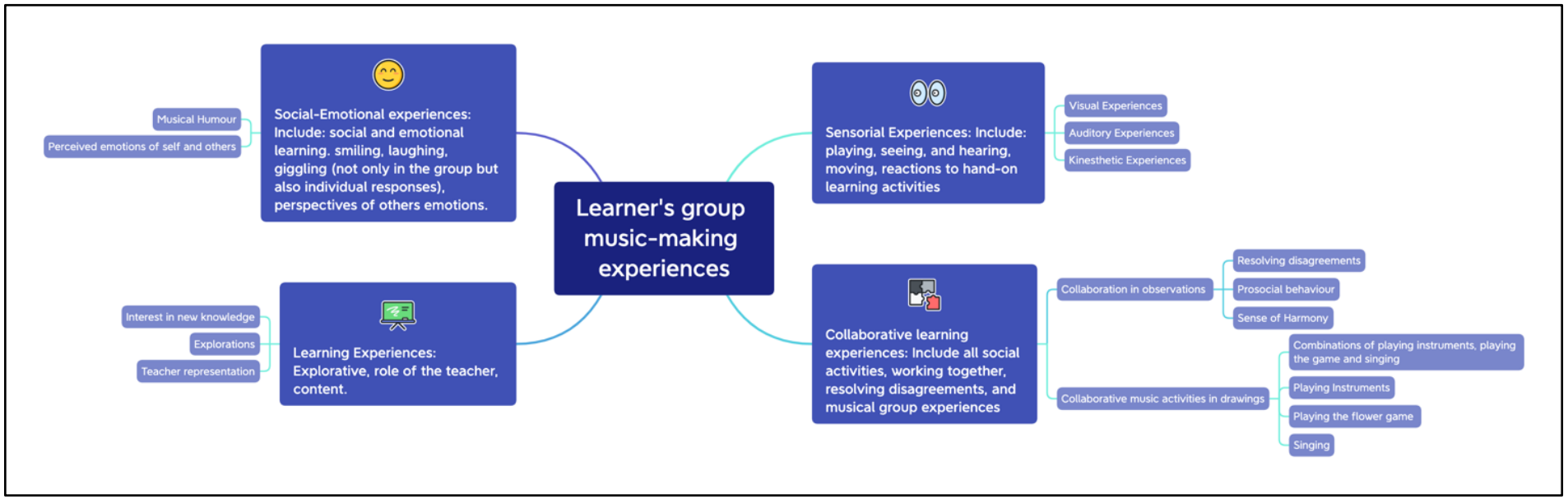
Visual Example of the Analysis Process to Determine the Categories and Themes



Note. Codes from field notes were presented in purple, drawings were in yellow, and learner descriptions of drawings were in blue.

Figure 2

Condensed Version of the Mind Map



3.6.1 Classroom Observations

Kawulich (2005) explains how field notes can be described as both data and analysis because the notes provide a description of the observation and are "the product of the observation process" as the researcher takes field notes, they naturally note emerging codes and themes (p. 63). While teaching all classes, I observed how the learners reacted to my activities as part of the lessons (see Section 4.3) and noted them in the field notes. Over time, I noticed that some of their reactions were similar while others were different, and their reactions started forming patterns and relationships. I assigned the codes into categories to keep track of these patterns, which I tracked on the Excel document and the mind map.

3.6.2 Participants Drawings

Haney et al. (2004) and Tisdall et al. (2009) propose that a list of the contents of the drawings be recorded and coded to identify patterns and classify themes from the learner's drawings. I considered the research questions when analysing the learners' drawings and noted what the learners deemed to be significant enough to draw. Additionally, the data from the interviews was featured alongside the drawings to supplement, validate, and confirm the learner's drawings. I entered the codes into an Excel document, which helped me organise them into categories.

3.6.3 Participants' Discussions of their Drawings

Bland (2012) identifies that information on the analysis of drawings in the field of education needs to be improved. It has also been noted that analysing image-based data can be complex and 'messy' (Bland, 2012; Deguara, 2015; Leitch, 2009). However, Bland (2012)

acknowledges that drawings can offer researchers a rich data source, and caution should be taken when analysing them to ensure their credibility. Walker (2007) notes that interpreting drawings made by children can pose numerous challenges because the adult researcher risks imposing a misunderstood or reinterpreted version of the child's intention in their drawing. In this regard, bias can be reduced by including a secondary source of information, such as engaging in discussion with the participants and other educators. Therefore, the conversations between the learners and their teachers were recorded and transcribed to clarify and interpret the learners' meanings in their drawings. Eatough and Smith (2017) recommend transcribing complete interviews, including the interviewer's speech. The transcripts were read several times to identify codes, the codes were placed into categories, and the categories began to emerge into themes.

3.7 Trustworthiness of the Research

No research is free of chances of bias, but fundamentally, the researcher ensures that bias has been managed throughout the research (Pannucci & Wilkins, 2010). To fully describe the learners' experiences, I minimised the emphasis on my own experiences working with these learners before the data collection period. The researcher contained personal opinions alongside the data to examine their potential biases. When discussing the study's findings, I did not add personal opinions; therefore, I approached securing the reliability of this qualitative research.

Shenton (2004) distinguishes credibility, transferability, dependability, and confirmability in assessing research trustworthiness. To increase credibility in research, researchers should use data collection and analysis methods appropriate for the phenomenon

under study and those used in similar studies (Shenton, 2004). I used appropriate data collection and analytic methods to measure the intended phenomenon, namely, observations, children's drawings and the descriptions of their drawings. The study was informed by previous research on data collection and analysis methods with children and young people, as highlighted in the literature review (see Chapter 2).

Furthermore, according to Hays and Singh (2012), triangulation is a research strategy that can enhance the credibility of research. Triangulation involves gathering data from three sources (Yin, 2015). In this study, data was collected through observations, documents, and interviews. Triangulation was one way I sought to ensure the credibility of the findings.

The transferability of qualitative research refers to the extent to which the findings can be applied to other contexts (Yin, 2015). Shenton (2004) proposes that researchers should provide a comprehensive insight into the phenomenon and detailed descriptions of the context to enable other researchers to transfer aspects of the research. I have provided a detailed and comprehensive description of the study's context, data collection and analysis. Therefore, other researchers can make inferences in their contextual situations, thus enhancing the transferability of the research.

Dependability refers to the consistency of the study results if they were to be replicated over time or with another researcher (Hays & Singh, 2012). The study provides thorough information about the research, including the lesson plans and procedures, data collection, and analysis methods, which other researchers can use to replicate the study. In addition, the final chapter discusses the study's limitations and provides recommendations for future researchers, increasing the dependability of the research.

Lastly, confirmability in research means that researchers aim to maintain objectivity and reduce the impact of subjectivity and bias (Shenton, 2004). Although complete bias is unavoidable in research, I aimed to reduce and manage it throughout the entire research process, as Pannucci and Wilkins (2010) recommended. I bracketed my assumptions to limit bias, as Billups (2021) recommended. Furthermore, to ensure the validity and reliability of the research, the researcher should conduct the study ethically (Merriam & Tisdell, 2016). Ethical care was taken throughout the research process (see Section 3.4).

3.8 Conclusion

A qualitative approach resonated with the study's aim of understanding how young learners interpret and give meaning to their group music-making experiences. In conclusion, all sampling, data collection and analysis methods in this study were selected to explore the group music-making experiences of young TCK and ELL learners through a qualitative framework. In line with the qualitative nature of the research question, choosing a purposeful sampling strategy with a small group of participants was appropriate to represent young learners' detailed and rich group music-making experiences. In addition, as the learner's music teacher, I was the primary instrument in data collection and analysis because I would be immersing myself in the research process while working with the learners.

Data was collected using observations, participant drawings, and discussions to triangulate the study's findings and present a comprehensive view of learners' experiences. The collected data underwent a manual thematic analysis by identifying and finding patterns between codes from the qualitative data. Bias was carefully avoided in the research, ethical

considerations were prioritised, and steps were implemented to enhance the study's trustworthiness.

Chapter 4: Lesson Plans

4.1 Introduction

This research qualitatively examined the group music-making experiences of lower elementary learners at an international school in Beijing. This chapter details the two lesson plans employed during the observed music classes as part of the data collection methods to provide the reader with more information. The lessons promoted group music-making experiences while following the principles of the Montessori Method and social constructivism (see Section 2.5).

4.2 Pedagogical Framework for Lesson Planning

The pedagogical framework that directed the planning of the lessons for this study utilised a combination of the Montessori Method and the social constructivist approach.

4.2.1 Background and Context

The lessons follow the curriculum outlined by the Montessori School of Beijing. The Montessori School of Beijing's general music curriculum for lower elementary learners indicates that the learners should understand, experience, and apply the steady beat and rhythms using crotchets, crotchet rests, and quavers in 4/4 time. The music curriculum states that learners in this age band should be introduced to semiquavers before progressing to Grade 3. Furthermore, the curriculum recommends the learners play circle games to explore new content. The lesson first introduced semiquavers to the learners through a manipulative activity. Then, following the school's curriculum, the learners explored the new content through a circle game.

4.2.2 The Process of Developing the Learning Activities

The lessons aimed to introduce learners to shorter note values (semiquavers) through group music-making activities. In the first activity, learners worked with hands-on manipulatives in pairs. In the second lesson, learners participated in a large group circle game. The lessons were inspired by research on group music-making (see Section 2.2) and aligned with Montessori pedagogy and social constructivism principles (see Section 2.5).

As these lessons were intended as a pathway to group music-making, learners were paired in the first lesson, and a whole group circle game format was used in the second. I intended the activities to create learning experiences aligned with Overy's (2012) insights on group music-making and synchronisation (see Section 2.2.2). The SAME model inspired the lessons because the activities were designed to encourage learners to engage their entire bodies in synchronisation and explore musical variations within the beat. In addition, the activities aimed to provide opportunities for leading and imitation through taking turns, making low-stakes musical mistakes, and experiencing shared music-making with peers.

The lessons followed the ideas portrayed in the Montessori Method (see Section 2.5.1). The Montessori Method encourages exploration, collaboration, and independence using manipulatives in longer work cycles where learners can practice new skills. Including manipulatives creates opportunities for hands-on learning that engage the learners and allow them to apply and reinforce their understanding of concepts. During instructional lessons, a new concept is introduced and the teacher observes and guides the learners as they work with manipulatives to understand the content. Subsequently, the learners work independently to apply new content.

In these lessons, the learners explored new content through manipulatives and peer collaboration in small groups. The circle game that followed allowed for collaboration and was designed to be played numerous times, thus enabling the learners to practice new skills over extended periods using classroom percussion instruments (djembe drums, frame drums, shakers, rhythm sticks, and guiros).

The lessons were also designed to follow the principles of social constructivism (see Section 2.5.3). The social constructivist lens allows learners to construct new understandings of existing knowledge through interactions and sharing ideas with others.

The hands-on learning materials facilitate the introduction of note values to the learner's existing knowledge. The circle game encourages social interaction through a real-life experience, thus making the learning activity meaningful. Lastly, as an extension activity, learners were invited to explore and experience other classroom instruments, such as piano and guitar, enabling them to transfer new knowledge and learn from their peers authentically.

4.2.3 The Lesson Sequence

Teachers who use the Montessori Method present new knowledge to the learner in a three-step lesson sequence. The presentation includes the introduction of new knowledge in three periods: the first introduces a new concept, the second features opportunities for learners to recognise the new content, and the third requires learners to recall new content.

A lesson sequence informed by social constructivism first requires learners to connect existing knowledge with new knowledge. Then, the learners interact socially with others and understand the new knowledge by working collaboratively. Lastly, new content is applied in authentic, real-life and meaningful contexts.

The two lesson plans combined both approaches, resulting in a four-part lesson sequence. The first in the lesson sequence will be to activate prior knowledge to create a foundation for new learning (social constructivism). Next, new information is introduced using manipulatives, as in the first period of the Montessori lesson sequence. In part three, after learners recognise the new concepts (the second period of the Montessori lesson sequence), they connect them to their existing knowledge and experiences (a principle of social constructivism). In part four, the learners will then collaborate socially to understand and assimilate the new knowledge by recalling and applying the new information in a real-life and meaningful context through a circle game, combining the third period of the Montessori approach with the final principle of social constructivism.

4.2.4 Instructional Environment

The following sections describe the instructional environment and learning materials used in the lesson plans.

4.2.4.1 The Classroom

Upon entering the classroom, the learners were immediately surrounded by educational resources and musical instruments, as seen in Figure 3.

Figure 3

Picture of the Classroom Setup

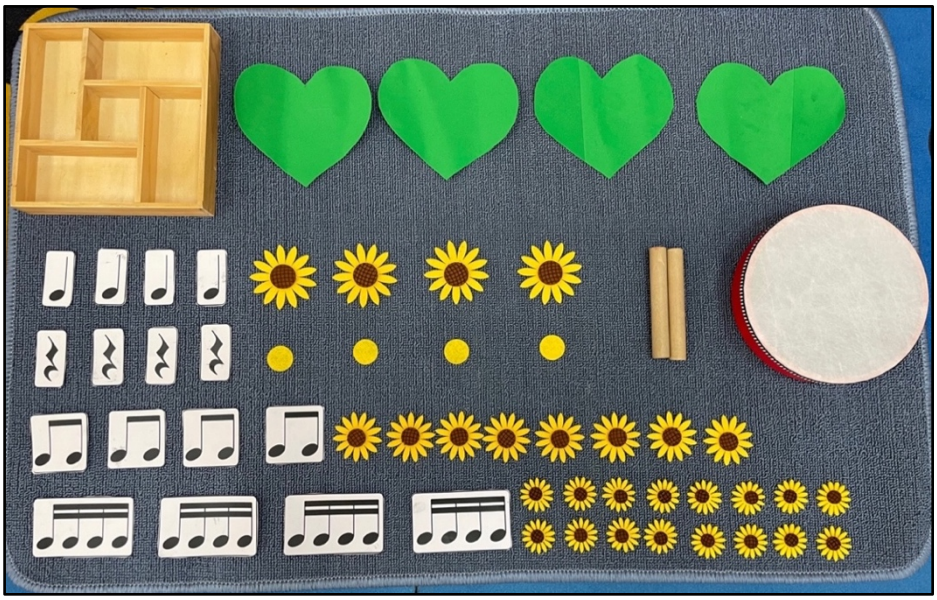
The classroom featured a large music mat, a red couch, and shelves filled with instruments. There was a piano, a designated section for xylophones, my guitar, and a speaker for listening. The walls were decorated with instructional materials and pictures, and a whiteboard was affixed to one of the walls. The learning materials and instruments used for the lessons were arranged to the side of the classroom.

4.2.4.2 Learning materials

Work mat[4], set of manipulatives (flower iconic notion[5], music notation, green hearts, rhythm sticks, and frame drum presented in a wooden work tray). The materials included in each set of manipulatives are shown in Figure 4. The teacher used one set to present the lesson sequence, and the learners shared their sets in pairs while collaboratively creating and playing their rhythms.

Figure 4

Complete Set of Manipulatives



[4] Using a work mat in Montessori education has become common practice. The work mat delineates a workspace and makes the learning materials easy to see (Reach for Montessori, n.d.). Maria Montessori was an advocate for creating environments promoting freedom and collaborative play and omitted traditional desks and chairs from the classroom (Montessori for Today, n.d.).

[5] Iconic notation is a common instructional material for teaching rhythms; learning musical notation through iconic notation is developmentally appropriate for this age.

4.3. Lesson plans

The lesson plans introduce the content and planned learning activities, followed by how the learning materials were utilised.

4.3.1 Lesson One

The lesson plan (see Table 3) provided a structured and organised framework to help learners to understand the relationship between longer and shorter note values (semiquavers) within a metre and to connect musical note symbols to this understanding. The learners integrated their new knowledge by creating and playing rhythms in pairs.

Table 3

Lesson Plan One

<table>
<tr><td colspan="2">Title: Introduction to playing semiquavers</td></tr>
<tr><td rowspan="3">Prepare</td><td>Materials
Warm-up songs
“Apple Tree” (The Treble Classroom, n.d.) and “Tideo” (Beth’s notes plus, 2013) (music in Figure. 8).
Work mat.
Trays of learner materials, including iconic notation (flowers representing note values).
Classroom instruments: Rhythm sticks and frame drums</td></tr>
<tr><td>Lesson Assumes
Prior experience in identifying and understanding steady beat through:
Walking, moving to and clapping the steady beat.
Playing beat passing circle games
Prior experiences working with the distinction between beat and rhythm through:
Classroom circle games
Pointing to the beat while identifying iconic notation
Clapping iconic notation within a beat (crotchets and quavers)
Clapping note values within the beat (crochets and quavers)
Prior experiences in using educational and musical materials:
Manipulatives in the form of iconic notation
Classroom percussion instruments (rhythm sticks, frame drums, guiros)</td></tr>
<tr><td>Organisation
The activity will start as a whole group activity and move onto pairs or small groups. As an extension of the activity the small groups can be combined.</td></tr>
</table>

Plan	**Objective** For learners to understand the relationship of longer and shorter note values (crotchet, quaver, and semi-quavers) within 4/4 metre, how to connect music note symbols to this understanding, and how to coordinate playing rhythmic variations with semiquavers with peers in 4/4 metre.
	Musical Problems Learners will: • Determine how sounds can be represented using iconic notation. • Connect to prior knowledge to help them discover new note values (semiquavers). • Arrange the icons to compose rhythms patterns using new acquired knowledge (semiquavers). • Discover how iconic notation may be represented in standard notation. • Determine how to coordinate rhythmic variations with others. • Extension: Arrange and combine materials with others to create longer and more complex rhythm patterns.
	Assessment Learners will be able to: • Recognise rhythms with semiquavers, crochets and quavers in iconic notation. • Show understanding of note duration by composing rhythms that fit within the steady beat. • Identify semiquavers in iconic and standard notation • Coordinate their rhythmic variations with others.

Engage	**Connect to prior knowledge:** • Sing and arrange iconic notation to "Apple Tree" (The Treble Classroom, n.d.). • Sing and arrange iconic notation to "Tideo" (Beth's Notes Plus, 2013). • Create rhythms using iconic notation. • Synchronise to the steady beat with peers while playing rhythmic variations. **Groundwork that enables:** • Learners will be reminded of how to point to the steady beat and follow the syllables of words when recognising iconic notation. • Learners will be able to discover semiquaver note durations through arranging iconic notation to a familiar song. • Learners will be able to compose rhythmic variations including semiquaver notes using iconic notation. • Learners will be able to coordinate the playing of rhythmic variations with others, including semiquaver notes. **Learners solve a problem:** Learners will: • Discuss how to arrange the icons to match the syllables of the words in "Tideo" (Beth's notes plus, 2013). • Discuss how to incorporate semiquavers when arranging iconic notation to "Tideo" (Beth's notes plus, 2013). • Collaborate and take turns when composing their own rhythms using semiquavers in a small group. • Discuss how to coordinate playing their rhythms with others in a large group. **Learners share and discuss solutions:** • Learners and teacher engage in problem solving throughout. • Learners discuss solutions when they are composing and arranging their own iconic notation. • Learners discuss solutions when coordinating group music-making with others.

Extend	The lesson can be extended by combining small groups of learners to share materials to create longer or more complex rhythms. Learners will engage in group music-making with longer rhythmic variations.
Reflection	Learners will be asked to reflect on how they experienced the music class. • Can you describe the new rhythm that we learned today? • How did you feel when you created and played music with your classmates? • How did that make you feel_____? • Which part of _____ made you feel _____?
Differentiation to accommodate learner needs	**Learning materials to accommodate:** ELLs and TCKs - vocabulary and pictures for the bilingual word wall: flowers, steady beat, rhythm, flower rhythms, rhythm sticks, frame drum, flowers game, crotchet, quavers, rest and semiquavers.

4.3.1.1 Warm-up

All learners entered the classroom and were invited to sit on the circle mat (see Figure 4). I included warm-ups in the lesson plan to build a sense of routine in the lessons and, secondly, for the learners to experience the benefits of group singing (see Section 2.2.3). Learners chose songs from the class songbook. I alternated between playing the accompaniment on my guitar or using a backing track on my laptop.

4.3.1.2 Part One: Activating Prior Knowledge.

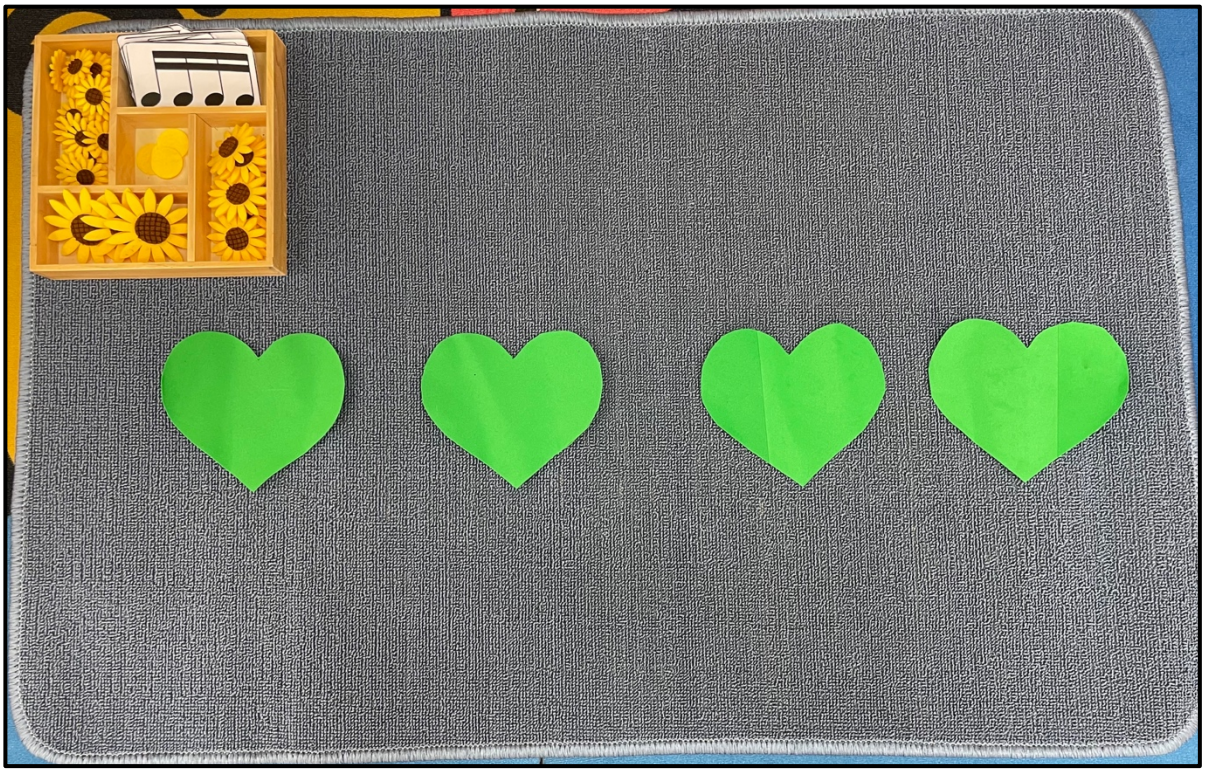
Learners sang the song “Apple Tree” (The Treble Classroom, n.d.) to connect with prior knowledge. I began by singing the song “Apple Tree” (The Treble Classroom, n.d.). that they are familiar with, clapping the beat and rhythm, and saying the Kodály rhythms’ names. The learners echoed and participated with me.

After singing “Apple Tree” (The Treble Classroom, n.d.), the work mat was rolled onto the floor, indicating to the learners that a presentation was about to begin. Four hearts were

placed on the mat to symbolise the four beats per bar. While singing, I encouraged the learners to point to the four hearts to indicate the four beats per bar in the song. An example is seen in Figure 5.

Figure 5

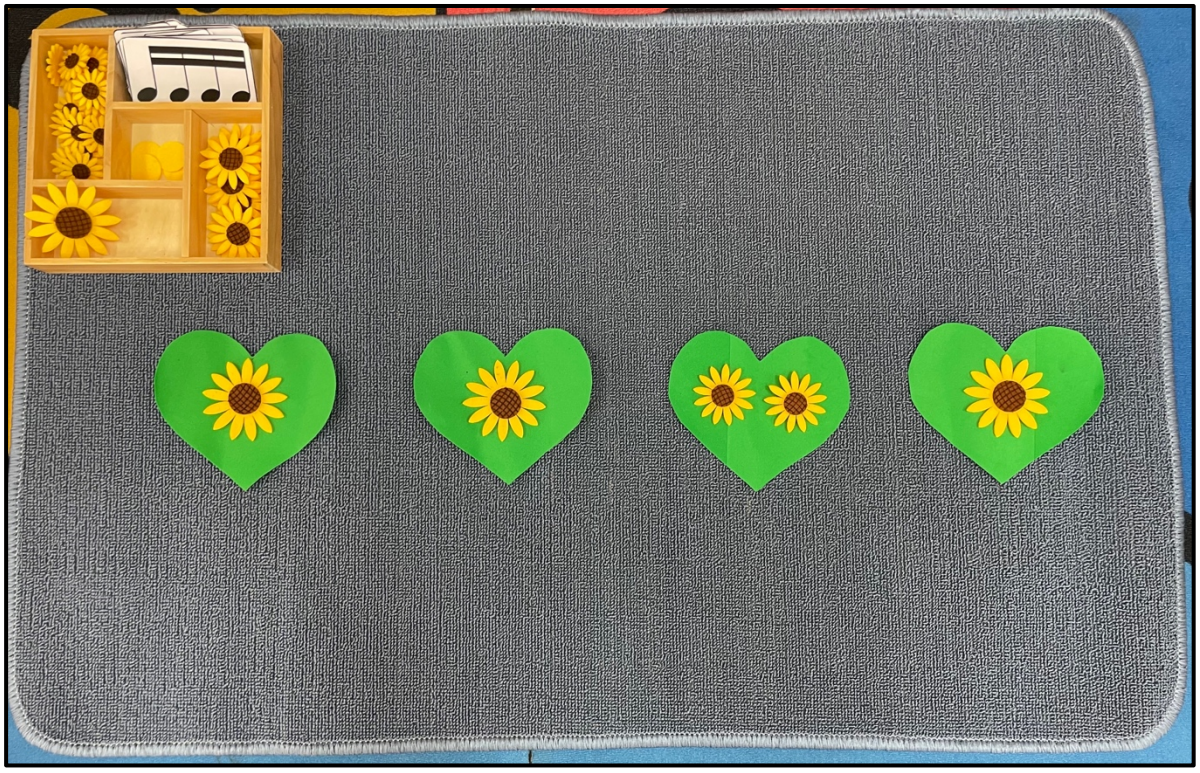
Four Hearts Symbolising Four Beats Per Bar



I added the iconic "flower" notation to the "heartbeats." The learners were invited to discuss how the flowers represent the sound, and we discussed what crochet, pairs of quavers, and rests might look like with this type of notation. Figure 6 shows an example of a rhythm created with the iconic notation.

Figure 6

An Example of a Rhythm Created with Iconic Notation Materials



I captured the learners' interest by mentioning that I would create a "flower" rhythm they might recognise. I invited them to discuss whether they had encountered this rhythm pattern before. The rhythm I placed on the hearts coincided with the first bar of "Apple Tree" (The Treble Classroom, n.d.).

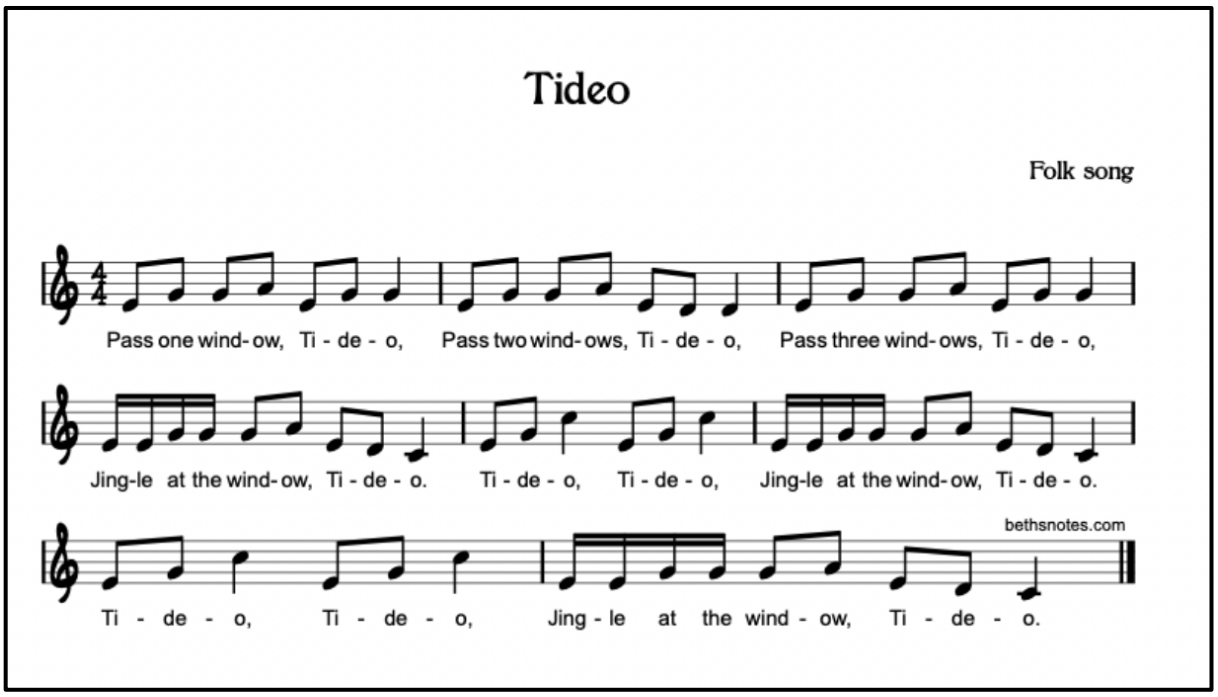
After the learners determined that the rhythm was derived from the song "Apple Tree"(The Treble Classroom, n.d.), I obtained evidence that they grasped the concept of iconic notation, and their prior knowledge had been activated. The iconic notation could then be utilised to introduce new material.

4.3.1.3 Part Two: Introduction of New Knowledge

Then, new knowledge was introduced by singing a new song, "Tideo" (Beth's Notes Plus, 2013). "Tideo" is a popular American Folk song frequently used in music education because of its emphasis on semiquaver rhythms. The learners were familiar with the song as it was a part of the curriculum, but they were unaware that it contained semiquaver rhythms before this lesson. The song is portrayed in Figure 7.

Figure 7

Sheet Music for the Song "Tideo"



Note. Sheet music for the traditional folk song, "Tideo". From *Tideo*, by Beth's Notes Plus, 2013. (https://www.bethsnotesplus.com/2013/03/tideo.html).

The learners clapped along to the rhythm patterns "Tideo" (Beth's notes plus, 2013) while singing. I used flowers to represent the rhythm of the first three bars of the song and

formatively checked with the learners after each bar to assess if they believed the rhythm was correct. When they got to the fourth bar, “Jingle through the”, the learners noticed that the rhythm differed from the others and discussed a possible solution. The solution to the musical problem was identify the new semiquaver note durations by adding four flowers on a heart. An example of this can be seen in Figure 8.

Figure 8

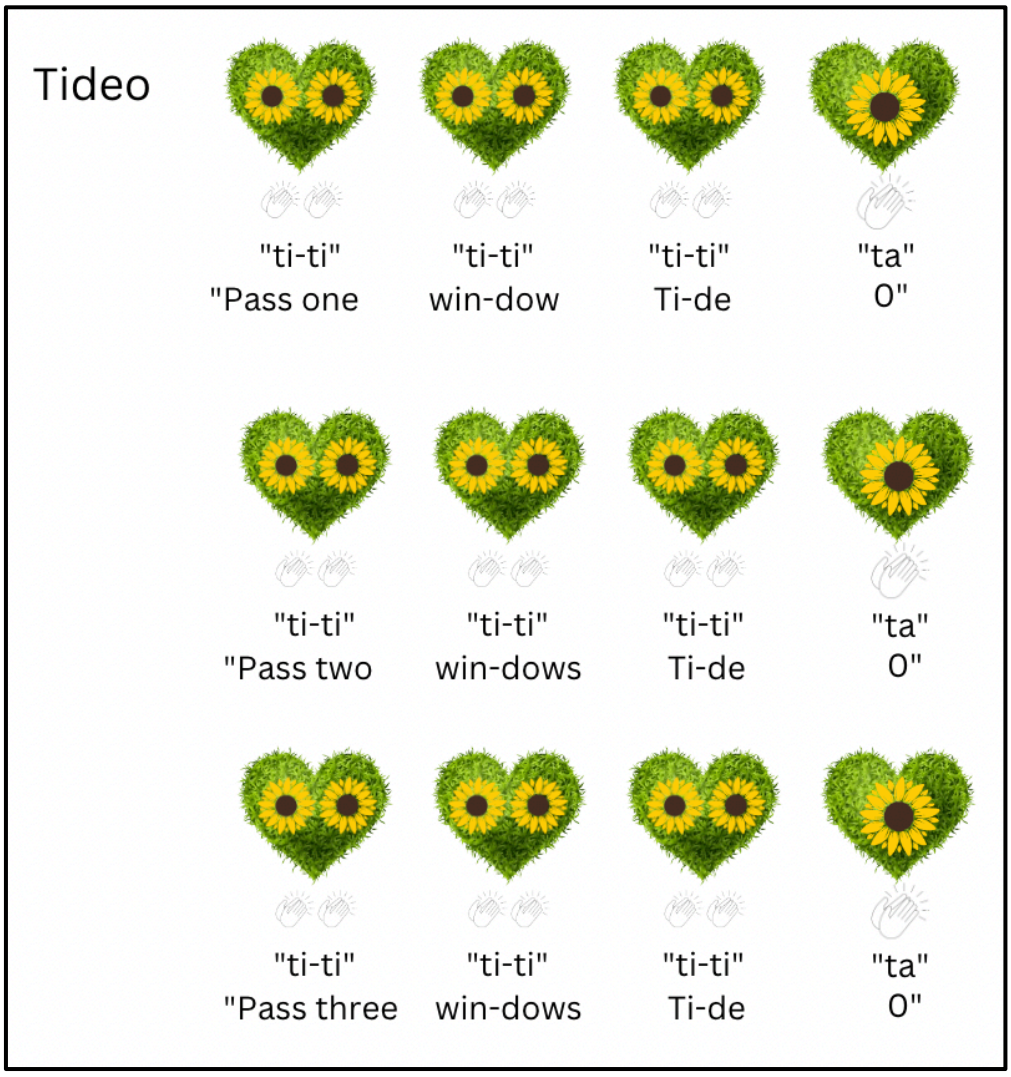
Semiquaver Rhythms Example

4.3.1.4 Part Three: New Knowledge is Recognised in Existing Knowledge.

In part three of the lesson, the learners worked as a large group to complete the rhythms for the song “Tideo” (Beth’s notes plus, 2013). An example of the iconic notation for the rhythm is depicted in Figure 9.

Figure 9

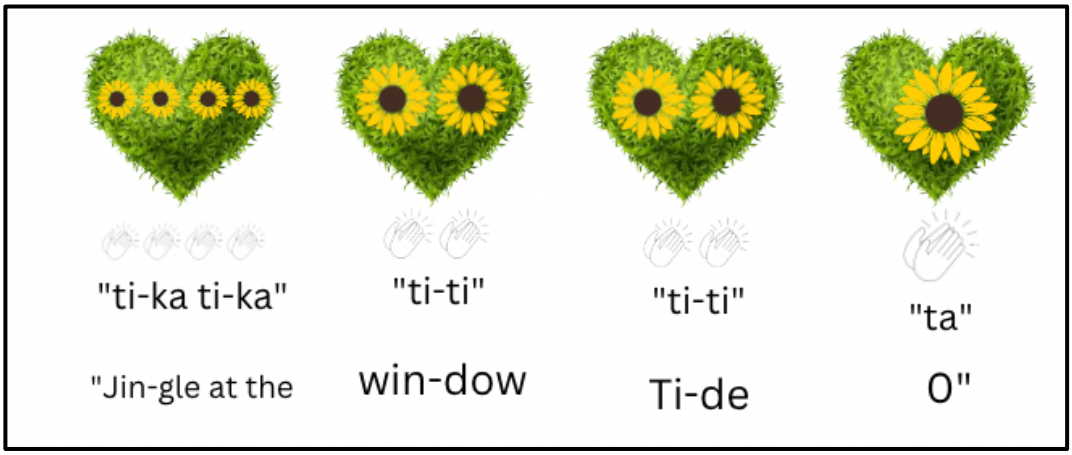
First Three Bars of "Tideo" in Iconic Notation



Attention was then directed towards clapping the rhythm of the words "jingle at the," representing the semiquavers in the song. The learners discovered that they needed four flowers to represent the "jingle at the" (bar 4 of the song), which occurred in bars 4, 6 and 8 (Figure 10).

Figure 10

Fourth, Sixth and Eighth Bar of "Tideo" in Iconic Notation



4.3.1.5 Part Four: Collaborative Learning

Pairs of learners were provided with iconic notation materials. The learners expanded their understanding of note value patterns, including semiquaver note values, by composing patterns that included all the notes they knew (crotchets, crotchet rests, quavers and semiquavers). The learners composed note patterns within a 4/4 beat using the provided iconic notation manipulatives as a student-centred activity. The tray of manipulatives also included standard notation for the learners to use if they discovered it. Each tray contained a frame drum and rhythm sticks for the learners to play their rhythms together.

The learners were given a few minutes to create a rhythmic pattern using the manipulatives. After that, we synchronised with the steady beat, and each pair's rhythm compositions were played in turns.

When learners could successfully create and perform three to four rhythms using the provided materials, I knew they had grasped the activity. The activity was then extended by combining pairs of learners to share more materials, create longer rhythms, and engage in larger group music-making experiences incorporating semiquavers.

4.3.2 Lesson two

The lesson plan (see Table 4) provided a structured and organised framework for helping learners apply their new knowledge (semiquavers) in a collaborative, large-group music-making context.

Table 4

Lesson Plan Two

Title: Exploring group music-making with semiquavers	
Prepare	**Materials** • Warm-up songs • "Flowers" (music in figure 13). • Flower soft toy • Pairs of classroom instruments (djembes, wooden spoons, rhythm sticks, frame drums and guiros) • Piano and guitar with resources for learners to extend their learning through exploration of alternative instruments.
	Lesson Assumes • Prior experience in recognising, recalling, arranging, and playing the crotchets, quavers, *and* semiquaver notes. ○ Recognising iconic and standard notation. ○ Recalling the rhythms of familiar songs. ○ Arranging and playing iconic notation manipulatives from the composing activities in lesson one (see Section 4.3.1). • Prior experiences working with the distinction between steady beat and rhythm. ○ Recognising iconic notation within 4/4 metre. ○ Clapping note values within the steady beat. ○ Walking and moving to the steady beat while playing rhythmic variations. ○ Coordinating steady beat and rhythms with others.
	Organisation Whole group activity.
Plan	**Objective** For learners to enhance their musical understanding by engaging with new content of semiquaver rhythms through the beat passing game "Flowers" with their peers.
	Musical Problem Learners will: • Connect with prior knowledge that help them recall rhythms that include semiquavers.

	• Solve the rhythmic patterns needed for playing the rhythm of the "flowers" song. • Determine how to pass the flower toy to the beat while singing the song's rhythm. • Determine how to use the classroom instruments to play the rhythm of the song in synchrony with the group. • Extension: Discover how alternative instruments (piano/guitar) can be used how to play the song and synchronise with peers.
	Assessment Learners will be able to: • Recognise, recall and play rhythms with semiquavers, crochets and quavers. • Show understanding of note duration by playing rhythms that are synchronised with the steady beat. • Use musical understanding to coordinate their rhythms with the steady beat made by peers.
Engage	**Connect to prior knowledge:** • Learners recall semiquaver notes from the previous lesson. • Learners recall coordinating rhythms with peers from the previous lesson. • Learners will recall how to play a beat passing game. **Groundwork that enables:** Learners will pass an object to the beat, while singing a song with a different rhythm. Learners will choose instruments and play rhythmic variations over the steady beat. Learners will coordinate their rhythms within the steady beat with peers. **Learners solve a problem:** Learners will: • Discuss the rhythmic patterns needed for playing the rhythm of the "flowers" song. • Discuss how to coordinate rhythm and beat as a group through a beat passing circle game. • Discuss what is means to play music with others through the context of the game.

	Learners share and discuss solutions: • Learners and teacher engage in problem solving throughout. • Learners discuss how to synchronise beats and rhythms.
Extend	The lesson can be extended by inviting the learners to explore other classroom instruments such as guitar or piano.
Reflection	Learners will be asked to reflect on how they experienced the music class. • What did we do in music class today? • How did you feel when you created and played music with your classmates? • How did that make you feel_____? • Which part of _____ made you feel _____?
Differentiation to accommodate learner needs	**Learning material to accommodate:** ELLs and TCKs - vocabulary and pictures for the bilingual word wall: flowers, steady beat, rhythm, flower rhythms, rhythm sticks, frame drum, flower game, crotchet, quavers, rest and semiquavers.

4.3.2.1 Warm-up

As in the first lesson, the learners chose songs from a songbook I curated, and I either played the accompaniment on my guitar or used my laptop to play the backing tracks.

4.3.2.2 Part One: Activating Prior Knowledge

The learners were reminded of semiquaver notes through call-and-response rhythms and iconic materials placed on the work mat to activate prior knowledge. We also discussed which standard notation was appropriate for the iconic notation and included the standard notation below the iconic notation as an example, which can be seen in Figure 11. The learners connected sound to standard notation and added the standard notation note value symbols.

Figure 11

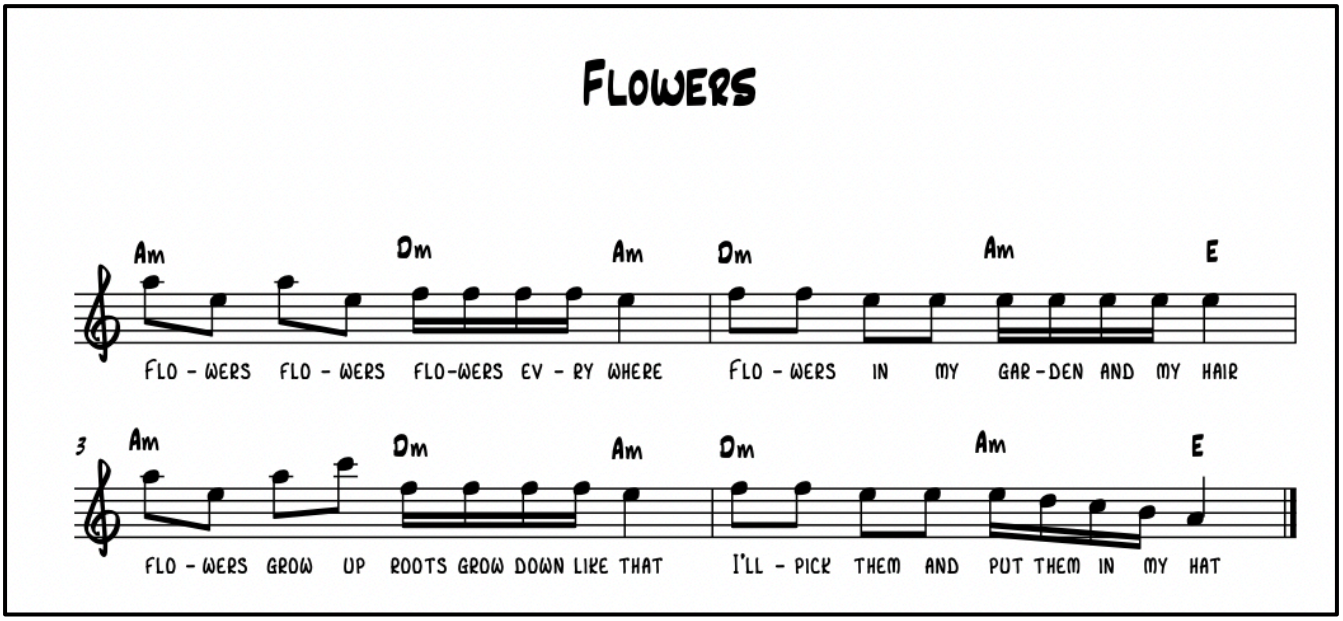
An Example of Iconic Notation with Standard Notation

4.3.2.3 Part Two: Introduction of New Knowledge

I then introduced the new song “Flowers” to the learners. First, I sang the “Flowers” song and clapped its rhythm, as seen in Figure 12.

Figure 12

“Flowers” Song (Teacher Copy)

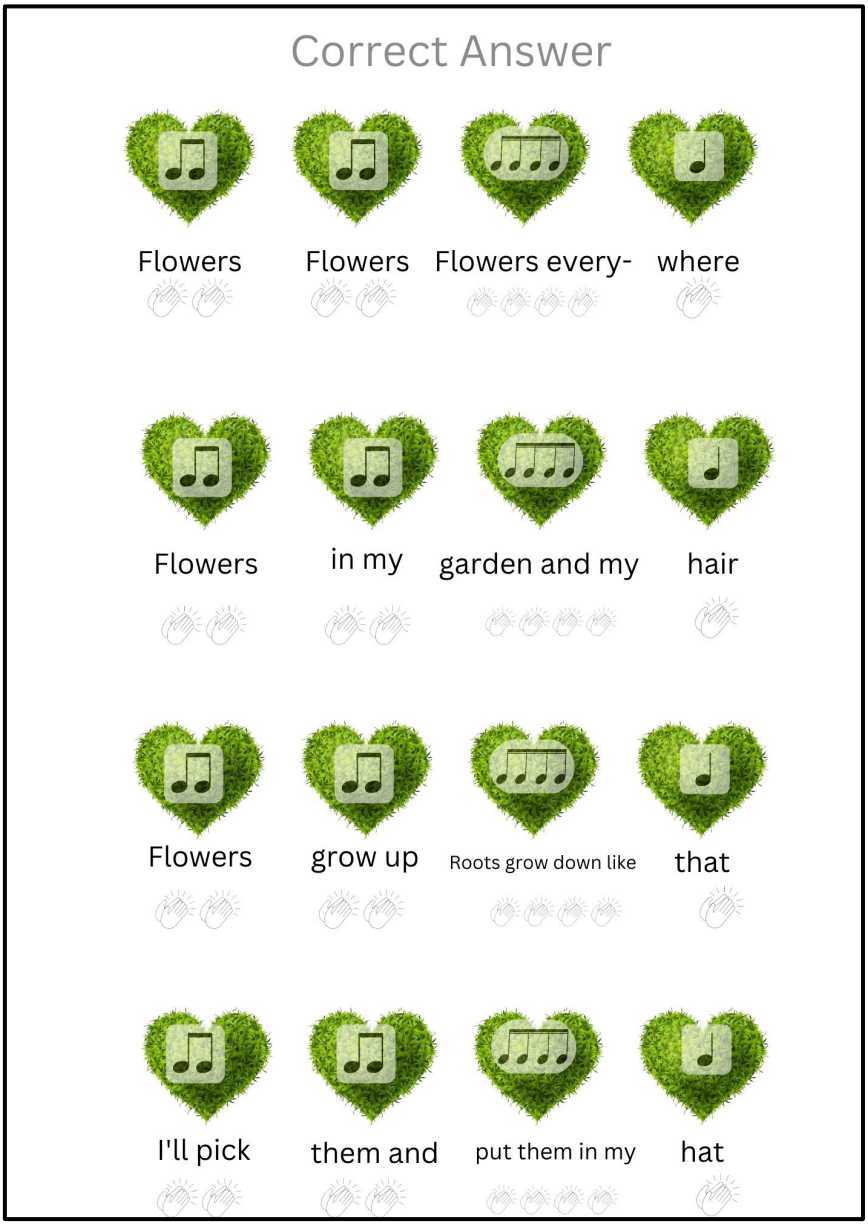


4.3.2.4 Part three: New Knowledge is Recognised in Existing Knowledge

The learners listened to the melody and clapped the semiquaver notes while walking on the beat. This activity will allow the learners to show their understanding of the relationship between steady beat and semiquaver rhythm patterns through movement, singing, and body percussion. Then, together with the learners, we worked together to notate the song using the materials, as seen in Figure 13.

Figure 13

"Flowers" Song Arranged with Manipulatives



4.3.2.5 Part Four: Social Interaction and Collaborative Learning

Learners played "The Flower Game" to practice the newly learned semiquaver rhythms. A group of learners sit in a circle. A soft toy flower is passed around the circle to the song's

steady beat. The learner holding the flower on the last beat of the song is “out” and is invited to play the rhythm of the song with a classroom instrument of their choice. Eventually, all learners are “out,” and consequently, all learners engage in group music-making together synchronously.

When the learners grasped the game, they were invited to explore other classroom instruments, such as piano and guitar. The exploration allowed learners to transfer newly acquired knowledge to a different context. Resources were provided for those learners who showed interest to be supported in their exploration.

4.4 Conclusion

Two group music lessons were designed to promote musical synchronisation among young learners, incorporating the approaches used in the Montessori method and social constructivism.

In the first lesson, learners were encouraged to create and perform rhythmic variations consisting of semiquaver notes while coordinating and synchronising with peers, thus resulting in group music-making. In lesson two, learners synchronised by passing an object to the beat and playing rhythmic variations within it when they were “out”, resulting in group music-making.

In line with the Montessori Method, the first and second lessons used iconic notation manipulatives to capture young learners’ interest and provide a hands-on learning experience. The game format motivated learners to practice new content collaboratively, making them more likely to repeat the game and improve their skills.

Both lessons were based on the principles of social constructivism, which promotes learners engaging with one another in social and meaningful contexts. In the first lesson, pairs of learners were encouraged to take turns creating, discussing, and sharing solutions using manipulatives in the form of iconic notation. In lesson two, the beat-passing game allowed learners to interact with one another socially and meaningfully as they worked together to pass the object of the beat and play in synchrony with one another. The learners were invited to explore alternative instruments to discover group music-making informally and in authentic real-life contexts.

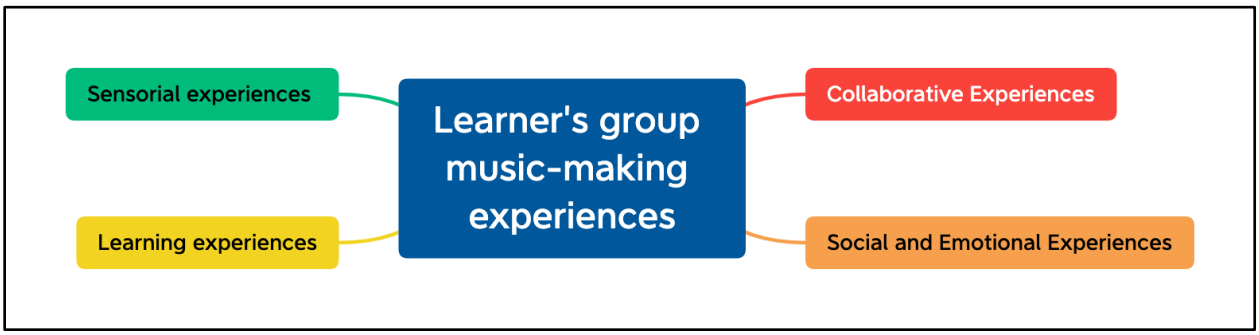
Chapter 5: Findings

5.1 Introduction

In this chapter, I present the findings of the study which involved analysing data collected from observations, participant drawings, and transcribed interviews. After teaching two group music-making lessons (Chapter 4), I invited the learners to draw pictures based on the prompt: “Me making music with my classmates in music class”. Eighteen children from a purposeful sample were invited to participate in the study. I invited them to clarify their drawings with the help of their homeroom teacher, who recorded the conversation. I also obtained field notes by observing their lessons, which helped me gain additional insights into the music-making experiences of the learners. Using thematic analysis, I coded each piece of data and then categorised the codes to find broad themes. Creswell & Poth (2015) calls this process “open coding” (p.86). The analysis revealed four main themes: sensorial experiences, collaborative experiences, social and emotional experiences, and learning experiences, as depicted in Figure 14.

Figure 14

Main Themes



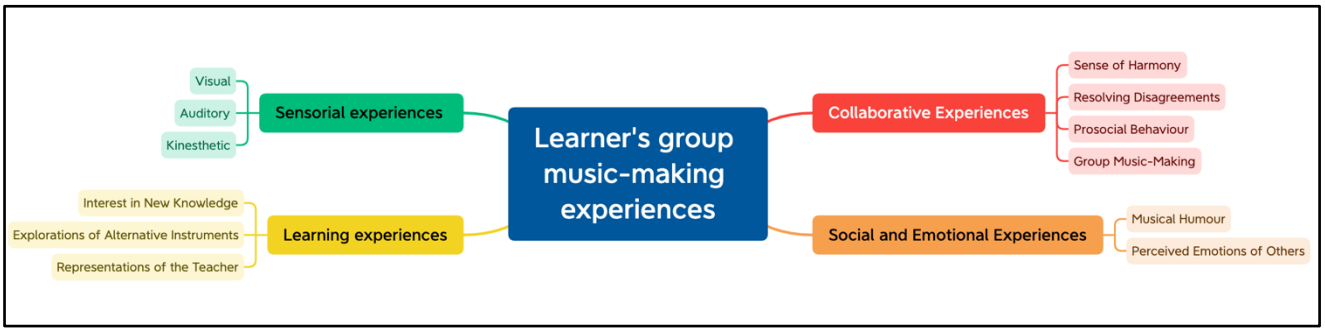
These interrelated themes highlight the main research question:

How do lower elementary Third Culture Kids and English Language Learners at an international school in Beijing experience group music-making classes?

The main themes were organised into categories illustrated in Figure 15.

Figure 15

Themes and Categories



5.2 Theme 1: Sensorial Experiences

The findings suggest that learners engaged their senses actively while processing their group music-making experiences. The observations made during class sessions supported the findings under Theme 1. Moreover, the learners expressed their perceptions of what they see and hear and how they move through their drawings and verbal discussions in interviews.

5.2.1 Visual experiences

The visual experiences refer to what the learners observed during the lessons. This includes how participants incorporated visual perceptions into their drawings and articulated their observations during the interviews, detailing what they have seen in class.

When the learners entered the classroom, they were immediately greeted by the classroom environment (see Section 4.2.3). The learners noticed the setup of the classroom instruments for the lesson and were curious as to why they were set out, often saying, “Liane, what’s that?” or “what’s that for?”. During the classes, the learners frequently shared their observations regarding their classroom environment, the content they were learning, and the

instructional materials they saw in the classroom. An example is when Taylor pointed at the semiquavers on the carpet, exclaiming, “See, I already know tika-tika! Ti-ka-ti-ka.” Likewise, Reese identified a rest on the carpet, stating, “Look, Liane[6], I’m sitting on a rest!”. Robin also engaged in learning by drawing attention to the flower game and various vocabulary words displayed on the word wall during class.

The participants’ drawings reveal that most learners can recall the physical details in the music classroom. Many learners depicted various elements from the classroom environment, such as instruments and furniture.

In Lesson 2, the learners engaged with their peers while playing the circle game. The circular nature of the game allowed the learners to interact with their peers directly, and I noticed frequent eye contact between them. I noticed the learners observed each other while playing the instruments and often synchronised their rhythms and beats. The participant’s drawings show that learners depict their peers and teachers in their drawings.

The data concerning how learners visually perceive the classroom setting is presented in the following table (Table 5).

[6] The learners addressed me as Liane, which is my name.

Table 5

Prevalence of Codes Relating to the Visual Sense

	Drawing of items indicating the classroom environment	Drawings of instruments in the classroom	Drawings of Peers	Drawings of Teachers
Alex	X	X	X	X
Morgan	X	X	X	X
Rowan			X	
Robin	X	X	X	X
Jordan	X	X	X	X
Taylor	X	X	X	X
Avery	X	X	X	
Casey	X		X	
Reese	X	X	X	
Jamie	X	X	X	
Dakota	X	X	X	
Charlie		X	X	
Skyler		X	X	
Riley	X	X	X	
Parker	X	X	X	
Hayden	X	X	X	X
Phoenix	X		X	
Cameron		X	X	X

The drawings below exemplify how Morgan, Robin, and Jordan visually represent the classroom environment, musical instruments, peers, and teachers.

Drawing 1

Sensorial Experiences: Morgan's Drawing

Morgan drew their peers playing the flower game, music notes and the classroom environment, including furniture and instruments. Morgan included me, their teacher, in their drawing. During the interview, Morgan pointed to the objects in the music classroom drawing and identified them one by one: "this is a door", "this is a table", and "this is a rainbow mat". Morgan also illustrated "Liane's guitar", the "music box" (speaker), djembe drums and xylophones, also mentioning peers by their names.

Drawing 2

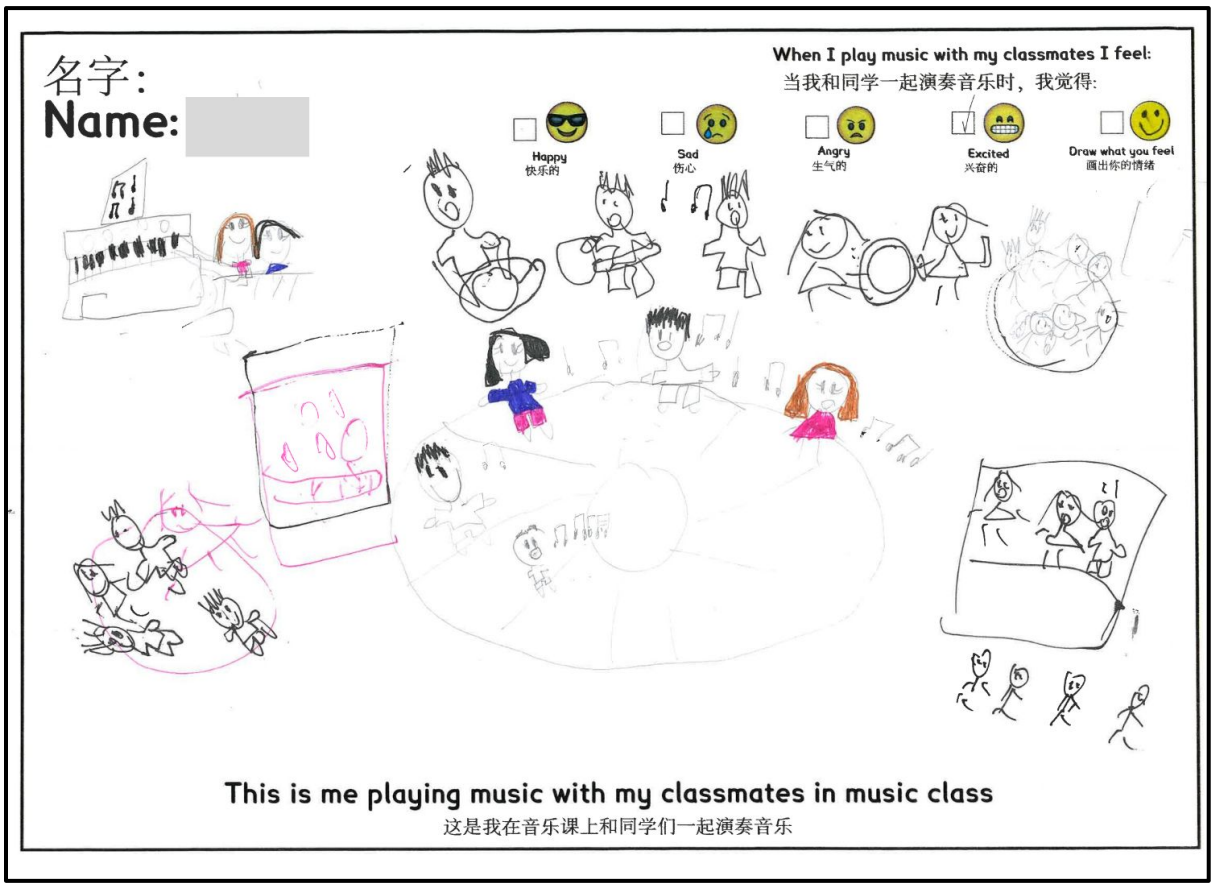
Sensorial Experiences: Robin's Drawing

Robin illustrated classmates playing instruments and engaging in the flower game in the music classroom. Robin included the instructional materials featured on the classroom wall and depicted and identified several objects, musical instruments, peers and teachers in the music classroom. An example of their verbal expression is quoted below:

> And this is a blackboard where we write our things, the things that we learn. And these are the notes that we learn, and [here are] the frame drum[s] and flowers, and these are our flowers and other notes. And this was the door; behind the door, there [are] recorders, frame drums, egg shakers, and rhythm sticks.

Drawing 3

Sensorial Experiences: Jordan's Drawing



Jordan drew a circular mat in the centre of the classroom, with learners and me sitting on it. Jordan's description of the drawing includes, "It is a music class, and we sing together". Referring to the circle in the top right of Jordan's drawing, Jordan explains: "We play a game in music that when we go out, we play an instrument".

5.2.2 Auditory experiences

The learners responded to auditory stimuli, expressing their experiences by reflecting their understanding of sound through their drawings and verbal descriptions.

During music classes, learners were invited to choose from various instruments, including rhythm sticks, frame drums, and djembe drums. Additionally, if learners showed curiosity, they could explore other instruments in the classroom, like the guitar or piano, if that is where their interest led them.

Some learners commented on the sounds of different instruments when playing them. For example, when playing djembe drums, some learners noted the various sounds they could make. In the observations, Hayden described the drum as sounding “low” in the centre and “high” on the side, sometimes placing their ears closer to the instruments to listen to their sounds.

Some learners conveyed their auditory and musical experience in drawing using musical notes floating in the air or surrounding instruments and people, symbolising music-making and singing. A smaller number of learners depicted “vibrations” emanating from instruments. Other learners included explanations in their drawings of how the instruments produce sounds. The drawings and interviews revealed the learners’ auditory experiences, as depicted in Table 6.

Table 6

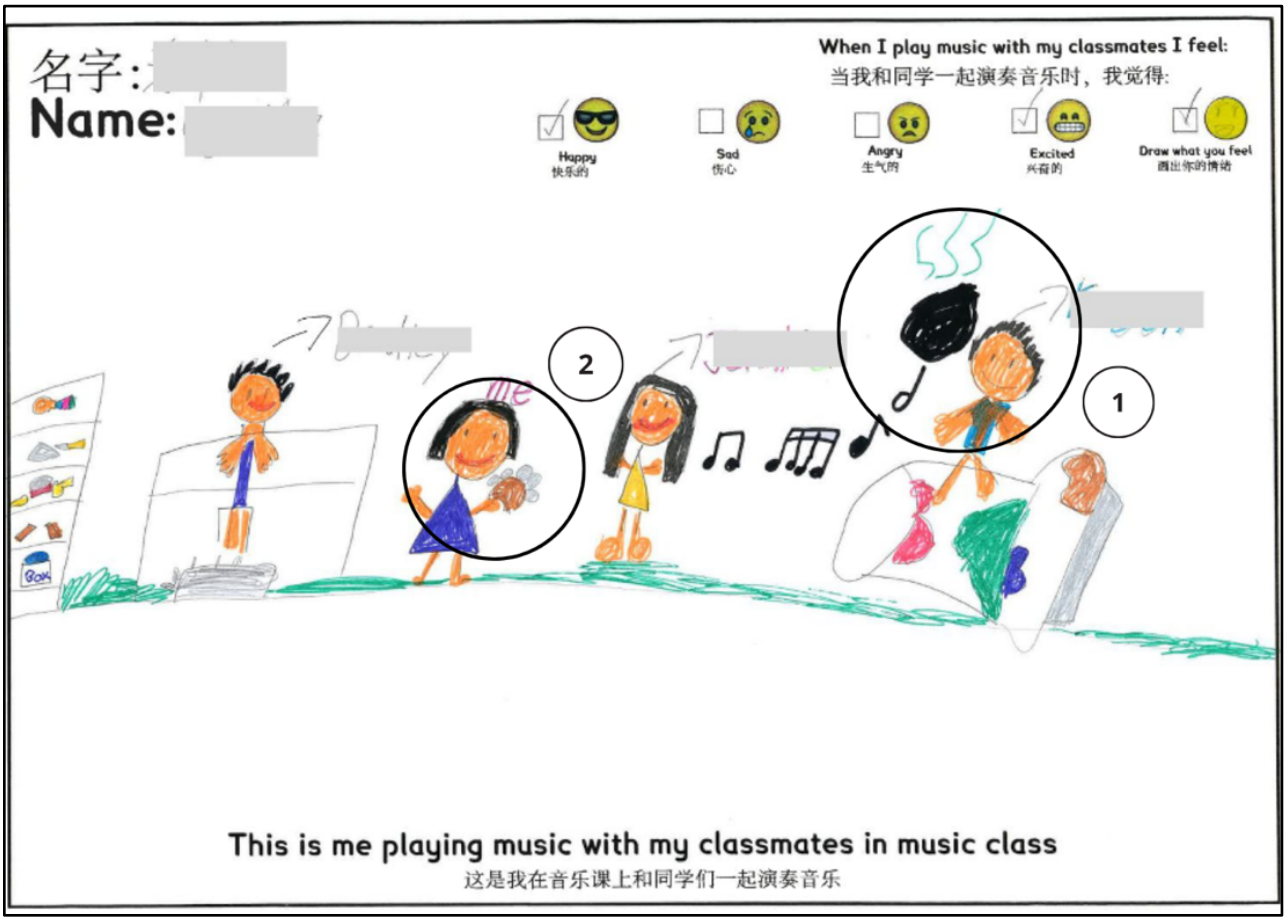
Prevalence of Codes Relating to the Auditory Sense

	Drawings of musical notes/singing around instruments and people	Drawings of "vibrations" emanating instruments	Onomatopoeia or expressions of sound from interviews
Alex			X
Morgan	X		
Rowan	X		
Robin			
Jordan	X		
Taylor	X	X	
Avery	X	X	X
Casey			
Reese	X	X	X
Jamie	X		
Dakota	X		
Charlie	X		
Skyler	X		
Riley	X		
Parker			
Hayden		X	X
Phoenix			
Cameron			

The learners mostly expressed the auditory sense by drawing musical notes around instruments and people. The following drawings present examples of how the learners expressed the auditory sense of music-making by writing musical notes, words, and instrument vibrations.

Drawing 4

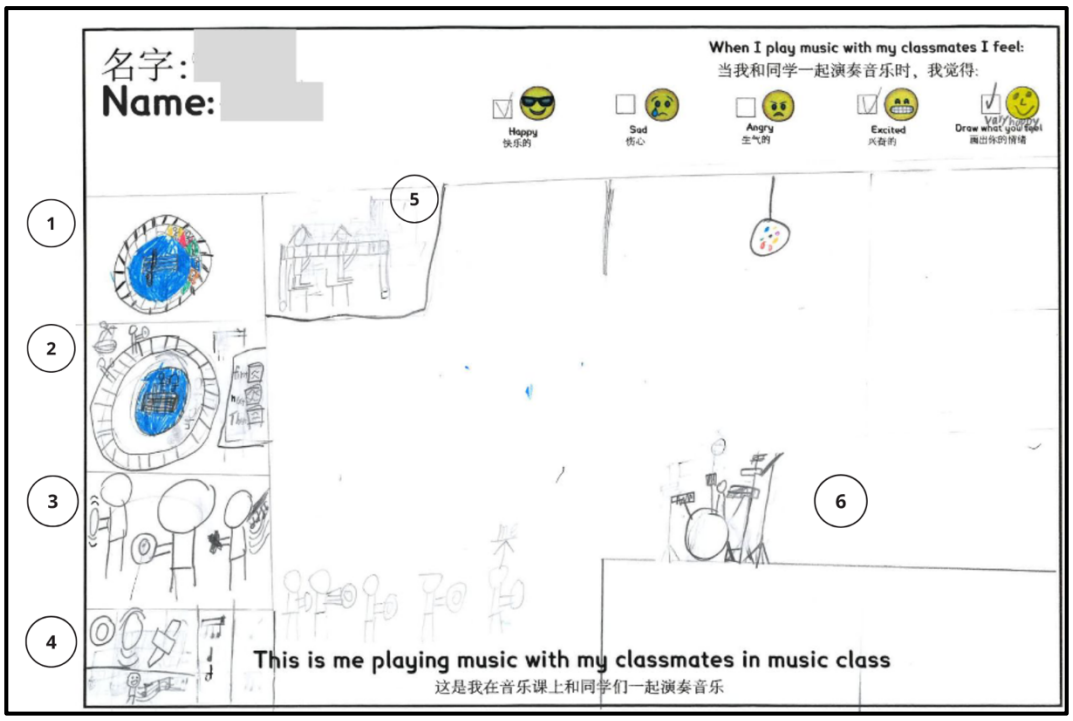
Sensorial Experiences: Reese's Drawing



The above drawing illustrates Reese's auditory understanding of musical activity, showcasing musical notes written next to the drawn peers. Additionally, "vibrations" emanate from an instrument, as label 1 indicates. Reese also explains in the interview that the instrument being played "can shake" and how "it sounds like "bling bling" (a tambourine, labelled as number 2).

Drawing 5

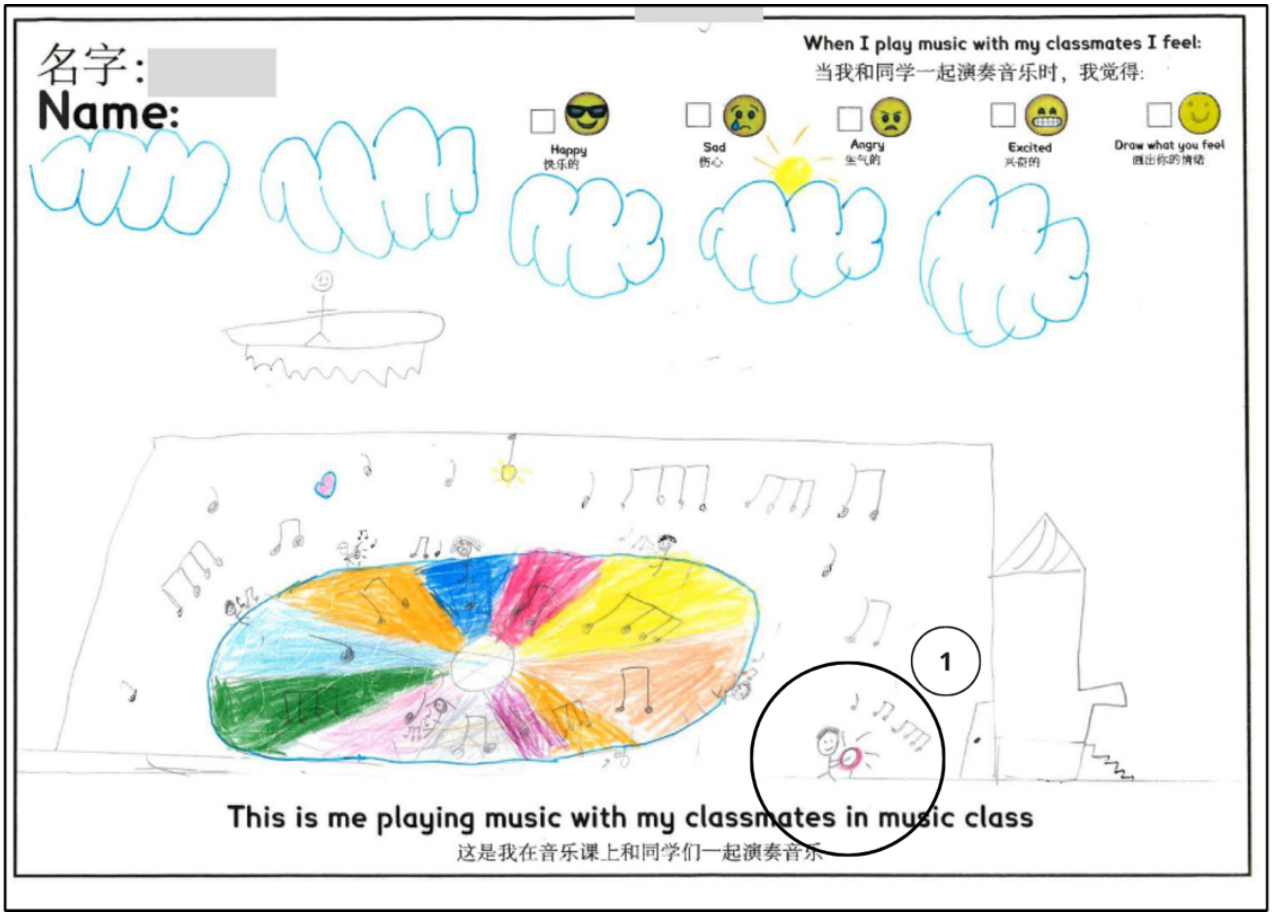
Sensorial Experiences: Avery's Drawing



Avery's drawing shows six "panels" depicting music-making activities. As seen in panels three and four, musical notes and "vibrations" are depicted emitting from instruments. Avery describes panel three as "[…] this is the egg shaker, and this is the small drum, and this is the rhythm stick", while panel four is described as "[…] it makes a sound. And this is a [person] singing."

Drawing 6

Sensorial Experiences: Taylor's Drawing

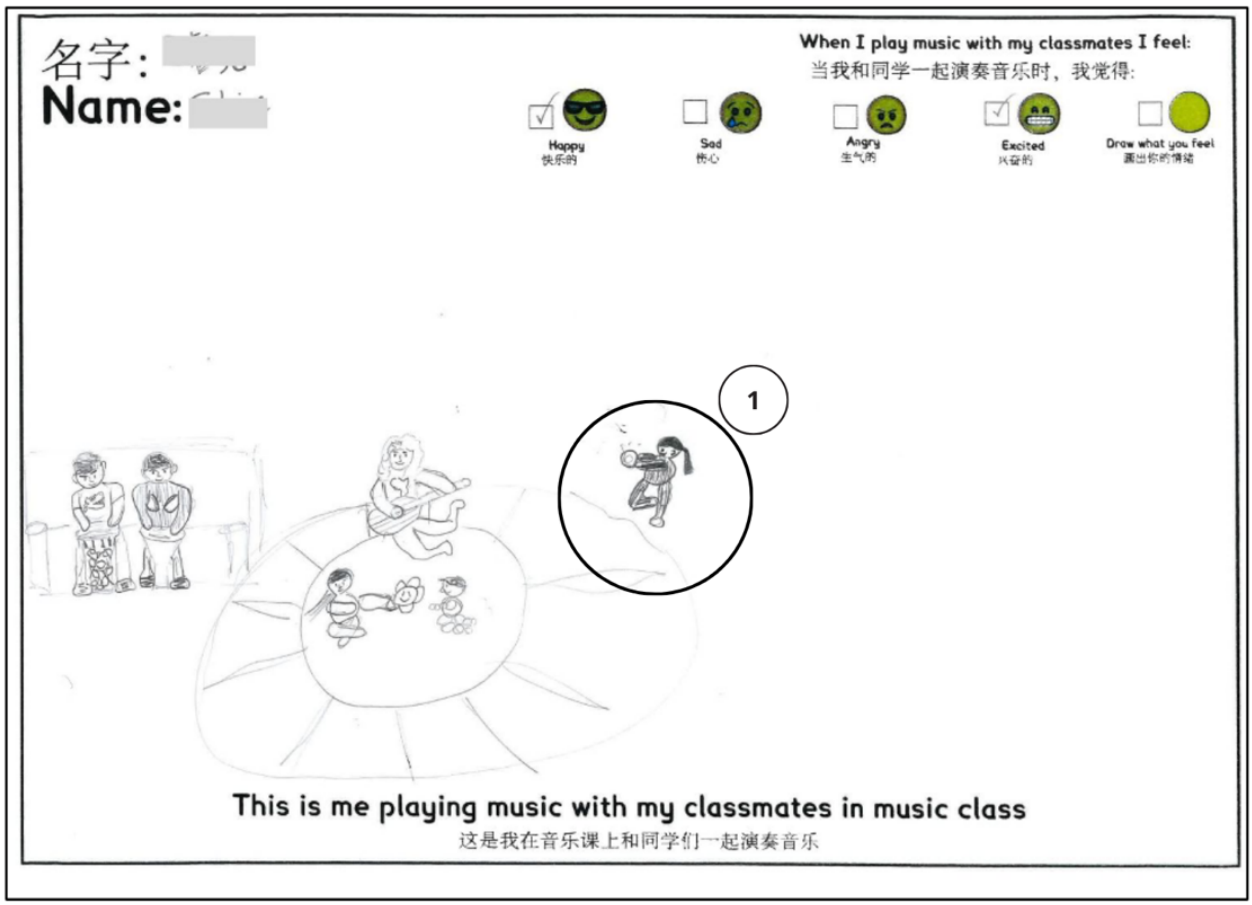


This drawing by Taylor depicts how sound is represented. The bottom right figure, labelled as number 1, illustrates the vibrations or sounds the musical instrument produces. Similarly, other figures playing instruments in the drawing also emit vibrations and musical notes. Taylor has also included musical notes around the figures, the classroom, and the air. When discussing the drawing, Taylor explains:

> This is the mat. This is the drum, and this is the steady beat. And this is [when], we sit [on] the mat, singing. And this is the sky, [it has] sound in there.

Drawing 7

Sensorial Experiences: Hayden's Drawing



Hayden's drawing features a frame drum with "vibrations", symbolising its sound, as seen labelled as number 1. Furthermore, Hayden describes the different sounds that the instruments make in the interview, as evident below. Hayden characterises the drum as having a "low" sound but connects it with the tactile sensation of feeling "low". The dialogue below describes how Hayden associated playing drums with an internal sense of happiness.

Teacher: "What are some of the things that you play together, and why does it make you happy?

Hayden: "Drums. It makes me happy cause it feels low when I hit it."

Teacher: “That’s interesting. Do you play any other instruments? Which other instruments?”

Hayden: “Piano.”

Teacher: “Does it make you feel the same way as when you play the drums? No? It feels different. Can you explain how the piano feels?”

Hayden: “Like when you press each key, it can make a different sound. And you can make music like that.”

Teacher: “What about the drum? Can you make different sounds with the drum?”

Hayden: “Yes. How? If you hit the side, then it’s a higher sound. If you hit the middle, it’s a lower sound.”

5.2.3 Kinaesthetic experiences

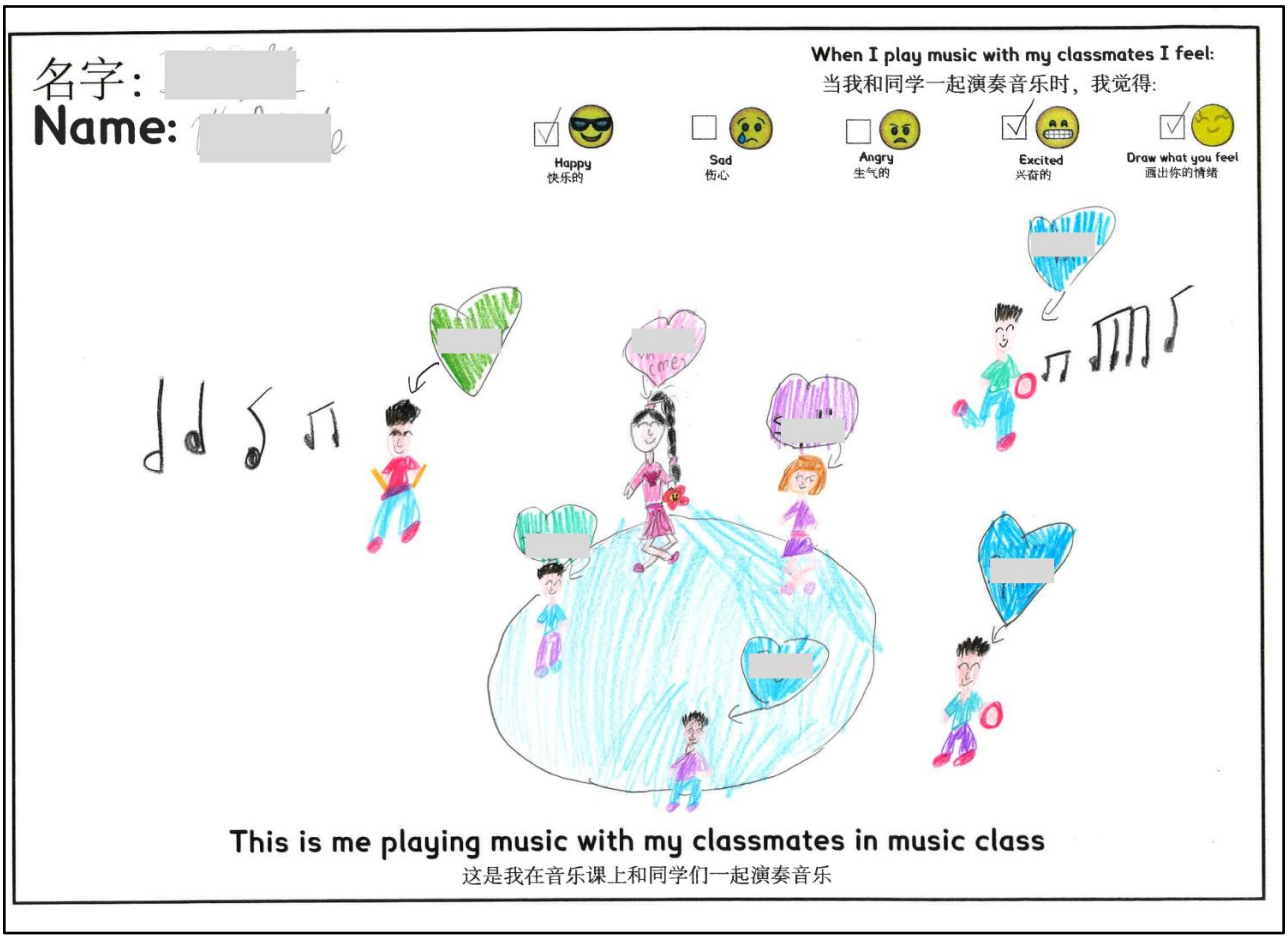
The class observations from Lesson 2 revealed how the learners used their whole bodies to engage in music-making. Many learners moved their bodies to the beat, synchronised, and mirrored each other’s movements. Notable kinaesthetic behaviours include learners walking to the beat, skipping, pointing, nodding, tapping feet, and conducting. Less frequent but still present were learners creatively dancing to the music.

Given that the learners primarily engage with the content while seated on the music mat, the criteria used to analyse the prevalence of their kinaesthetic experiences represented in their drawings included activities on the music mat and instances where learners described the movement in their drawing during their interview. Four out of eighteen learners (Morgan, Casey, Riley, and Phoenix) did not include drawings that satisfied the criteria, which indicates that movement was a significant sensorial experience for the learners.

Dakota's and Skyler's drawings show how some learners represent movement. The drawings below were included because the learners drew themselves or their peers moving or dancing.

Drawing 8

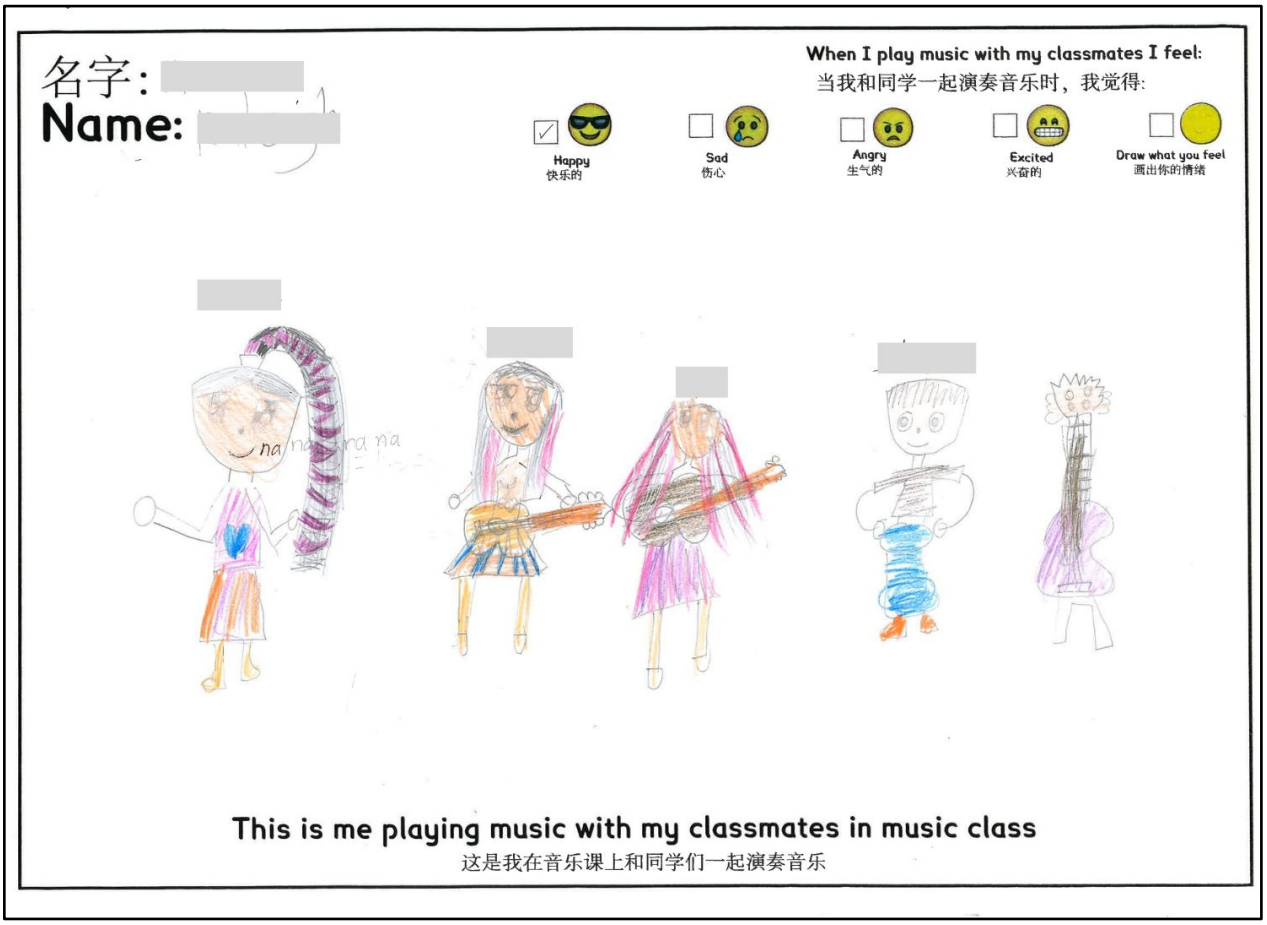
Sensorial Experiences: Dakota's Drawing



In Dakota's drawing, some learners are depicted sitting while others are shown in motion. The learner in the top right corner plays a frame drum with a leg drawn at an angle, expressing that the figure is moving.

Drawing 9

Sensorial Experiences: Skyler's Drawing



Skyler drew four peers: one singing, two playing the guitar and one learner "dancing".

Skyler elaborates: "I Drew Riley singing […], and me and Charlie playing guitar. Shay is dancing".

5.3 Theme 2: Collaborative Experiences

During music-making activities, as observed by the researcher and depicted and described by the participants, several categories became evident, including learners' sense of harmony, resolving disagreements, prosocial behaviour, and group music-making.

5.3.1 Sense of Harmony

During the first lesson, learners collaborated using manipulatives to create rhythms. Initially, the learners worked in pairs; then, as an extension to the activity, the class experimented by creating longer rhythms by sharing materials. Initially, the learners were instructed, reminded, and encouraged to take turns creating and playing the rhythms.

Cooperation was particularly noted in the second lesson, where the learners played the circle game. Based on the class observations, it can be concluded that the learners collaborated by cooperating and resolving disagreements that arose. Some explicitly noted the connection between playing music and the cooperation required, illustrated in the classroom conversation below. To articulate their sense of harmony and oneness with the music, the learners contemplate the connection between "unity", "cooperation", "togetherness" and "happiness" as can be seen in the following dialogue:

Teacher: "What do you think about playing music together?"

Jamie: "Unity and cooperation"

Kasey: "Happy"

Teacher: "How does playing music together make you feel happy?"

Jamie: "Because it's fun"

Reese: "Because we play together".

In the following example, the classroom discussion demonstrates how some learners experience working collaboratively. The learners describe how collaboration results in harmonious and happy sounds. They perceive rhythms deviating from the beat as noisy, aggressive sounds. Their reaction demonstrates an understanding of the game working, resulting in "happy music" when the game is working well, and "noise" when it is not.

Teacher: "What did we do in music class today?"

Avery: "Learn the rhythm and the beat."

Taylor: "And tika tika".

Teacher: "What did it feel like when we played the rhythm and the beat together?"

Avery: "Happy, happy, happy".

Teacher: "And what did it feel like when we *did not* play the rhythm and the beat together?"

Taylor: "It's too noisy!"

Avery: *[screams and makes aggressive sounds]*

Teacher: "Ah, and so then, does making music make you feel happy?"

Taylor: "Music is happy to be. And the music is so quiet. And it's a happy music".

5.3.2 Resolving Disagreements

A second prominent category highlighted during the observations was learning how to cooperate through resolving disagreements kinaesthetically. The learners participated in a musical flower game (see Section 4.2.3), which required them to pass a flower to the beat of the music. Initially, some learners needed help maintaining the steady beat, as they passed the

flower too quickly or slowly for the game to continue[7]. Dissatisfaction arose when some learners expressed frustration with comments such as “That’s unfair!” or “They passed too fast!” as this created confusion in determining the “out” person. Initially, in most instances, the learners needed guidance from the teacher to processing and resolve these disagreements, as shown in the following classroom discussion:

Charlie: “Riley! Riley didn’t move, and [then] Shay took it.”

Teacher: “So why wouldn’t that work?”

Skyler: “Because then it will be too slow.”

Teacher: “And then?”

Charlie: “And then it will not be fair.”

To address this confusion, most learners responded by exaggerating their movements to synchronise with the beat, guiding their peers to pass in sync with the music. The learners also maintained eye contact to clarify any uncertainties. Throughout the game, learners consistently encouraged their peers to follow the beat by rocking, emphasising the rhythm, or pointing as the flower moved around the circle.

Towards the end of the lesson, the learners were resolving disagreements easily and independently without teacher guidance. As highlighted in the classroom discussion below, Avery and Taylor effectively resolved a musical problem by emphasising the importance of listening and following the music:

[7] Some learners found passing to the beat challenging because they could not “find” the beat. Initially, other learners deliberately tried to explore the boundaries of the game by not passing to the beat on time.

Avery: "*T ǐng gè!*" [8] [listen to the song!]

[Avery emphasises the beat of the song with movement. The pair of learners play together with exaggerated movements]

Taylor: [gives Kingston a thumbs up when they succeed]

Avery: "See? *T ǐng gè*" [Listen to the song]

Actively engaging with the rhythm, Avery and Taylor showed that the game was now being played correctly by making eye contact, smiling, and "thumbs-up" gestures.

5.3.3 Prosocial Behaviour

The observations also showed that collaborative learning in the context of playing the game involved learners actively offering, sharing, taking turns and exchanging instruments to benefit their peers and make them feel included. Observations showed that learners frequently assisted each other by swapping and sharing instruments and including those "out" of the game by offering them instruments to play. In a specific instance, when Morgan was "out," another learner playing the djembe drums quickly offered the drum to Morgan, who declined, opting to play the rhythm sticks instead. Consequently, the learner playing the djembe drum agreed to swap drums with a peer. While this drum exchange had minimal impact on the scenario, it highlighted the learner's willingness to share and exchange with peers during group music-making. In another example, Rowan chose to play the rhythm sticks, and soon after, Hayden joined Rowan and demonstrated an alternative way of playing them, saying, "Look, you can

[8] The learner expressing their thoughts in their first language, which is Chinese. It is written here in Hanyu Pinyin, which is a romanisation of the Chinese language.

play [them] like this!" The learners continued to imitate each other's actions and rhythms, sharing instruments and ideas.

5.3.4 Group Music-Making Activities

The learners frequently drew and described group music-making activities. Table 7 shows how the learners express a sense of collaboration through their drawings of group music making. The criteria used for Table 7 below highlight learners who depicted collaborative music-making and playing the flower game with their peers. Inclusion in the table considered collective language, where learners used terms like "we" and "they" to describe their group music-making experiences.

Table 7

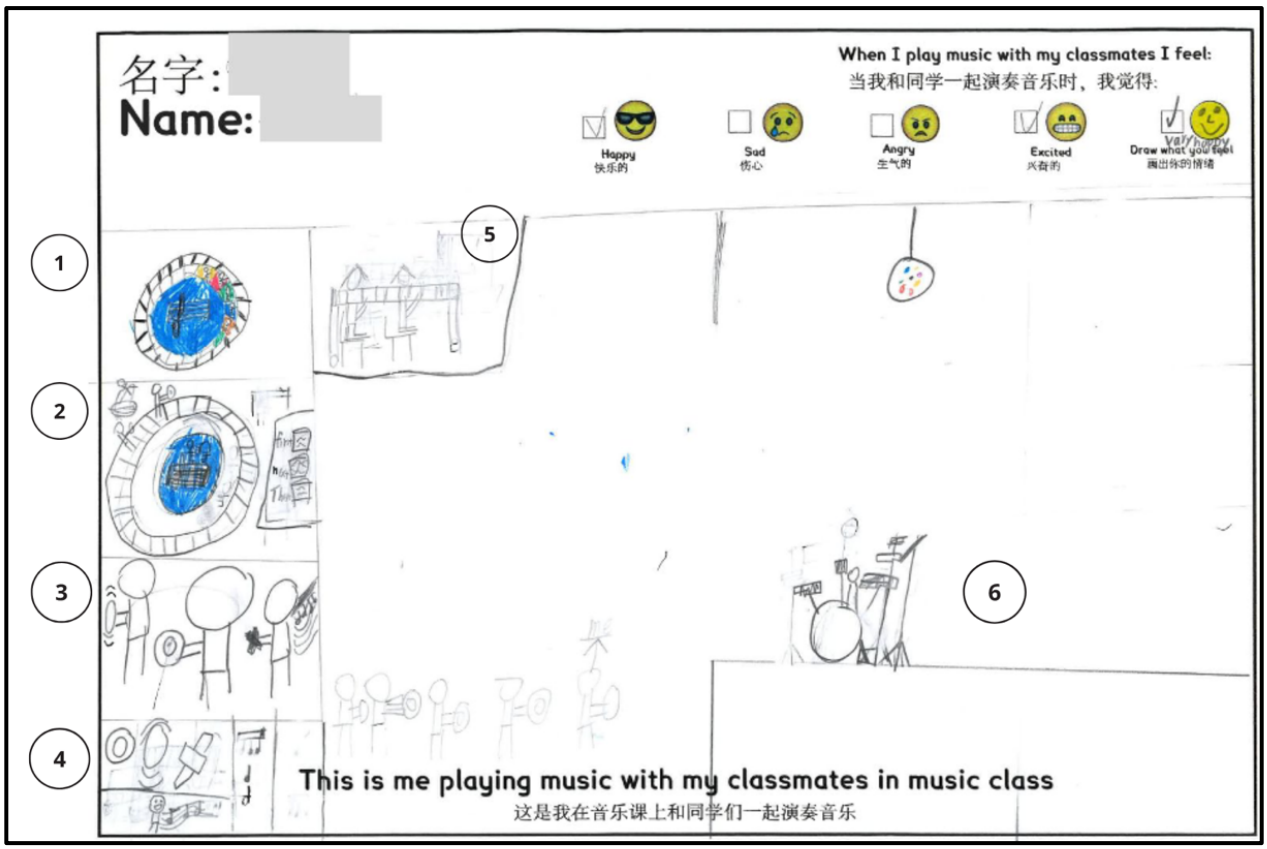
Prevalence of Codes Relating to Collaborative Experiences

	Group Music-Making		Flower Game	
	Drawings of group music-making with peers	**Interviews with talking about group music-making**	**Drawings of the flower game with peers**	**Interviews talking about the collaborative nature of the flower game**
Alex	X		X	X
Morgan	X	X	X	X
Rowan				
Robin	X	X	X	X
Jordan	X	X	X	X
Taylor	X	X		
Avery	X	X	X	X
Casey			X	X
Reese	X	X		
Jamie			X	X
Dakota	X		X	X
Charlie	X	X		
Skyler	X	X		
Riley	X	X		
Parker	X	X		X
Hayden	X	X	X	
Phoenix				
Cameron	X	X		

The drawings below indicate examples where the learners expressed group music-making as a collaborative act.

Drawing 10

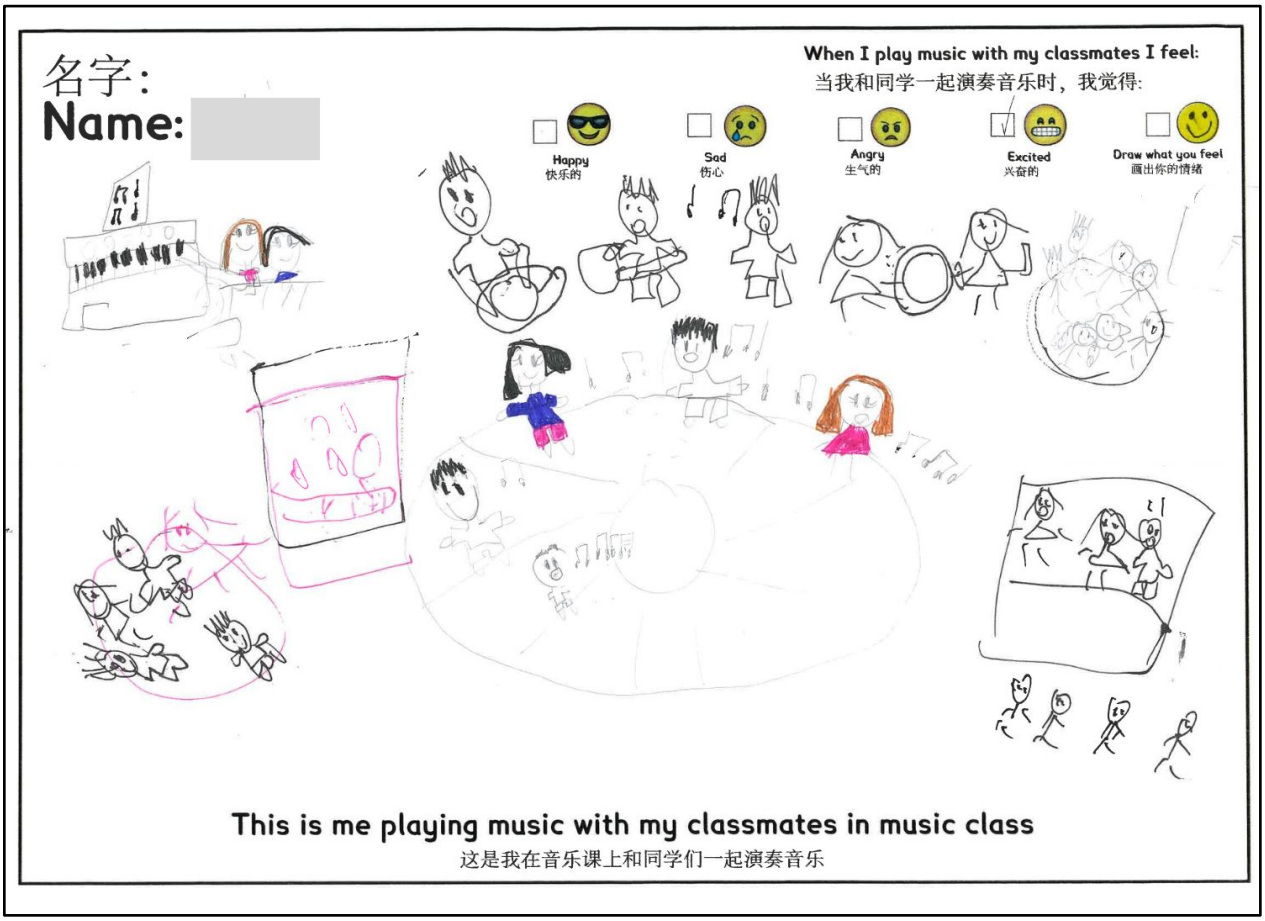
Collaborative Experiences: Avery's Drawing



Avery illustrated collaborative experiences in the picture and, in the interview, used words that imply collective behaviour. In the first panel, Avery described a group music-making experience as: "[…] we're all in the circle playing music". In the second panel, Avery said, "This is where we play the flower game. These two people are playing the little drum, and these people are playing the big drum". According to Avery, the third panel from the top depicts, "We make music". Avery's use of collective language, such as "we" and "they", demonstrated the collaborative nature of the drawing.

Drawing 11

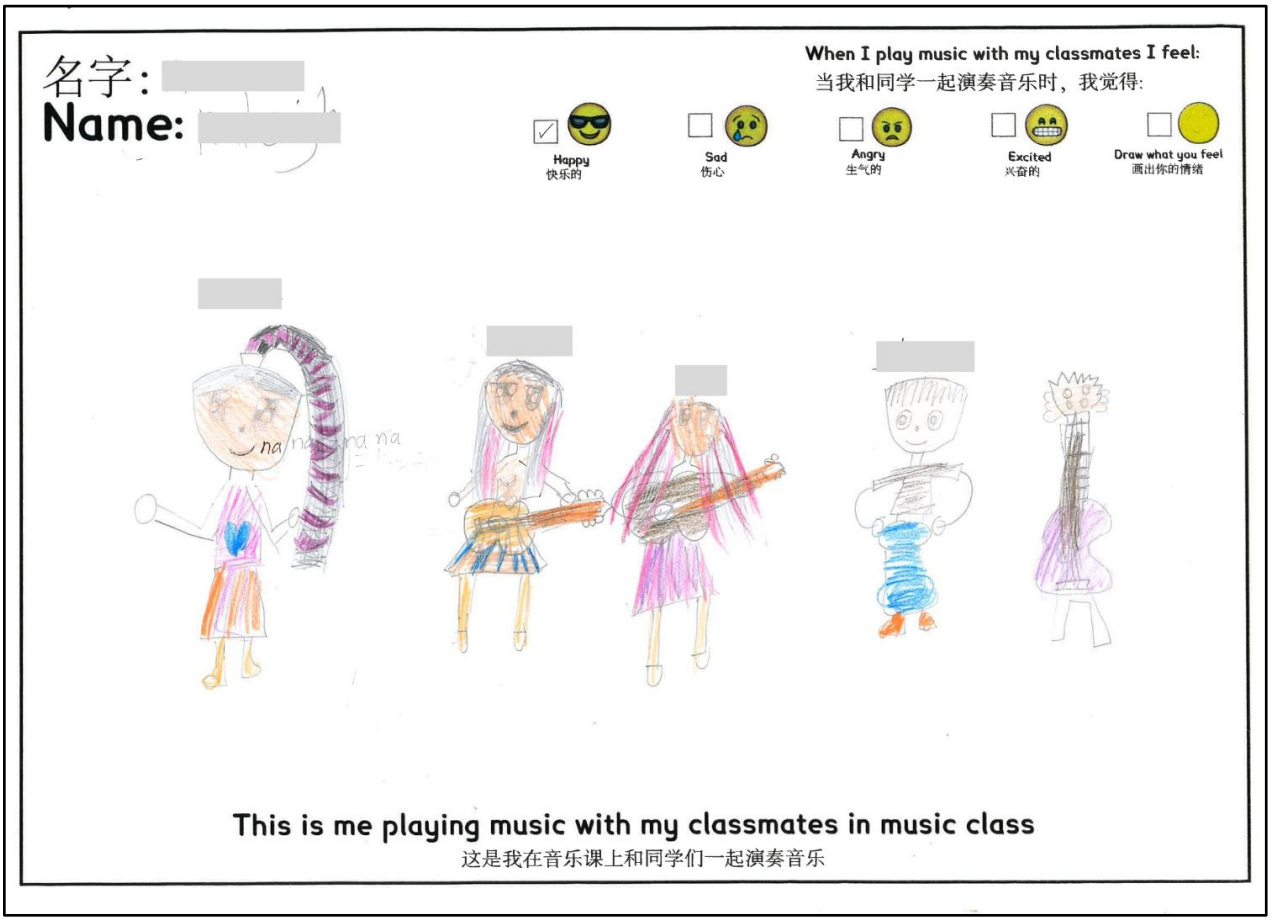
Collaborative Experiences: Jordan's Drawing



Jordan drew and expressed collaborative experiences by saying: "[This] is a music class, and we sing together". Jordan used inclusive language while describing the drawing and the learners on the carpet in the centre: "We play a game in music that we go out, we play an instrument[s]. We play the drum[s] and sing and play with the rhythm sticks".

Drawing 12

Collaborative Experiences: Skyler's Drawing



In Skyler's drawing, learners play music together, and one learner is dancing. Skyler describes the drawing as a group of learners who are part of a team, each dressing in a particular way and having responsibility for the instruments they play. Skyler's description highlights the collaborative nature of the activity as follows:

> […] And we all have little pretty hairs. We all have little skirts, and she has a little pair of pants. We all have instruments we can do. So we and I feel happy when I play music with each other, so we do teamwork and then we can see how, what steady beat we

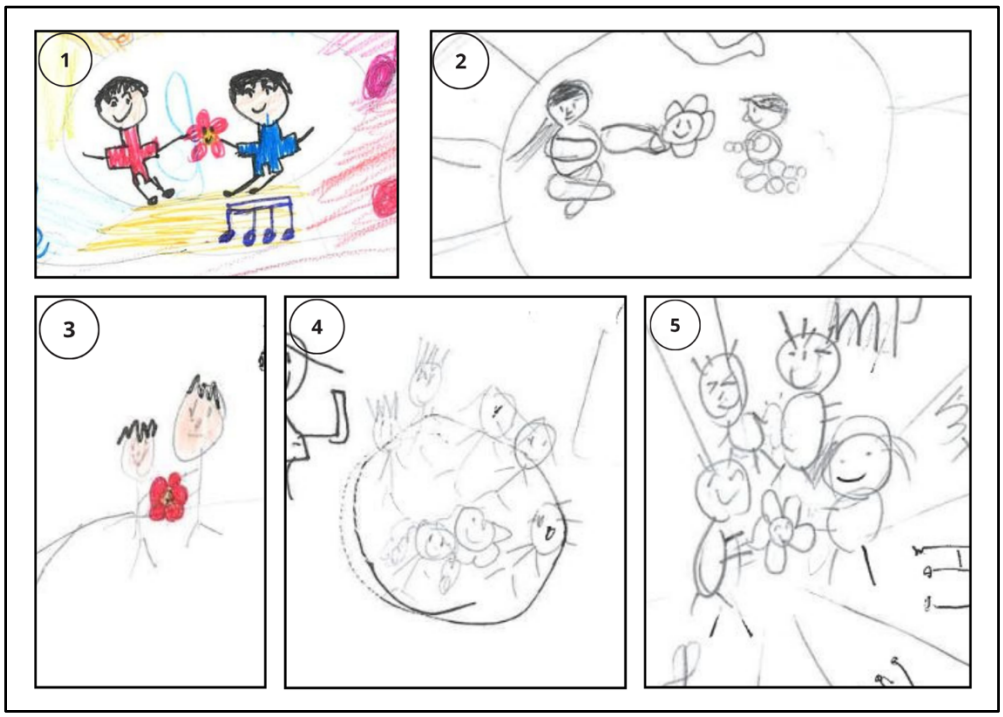
can use for ourselves. Maybe she sings slow or fast and we have to agree where we want. If we don't want that, then we have to look for another idea.

In another similar example, Charlie describes collaborative group music making in the drawing as being a part of a "band". Charlie drew three classmates playing guitar and one classmate singing.

Several learners' drawings clearly show their collaborative experiences while playing the game. Their drawings depict themselves playing the game, passing the flower to others, or playing instruments together. The action of passing indicates that the learners perceived the game as something they do with other people, and thus, their sense of collaboration is reflected in their drawings, as seen in the drawing compilation below.

Drawing 13

Collaborative Experiences: Compilation



Note. Drawings are numbered 1. Robin, 2. Hayden, 3. Morgan, 4. Jordan, 5. Alex.

5.4 Theme 3: Social and Emotional Experiences

Data collected in observations revealed a connection between the learners' social and emotional state and their music-making. In their drawings and discussions about them, learners expressed positive emotions towards group music-making, both in depictions and verbal expressions.

5.4.1 Musical Humour

During the first lesson, the learners were taught semiquaver rhythms using manipulatives in the form of iconic notation (Chapter 4). As they created their rhythms, laughter and humour were frequently observed.

During the first music lesson, the learners arranged rhythms using semiquavers. As they listened to each other's rhythms, they began to imitate and create rhythmic variations, resulting in laughter. For example, the learners found creating rhythms using only semiquavers amusing. The learners were also frequently observed laughing when they successfully played their beats synchronously in pairs or in a larger group. In another example, the learners created lyrics to accompany their rhythms, using the phrase "Hello, how are you, okay, Woo!" which resulted in giggling and laughter.

Humour was particularly noted in the second lesson. While the learners were using their kinaesthetic sense to guide the beat of the flower, they were also predicting where the flower would land, resulting in laughter and cheering when their predictions were correct. In the game, when only two learners were left to pass the flower, they had to pass it between themselves, leading to giggling and eye contact.

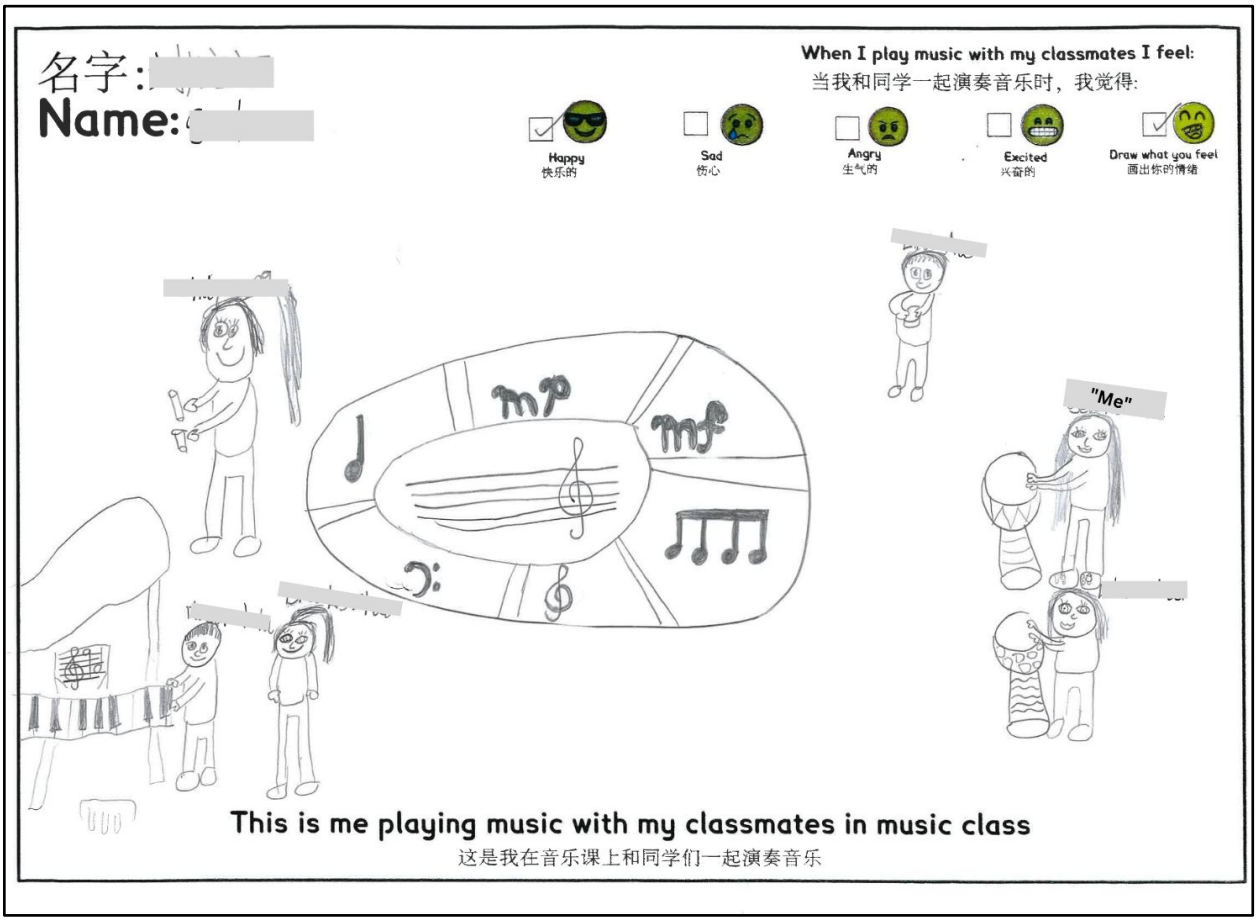
Learners were observed copying each other's movements during the lessons, accompanied by smiles and laughter. They imitated each other's rhythms and beats, made eye contact, and mimicked each other's movements. In all cases where musical humour was observed, learners made eye contact and laughed with one another.

5.4.2 Perceived Emotions of Peers

Although musical jokes were prominent in the observations, the drawings and interviews do not reflect musical jokes or humour. However, the illustrations depict predominantly smiling faces, with learners commenting on their peers' feelings and emotions. The following drawings illustrate how the learners express their own and the perceived feelings of others in their music classes.

Drawing 14

Social and Emotional Experiences: Parker's Drawing



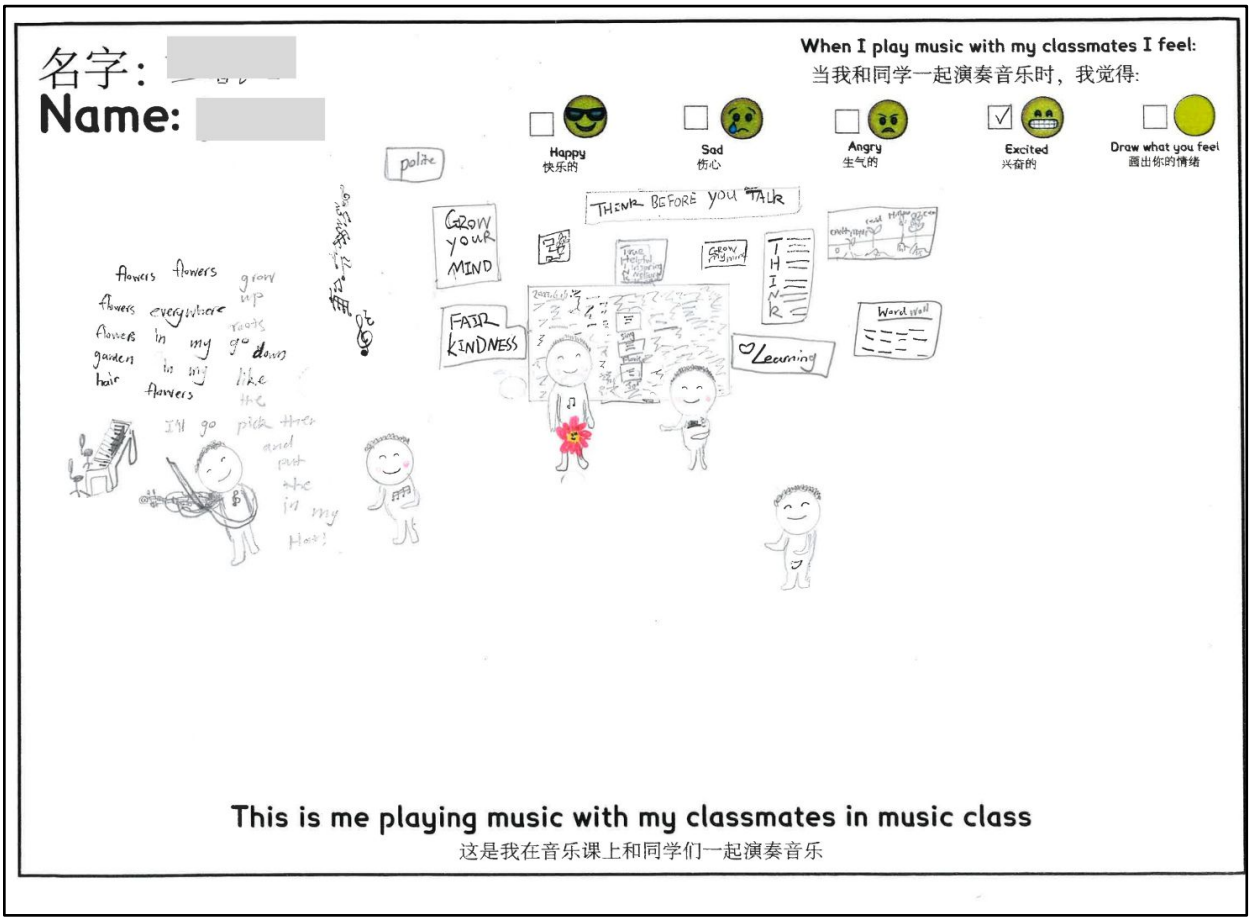
Parker's drawing depicts a group of learners playing musical instruments standing around the circle. Parker marked the "happy" checkbox and drew a smiley face to reflect their emotions. In Parker's interview below, they discussed positive emotions when drawing music class and portrayed their peers with happy faces, suggesting that Parker perceived them to have positive emotions.

Teacher: "Okay. And I notice now, tell me if I'm wrong, but I think that everybody in your drawing is smiling. Can you tell me why everybody is smiling?"

Parker: "Because I think they are happy."

Drawing 15

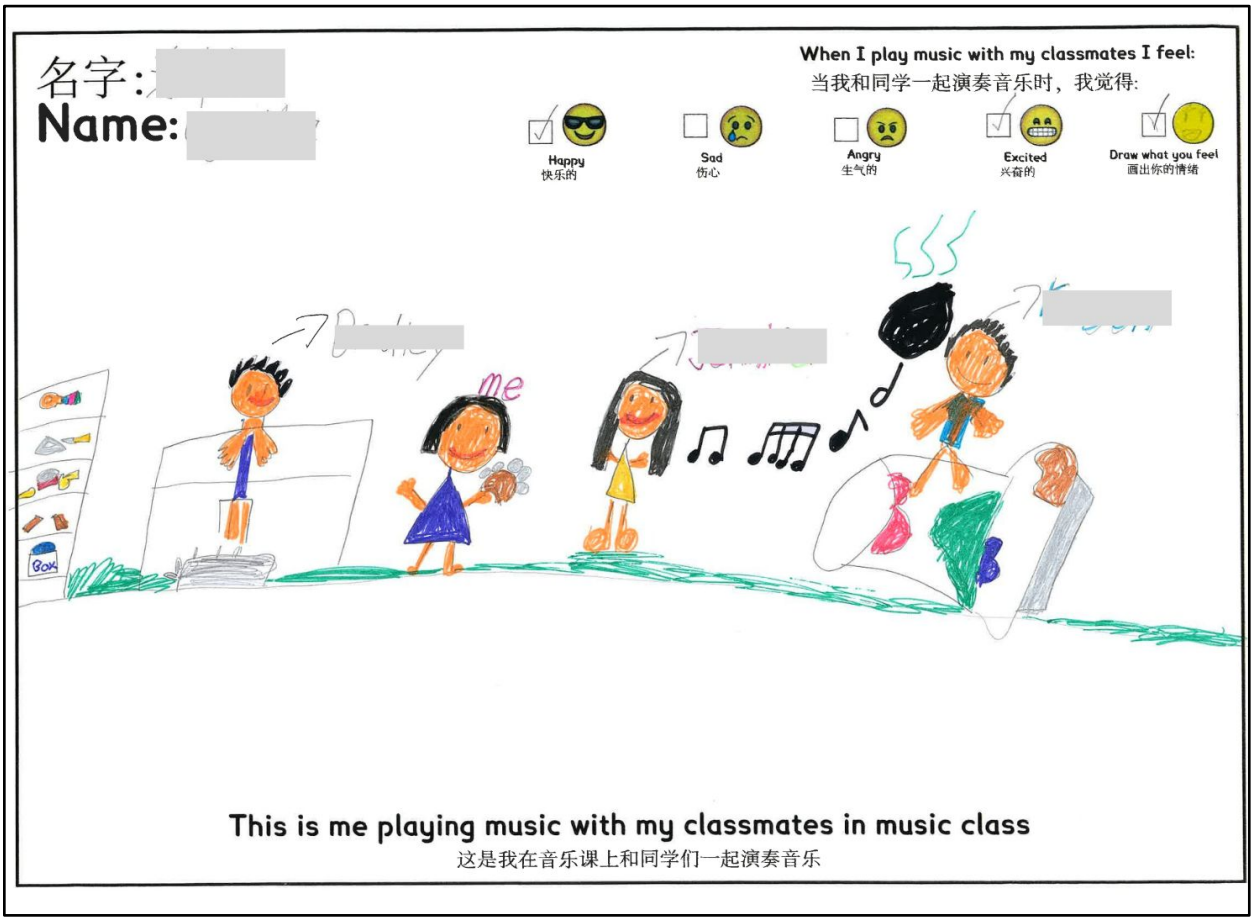
Social and Emotional Experiences: Jamie's Drawing



Jamie's drawing shows classroom instructional materials, musical notes, and learners with positive expressions playing the flower game. Jamie described their social and emotional experience: "[…] then we're all singing […], and then there's music, and then we're very happy". Jamie also dews the figures in their drawing with smiling faces and checked "excited".

Drawing 16

Social and Emotional Experiences: Reese's Drawing



Reese identifies the positive emotions of others in their interview below:

Teacher: "Could you tell me a bit about your picture, Reese."

Reese: "This is Hayden, he is playing the piano, and this is me. I'm playing like, can shake, it sounds like "bling bling". And this is Cameron, and this is Kasey, playing in the drum, and [they're] so happy."

5.5 Theme 4: Learning Experiences

The participants' learning experiences are divided into three categories: interest in new knowledge, exploration of alternative instruments, and representations of the teacher.

5.5.1 Interest in New Knowledge

In chapter four, the lessons were designed to teach the learners about semiquavers through manipulatives and for learners to apply their new knowledge socially in a meaningful way through group music-making. The learners were taught new knowledge of semiquavers through iconic notation with manipulatives in lesson one and then through a circle game in lesson two. The game was taught to the learners by using iconic notation. Then, the words to the song were added for the learners to use as they played the game.

During lesson one, it was noticeable that the learners were engaged in the manipulative activity, as they first showed their curiosity about the materials and engaged with them over extended periods.

During the second lesson, it was observed that the learners applied the content from the first lesson to their music-making. Many learners either sang the rhythmic solfege for the song or played the rhythmic solfege on their percussion instruments. The learners showed their engagement by playing repeated rounds of the game.

Most learners played the steady beat and the newly learned semiquaver rhythms in their group music-making. Some learners understood and verbally processed the game's purpose during the lessons and justified it, as evidenced by the following example from a classroom conversation.

Teacher: "What happens when we don't pass to the beat?"

Kasey: "We are not learning music".

The learner's understanding of the beat in connection to the tempo of their music-making is also demonstrated in the example below:

[Kasey to Reese playing the djembe drum]: “And you can do the beat, and when you play faster, we go faster, right?”

The learners demonstrated the acquisition of their new knowledge (semiquavers) through their drawings. The information presented in Table 8 indicates whether or not the learners drew the content they learned (semiquavers).

Table 8

Prevalence of Codes Relating to Newly Learned Content

	Drawings of newly learned content (semiquavers)
Alex	X
Morgan	X
Rowan	X
Robin	X
Jordan	
Taylor	
Avery	X
Casey	
Reese	X
Jamie	X
Dakota	
Charlie	
Skyler	
Riley	X
Parker	X
Hayden	
Phoenix	
Cameron	

The drawings below show how some learners draw the newly learned content, first in Robin's and then in Riley's drawings. Both drawings feature the newly learned semiquavers.

Drawing 17

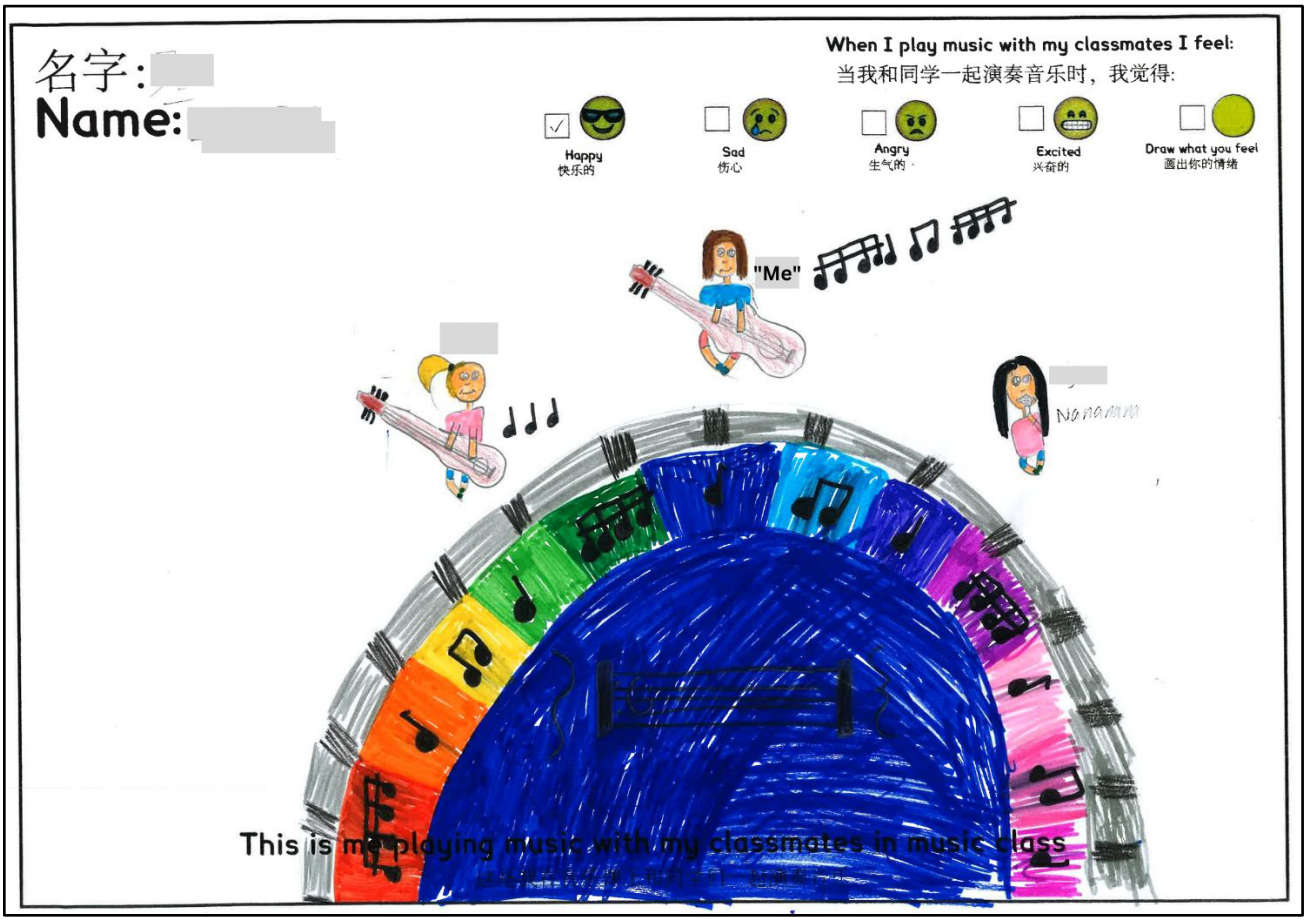
Learning Experiences: Robin's Drawing

Robin's drawing features correctly drawn semiquaver notes. Robin describes their drawing below.

"And this is a blackboard where we write our things, the things that we learn. And these are the notes that we learn, and [here are] the frame drum[s] and flowers, and these are our flowers and other notes".

Drawing 18

Learning Experiences: Riley's Drawing



Riley describes their drawing in their interview below:

Teacher: "What do you know about these notes that you drew?"

Riley: "Uh, we learned about these a couple of days ago, so I wanted to draw it."

Teacher: "Oh, okay. Do they have special names for those notes?"

Riley: "Tika Tika"

5.5.2 Explorations of Alternative Instruments

When the learners grasped the game and played between themselves more independently, I invited them to explore other instruments, such as the piano and guitar. The learners then discussed these experiences through both verbal descriptions and their drawings.

As outlined in Chapter 4, the learners were invited to explore other instruments, such as piano or guitar, as an extension of the classroom musical instruments stipulated in the lesson plan. The learners displayed curiosity about these instruments and frequently inquired about them, saying, “Liane, when can we play the piano?” or “Liane, I want to play the guitar”. The game allowed learners to explore and engage in free play on other instruments to transfer their knowledge to a new context and satisfy their curiosity. They were given resources, such as simplified sheet music, to aid them in doing so.

Exploring other instruments with peers was a varied experience for some learners, and group size strongly influenced the quality of their exploration. For larger groups, it was more challenging to facilitate exploration. However, with smaller groups, it was easier to facilitate. In one example from a smaller class size of four learners, Riley played the piano, Shay played the djembe, and Charlie and Skyler played the guitar. I recorded the following in the class observations, as conveyed in the following classroom conversation:

Teacher: “What might you need to do to play along with the guitars, Riley?”

[Riley gestures with hands moving to the beat.]

Riley: “I need to [move] like that”

In this example, after a few minutes, the learners understood that they needed to follow and match one another’s beat and tempo according to their differing needs.

The learner's drawings included an exploration of additional instruments, such as the guitar and piano, and the classroom percussion instruments included in the lesson plan. The table below (table 9) indicates whether the learner explored additional instruments beyond those specified in the lesson plan, with the second column indicating whether they portrayed those experiences in their drawings.

Table 9

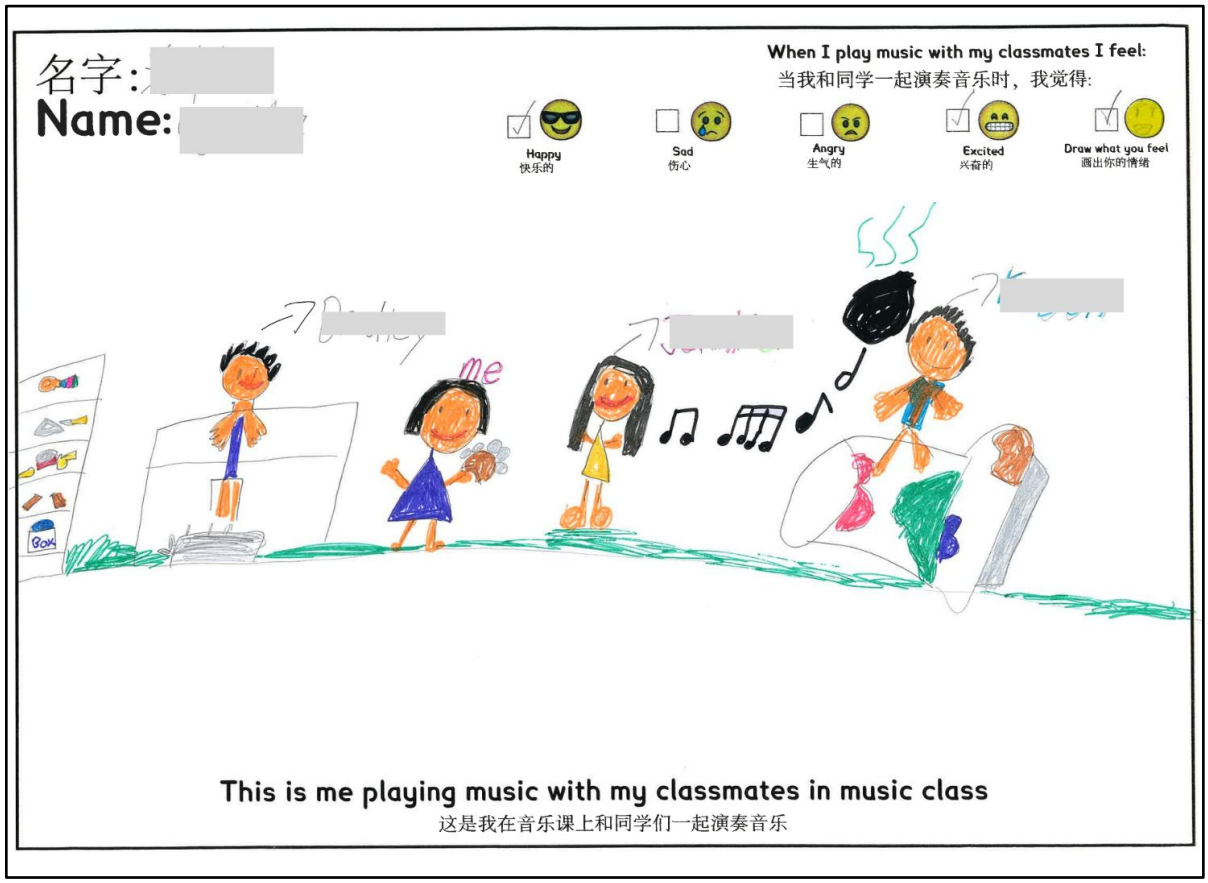
Prevalence of Codes Relating to Explorative Experiences

	Learner was observed exploring other instruments (piano or guitar)	Learner drew explorations of other instruments by self or others
Alex		
Morgan		
Rowan		
Robin	X	X
Jordan	X	X
Taylor		
Avery	X	X
Casey		
Reese		X
Jamie		X
Dakota		
Charlie	X	X
Skyler	X	X
Riley		X
Parker	X	X
Hayden		
Phoenix		
Cameron	X	X

The learner's drawings show their explorations on alternative instruments. Although the explorative learning experience may have been a challenge for the learners to express in their interviews, they still attempt to express this through their drawings, as seen below.

Drawing 19

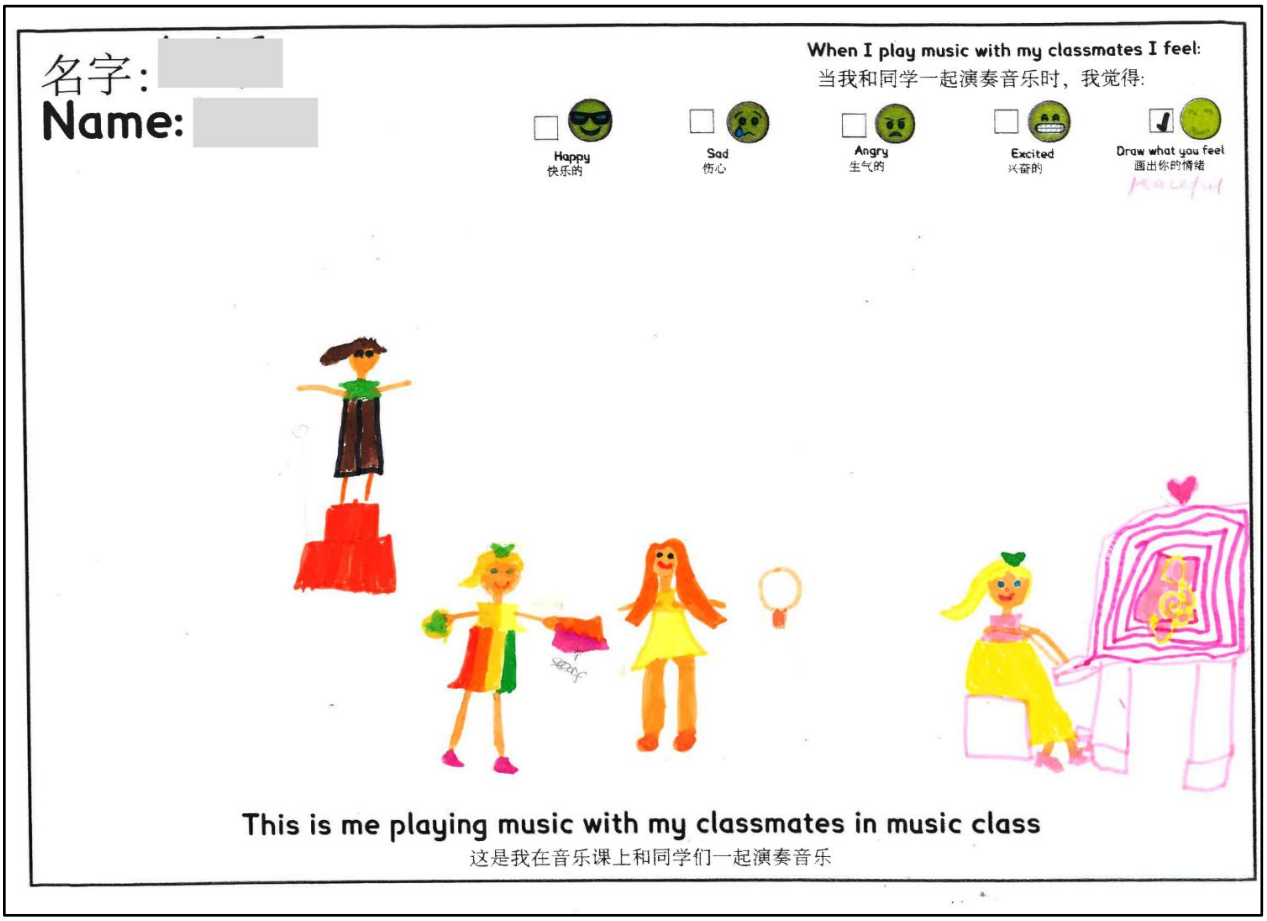
Learning Experiences: Reese's Drawing



Reese's drawing shows four learners engaging in a group music-making experience. Reese describes their explorative experience, which includes a learner playing piano, djembe drum, tambourine and singing.

Drawing 20

Learning Experiences: Cameron's Drawing



The drawing above by Cameron depicts an experience that occurred during lesson two. The learners played the flower game but then explored other instruments and dancing to their music. Cameron describes an explorative music-making experience in their drawing:

> We are playing music together […] and singing. This is me, and I started to play the piano. Then Phoenix started dancing with a scarf […]. Alex started singing. And then we danced".

Cameron's explorative music experience in the class inspired their drawing. Cameron chose to draw this experience with their peers instead of drawing the flower game with their peers.

5.5.3 Representations of the Teacher

I was a facilitator during the lessons, guiding the learners through the musical activities. This included introducing the instruments, explaining concepts such as the rhythm and the beat, explaining the game, providing encouragement and guidance and facilitating the learner's collaborative experiences.

There were two teachers in the classroom: me, as the facilitator, and a teacher assistant who was an observer, only joining if learners required support or translation. I initially dedicated some time to explaining the activities to the learners during the lessons. Then, through modelling and demonstration, I helped learners understand manipulative activities and the flower game. Afterwards, I allowed the learners to engage in the activities more independently while I played guitar chords for the game's music (see Chapter 4).

In observations, it was initially noted that I needed to provide heightened support and guidance to the learners while they learned how to play the flower game. The learners required guidance and encouragement to resolve minor disagreements, as documented in Section 5.3.2.

Towards the end of those lessons, I intervened less as the learners became more independent and were better at playing the game without my direct assistance. The table below shows if the learners drew the teacher facilitator (myself) or teacher assistant in their drawing and what the teacher was doing.

Table 10

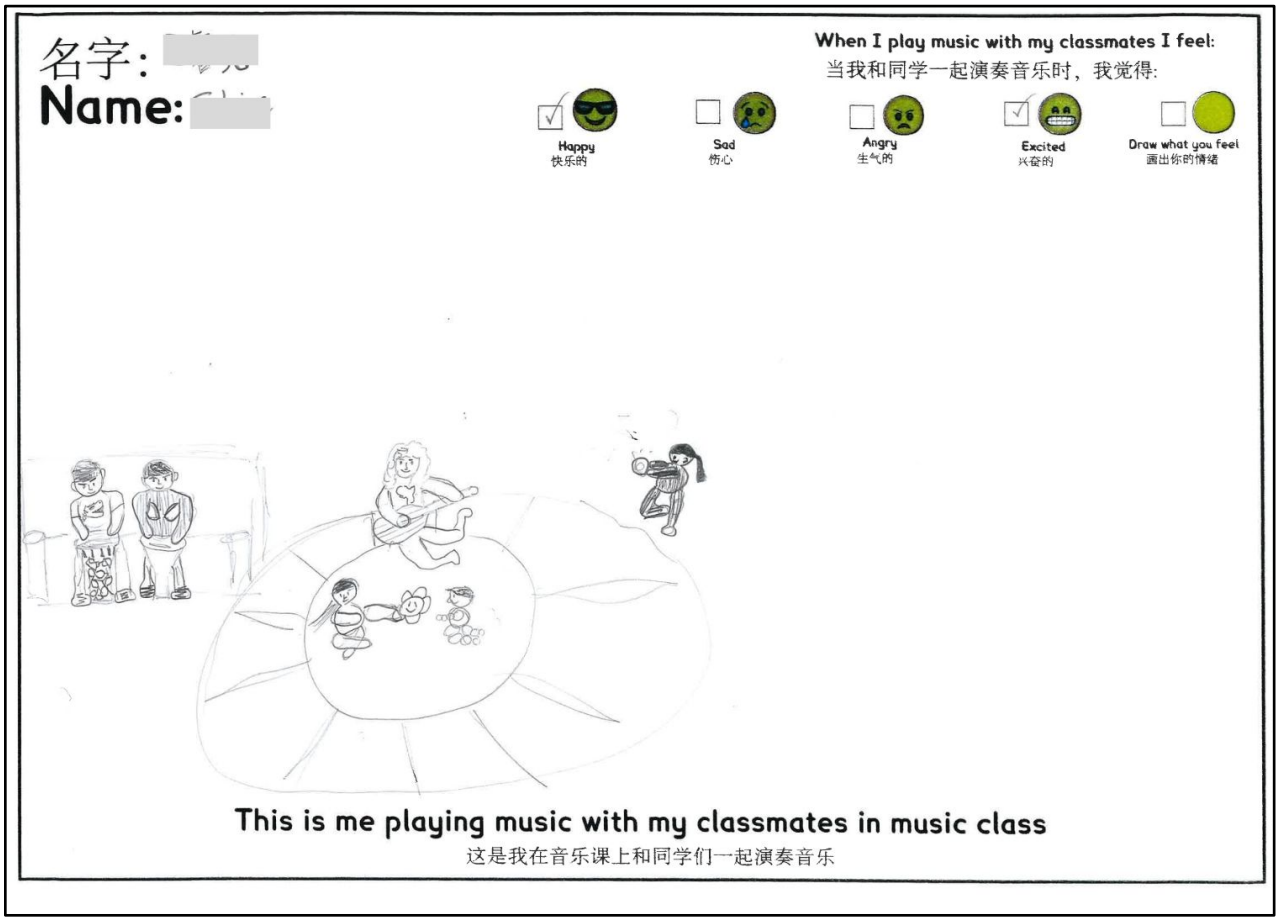
Prevalence of Codes Relating to Teacher Representations

	Drawings of Teachers	Teacher activity
Alex	X	Teacher assistant was drawn observing
Morgan	X	Teacher (also the researcher) was drawn participating
Rowan		
Robin	X	Teacher (also the researcher) was drawn not participating or observing
Jordan	X	Teacher (also the researcher) was drawn participating
Taylor	X	Teacher (also the researcher) was drawn participating
Avery		
Casey		
Reese		
Jamie		
Dakota		
Charlie		
Skyler		
Riley		
Parker		
Hayden	X	Teacher (also the researcher) was drawn participating
Phoenix		
Cameron	X	Teacher assistant was drawn observing

Some learners drew the teacher participating in music making, and some drew the teacher observing or not participating in music making. The rest of the drawings did not include the teacher. Examples of drawings where the learner drew the teacher can be seen below.

Drawing 21

Learning Experiences: Hayden's Drawing



Hayden drew the teacher participating. Hayden pointed at each figure and named them when describing their drawing. Hayden drew me as the teacher playing guitar on the music mat, illustrated in their interview below.

Teacher: "Can you tell me about your picture? Just tell me anything you want to."

Hayden: "This is Parker. This is me. That's Liane, that's Kasey, that's Reese, that's Jordan."

I am directly involved in the musical activities Hayden drew, alongside Hayden and their peers. I am pictured alongside the learners on the music mat, playing guitar.

Drawing 22

Learning Experiences: Morgan's Drawing

Similar to Hayden's drawing, Morgan pictures me alongside the learners, actively participating with them. Morgan explains below:

Teacher: "Can you tell me what's happening?"

Morgan: "Liane and we are doing the flower game."

As seen in the interview excerpt above, Morgan explains that the image they drew depicts the teacher playing the game with their peers.

5.6 Conclusion to the Findings

The study findings reveal how TCK and ELL learners experience group music-making activities. Through classroom observations, drawing analysis, and interviews, it was found that learners used their drawings to express their sensory, collaborative, social-emotional, and learning experiences.

Learners depicted objects and classmates to convey what they saw, symbolised auditory experiences, and illustrated movement through their peers' actions. This demonstrates that music class is a multisensory experience for the learners.

During music-making and the flower game, learners experienced a sense of harmony and prosocial behaviour by sharing and swapping instruments. Despite initial coordination challenges, learners improved their ability to collaborate independently, often guided by the researcher's interventions.

While the nuanced concepts of imitation and humour were challenging for young learners to depict in their drawings, their drawings consistently conveyed positive emotions, with groups of happy and smiling faces indicating positive peer interactions.

Learners incorporated newly learned content into their music-making and drawings, showed interest in exploring alternative instruments, and depicted the teacher's role as a facilitator.

In summary, the learners' experiences in group music-making activities were sensorial, collaborative, social-emotional, and educational, all facilitated by the teacher's guidance.

Chapter 6: Discussion

6.1 Introduction

The findings presented in Chapter 5 illustrate how lower elementary TCK and ELL learners at an international school in Beijing experience group music-making classes. While numerous studies have delved into group music-making with young learners, examining its educational benefits and the factors contributing to its success in promoting behaviours associated with social bonding (Kirschner & Tomasello, 2010; Overy & Molnar-Szakacs, 2009; Stupacher, Maes, et al., 2017; Stupacher, Wood, et al., 2017), the literature does not sufficiently explore group music-making experiences specifically among TCK and ELL learners.

In the current study, the TCK and ELL learners I taught participated in two music-making lessons based on the Montessori and social constructivism approaches. After the lessons, the learners were asked to draw their experiences of music class and discuss their drawings. Additionally, observations in the form of field notes were gathered during the lessons to supplement the data.

Chapter 6 discusses the themes that emerged in Chapter 5, and the findings will be compared with existing literature. The interrelation of these themes aligns with the overarching objective of addressing the main research question:

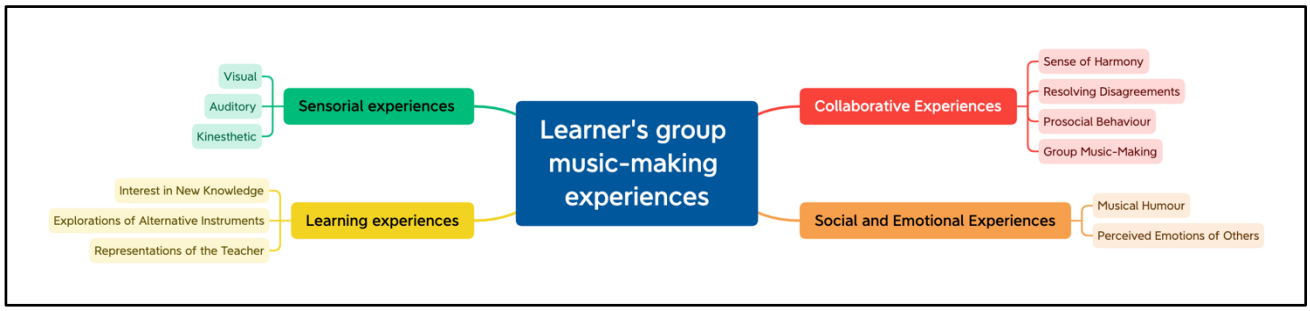
How do lower elementary Third Culture Kids and English Language Learners at an international school in Beijing experience group music-making classes?

6.2 Thematic Discussion

The main themes surrounding the learners' experience in group music-making include sensorial experiences, collaborative experiences, social and emotional experiences, and learning experiences. Figure 16 shows the main themes and categories.

Figure 16

Main Themes and Categories



The sections below will detail how these themes were identified through observations and drawings and discuss the drawings and their relationship to the current literature in these areas.

6.3 Theme 1: Sensorial experiences

The theme of sensorial experiences can be elaborated through the categories of visual experiences, auditory experiences, and kinesthetic experiences. The drawings show that music class is a multisensory experience for the learners. Their multisensory portrayals align with music-making as a multisensory activity, as highlighted by (Overy & Molnar-Szakacs, 2009). The sections below highlight how their multisensory experiences are situated in the literature.

6.3.1 Visual experiences

The learners' drawings in the current study included educational content and media, a physical map of the music classroom, instruments, and their peers. According to Deguara (2015), children express their ideas in drawings using visual representations of people, places, and things. In a study by Turgut and Turgut (2020), learners visually represented their perceptions of their experience with mathematics, including information about the educational content, the classroom, and the materials and tools used during the learning process.

The study indicates that the TCK and ELL learners conveyed their meaning through representations of people, objects, and locations, which was also observed in Deguara (2015) and Turgut and Turgut's (2020) studies on how children represent their meaning through their drawings.

6.3.2 Auditory experiences

The TCK and ELL learners engaged in music classes where they learned about and applied new knowledge, specifically semiquavers. Most learners in the current study drew semiquavers, representations of semiquavers or "vibrations" emanating from instruments in their drawings. Gromko and Poorman (1998) suggest that children express their auditory experiences of music through drawings, providing insight into their understanding and perceptions of music. Aligning with Gromko and Poorman (1998), the learners drew notation and vibrations to represent their auditory perception and current understanding of musical notes.

6.3.3 Kinaesthetic experiences

A pattern in the current study's findings showed that TCK and ELL learners conveyed movement by illustrating peers away from the music mat, standing, or moving to the music. Matsumoto (2016) showed how learners draw their body awareness images after engaging in movement education lessons. The current study's findings are similar to those of Matsumoto (2016), who found that young learners are able to convey kinaesthetic information through drawings. The findings in the current study imply that movement was an integral part of the learner's group music-making experiences.

Most learners created drawings depicting themselves and their peers participating in group music-related activities. The drawings reflected their sensory experiences, capturing what they saw, heard, and felt through movement. Similar to previous studies, the findings highlight that TCK and ELL learners experience group music-making classes through their senses (see Deguara, 2015; Gromko & Poorman, 1998; Matsumoto, 2016). Multi-sensory learning caters to the specific needs of TCK and ELL students as second-language speakers. It offers alternative methods for learning, understanding, developing social, emotional, and collaborative skills, and accessing new content through non-verbal means. TCK and ELL learners communicate their experiences of group music-making classes through visual, auditory, and kinaesthetic information conveyed through drawing.

6.4 Theme 2: Collaborative Experiences

The study's findings revealed that collaboration was a prominent theme among participants. The emerging categories included feeling a sense of harmony, resolving disagreements, prosocial behaviour, and engaging in group music-making activities.

6.4.1 Sense of Harmony

Learners reported experiencing a sense of unity, cooperation, and harmony with their peers while playing the game and creating music together during the observations. The findings align with prior research, establishing that musical synchronisation can promote social bonds (Overy & Molnar-Szakacs, 2009; Molnar-Szakacs et al., 2011; Overy, 2012).

The SAME model (see Section 2.2.2) highlights that group music-making and social bonding are linked (Molnar-Szakacs et al., 2011; Overy, 2012). In a study conducted in Finland, Stupacher, Wood, et al. (2017) demonstrated that adults who moved in sync with another person to music experienced enhanced social bonding compared to those who synchronised with a metronome.

In the current study, learners were observed purposefully synchronising, mirroring and matching their movements when playing music together, as seen in Section 5.1.3. The findings showed how the learners cooperated by coordinating their movements. Their coordinated efforts made them feel a sense of unity and togetherness, as was reported in the classroom observations. Additionally, some learners linked the sounds of harmonious music with positive and happy feelings, contrasting with the idea that playing against the group's beat resulted in noisy and aggressive sounds. The learners recognised that unity, cooperation and 'togetherness' were essential when engaging in group music-making.

6.4.2 Resolving Disagreements

The observations showed that not all learners synchronised with one another immediately when participating in group music-making activities. Morrison, S.J. (2021) criticised the idea that group music-making always results in social bonding, suggesting that it can be

complex and may lead to competition and hierarchies among children. The findings of this study indicated that when learners did not coordinate their rhythm accurately, it resulted in peer disagreements. Therefore, the findings highlight the criticism consistent with Morrison S.J. (2021), emphasising the complexity of group music-making and its variable impact on social bonding.

However, despite these disagreements, the learners overcame them by exaggerating their movements to the beat and encouraging synchronised movements among themselves (see Section 5.3.2). While initial guidance from the teacher was necessary for learners to overcome these challenges, facilitation gradually decreased as the learners gained more experience. The current study highlights the significance of the processes involved when learners engage in group music-making instead of only the outcomes of synchronised activities.

Research consistently demonstrates that music education significantly improves social and emotional skills (Hallam & MacDonald, 2011; Maury & Rickard, 2016; Varner, 2020; Welch et al., 2020). As per CASEL (2024), the first core competency, self-awareness, involves comprehending and acknowledging one's emotions, thoughts, and values and how one's behaviour impacts different scenarios. In the current study, learners demonstrated self-awareness by regulating their music-making to participate effectively in group music-making. The learners developed self-regulation by learning to pass an object to the beat and resolving disagreements. The learners adapted how they passed the object to the beat and understood that their behaviour influenced the situation, demonstrating their growing self-awareness, responsible decision-making, and self-management—three core competencies of SEL. The learners' drawings served as evidence of SEL, representing their understanding of the classroom

environment and peers through visual, auditory, and kinaesthetic information, which all can be seen as an expression of their self-awareness during group music-making. Lastly, drawings of their peers' emotional affect in their group music-making scenes highlighted their social awareness.

In classroom discussions and interviews, learners developed their understanding of unity, cooperation, and teamwork, acknowledging that creating music required collaboration. The learners resolved disagreements and worked through challenges together, showcasing their social and emotional skills development in line with CASEL (2024) standards. The findings also align with Hallam & MacDonald's (2011) findings, who posits that music-making strongly affects social and interpersonal meaning.

6.4.3 Prosocial Behaviours

The learners demonstrated prosocial behaviours by actively offering, sharing, taking turns and exchanging instruments to benefit their peers and make them feel included. This is in line with Schellenberg et al. (2015), who showed that group music-making resulted in the development of prosocial skills. Furthermore, Kirschner and Tomasello (2010) found that synchronised movement to music facilitated through a musical game can promote prosocial behaviour in four-year-old participants from German kindergartens. Maury and Rickard (2016) suggest that group singing promotes cohesion and prosocial behaviours. In the current study, group music-making presented opportunities for learners to develop prosocial behaviours, as evidenced by classroom observations.

6.4.4 Group music-making activities

A study conducted by Southcott & Cosaitis (2015) found that children use drawings to convey social information in the context of music classes, which was also seen in the current study's findings. The learners in the current study were observed engaging in group music-making, and their drawings depicted group music-making activities with peers in the music classroom, which they also mentioned in their interviews. The similarities in the learners' drawings suggest they had similar experiences, indicating that their music-making was a shared experience.

According to the literature, TCK learners face challenges in identity formation and establishing connections with others (Ma, 2019; Moore & Barker, 2012; Pollock & Van Reken, 2009), while ELLs face challenges in school due to the curriculum being presented in their secondary language whilst navigating social relationships with peers and teachers from diverse cultural backgrounds (Niehaus et al., 2017). TCK and ELL learners come from diverse linguistic and cultural backgrounds but attend a school where they need to engage socially and academically in their second language (Risch, 2008; Savva & Stanfield, 2018).

The learners' social perspectives in their drawings of group music-making included collective language such as "we" and "they," and some mentioned being part of a "band" or "team". Hallam & MacDonald (2011) state music-making strongly influences social and self-identity. The drawings and vocabulary used by learners to describe group music activities highlight the connection between group music-making and a sense of identity and belonging, aligning with Hallam & MacDonald's (2011) statement. The research findings add to the literature on how group music-making experiences can be interpersonally meaningful for TCK

and ELL learners. Considering the backgrounds of TCK and ELL learners (refer to Section 2.3), some may face challenges in identity formation and social connection (Niehaus & Adelson, 2014; Pollock & Van Reken, 2009). The group music-making activities provided insight into how such activities can potentially address these challenges by fostering social bonds, creating a sense of belonging, and sharing experiences nonverbally in group settings.

The participants' collaborative experiences showcased that learners actively participated and engaged in synchronised group music-making activities. Firstly, synchronising with one another during their group music-making may have resulted in social bonding, as evident through observable behaviours such as eye contact, imitation between learners, and mirrored movements. The learners experienced 'togetherness' through group music-making with their peers, emphasising their collaboration, cooperation, and shared experience during group music-making activities. The group music-making activities offered opportunities for learners to develop their SEL skills; during the group music-making activities, learners demonstrated prosocial behaviour, such as exchanging and sharing musical instruments and ideas. Lastly, the learners experienced group music-making as a meaningful interpersonal activity.

The study's findings indicate that group music-making activities offered TCK and ELL learners opportunities to develop collaborative skills. Considering the social challenges experienced by TCK and ELL groups (see Section 2.3), the findings are significant because group music-making activities offer a non-verbal pathway to collaboration with peers. Although only two sessions were observed, and data was collected after these two sessions, the participants' learning environment typically includes many group music-making experiences through their

general music classes. The participants could have shared their experiences in their drawings based on these music-making activities.

6.5 Theme 3: Social and Emotional Experiences

Social and emotional experiences were demonstrated through participants' musical humour and perceptions of their peers' emotions. The findings revealed a connection between the learners' social and emotional state and their music-making, with learners expressing positive emotions towards group music-making.

6.5.1 Musical Humour

The learners engaged in musical humour, synchronised with one another, and imitated rhythms during group music-making. As the lessons were designed to promote collaboration and enjoyment, the learners predictably engaged in friendly and humorous play. Humour and laughter are social phenomena associated with positive outcomes and require individuals to share a similar perspective (Halfpenny & James, 2020). The learners engaging in group music-making, combined with the observable instances of positive emotions and humour, correlate with the SAME model and the implications for empathy suggested by Molnar-Szakacs et al. (2011) and Overy (2012). The current study's findings indicate that group music-making activities create opportunities for learners to engage in humorous and friendly play. Further exploration would be required to claim that group music-making activities in this context would directly result in empathy. The current study adds to the literature, as little literature exists on the relationship between musical humour and enjoyment, empathy, and group music-making, whereas the current research suggests a connection.

6.5.2 Perceived Emotions of Peers

The learners portrayed their peers with positive emotions in their drawings and commented on their peers' emotional states during their interviews. While instances of empathy were not measured directly in this study, the findings are consistent with Overy and Molnar-Szakacs's (2009) suggestion that group music-making activities can potentially enhance empathic awareness. The findings are also consistent with Rabinowitch et al. (2013), whose study suggested that synchronised music-making activities can increase empathic understanding in primary-aged children in England.

Kim (2009) cautioned that drawings may not accurately reflect genuine emotions, as individuals may feel compelled to draw happy faces. While the learners' drawings may represent the development of the learner's social and emotional states, their depictions may not be accurate due to societal pressures to draw positive social scenes with happy faces.

However, many authors have shown that group music engagement relates to social and emotional development and improved well-being (Hallam & MacDonald, 2011; Maury & Rickard, 2016; Varner, 2020; Welch et al., 2020). This connection may also have contributed to the learners' depictions of happy faces and cheerful social scenes.

While empathy was not directly explored in the study, the study's findings suggest a connection between group music-making and empathy. This was observed through instances of musical humour and the perceived emotions of peers in the learners' drawings. Despite acknowledging the potential inaccuracies of their social and emotional depictions, it can be concluded that the TCK and ELL learners portrayed positive social and emotional experiences with their peers. Group music-making appears to be a powerful tool for promoting social and

emotional well-being, while also providing opportunities for TCK and ELL learners to enjoy shared musical experiences. Considering the unique challenges of TCK and ELL learners (see Section 2.3), these activities offer an alternative way for learners to share social and emotional experiences.

6.6 Theme 4: Learning Experiences

The data revealed three emerging categories regarding learners' experiences during group music-making: interest in new knowledge, explorations of alternative instruments, and representations of the teacher.

6.6.1 Interest in New Knowledge

During class activities, the learners were interested in the learning tasks, demonstrating their intrinsic motivation by repeatedly playing the game and engaging in group music-making. The learners featured their experiences of group music-making and playing the game with their peers in their drawings, emphasising that the activities were meaningful and notable to them. According to Scott (2011), when learning experiences are meaningful and intrinsically motivated for the learner, it enhances the learning process. Therefore, the study's findings support the notion in social constructivism that learners acquire new knowledge through meaningful social experiences (Scott, 2011).

6.6.2 Explorations of Alternative Instruments

Scott (2011) suggests that educators should balance guiding students through instruction and providing opportunities for inquiry-based learning. Additionally, Scott (2006) argues that teachers who are informed by constructivism can empower learners to explore and discover music independently.

With encouragement from the teacher (also the researcher), the learners explored alternative instruments (such as piano and guitar) independently. They showed interest in exploring alternative instruments with their peers. Their experiences, as depicted in their drawings and explanations, highlight the significance of the activity for some learners. The learners demonstrated alignment with Scott's (2011) idea that exploration, transferring knowledge, and problem-solving enhance the learning experience.

Turgut and Turgut (2020) demonstrated that learners draw their attitudes towards learning subjects, classroom environments and the tools used for learning (Turgut & Turgut, 2020). In the current study, when TCK and ELL learners explored other instruments during their group music lessons, such as piano or guitar, they depicted the experience in their drawings. The learners illustrated the classroom environment, including the instruments and tools used in music classes, similar to Turgut & Turgut's (2020) study. Some learners in the current study portrayed their group music-making as an explorative experience.

Overall, the participants' drawings offered insight into the inquiry-based approach to teaching and learning, demonstrating that the group music-making experience was explorative. Additionally, being TCK and ELL learners did not significantly affect the similarity of this study's findings to those of other studies.

6.6.3 Representations of the Teacher

Visual images can provide an understanding of a teacher's pedagogical approach (Southcott & Cosaitis, 2015; Walker, 2007). While acknowledging that the drawing prompt invited the students to depict "This is me making music with my classmates in music class" and

were not required to include the teacher in their drawings, the depictions of the teacher still emerged as a distinct category in the findings.

The findings illustrated how a few students drew the music teacher (also the researcher) participating alongside the learners in the music activities. As the Montessori Method emphasises self-directed activities (Moll, 2004), during the lessons, the teacher (also the researcher) progressively acted as a facilitator, encouraging learners to act independently. Social constructivism advocates for a collaborative learning environment where teachers and learners engage in social activities (Scott, 2006; Shively, 2015). Throughout the learning process, the teacher (also the researcher) supported, participated, and reflected with the learners in the lessons. According to Scott (2006), Shively (2015), and Pritchard and Woolard (2010), teachers and learners collaborate to develop their understanding of music by engaging in reflective processes. Therefore, the teaching style adopted in this study reflects a social constructivist approach to teaching. The learners portrayed the teacher participating alongside them, emphasising the teacher's pedagogical stance.

The findings also highlighted how most of the learners did not include the teacher in their drawings. The findings are similar to Southcott and Cosaitis's (2015) study, in which few learners depicted the music teacher in their drawings. The authors attributed the absence of the music teacher to the teacher's student-centred teaching style, where the teacher provided learners ample time and space to play instruments and explore music with their peers.

Exploring the drawings created by lower elementary TCK and ELL learners provided insights into their learning experiences during group music-making classes. In the current study, drawings made by TCK and ELL learners portrayed their group music-making experiences in a

learning environment informed by the principles of Montessori and social constructivism, where new knowledge was formed through social interaction with peers, and where learners were empowered to make decisions and participate alongside the teacher as a facilitator., Compared to the current literature, being TCKs and ELLs did not appear to affect their learning outcomes.

6.7 Conclusion

The study's exploration of group music-making experiences among TCK and ELL learners provided a comprehensive understanding of how learners from mixed TCK and ELL groups perceive group music-making in the music classroom. The study contributes to the literature on drawing studies, emphasising the effectiveness of drawings in communicating the group music-making experiences of TCK and ELL learners during group music-making classes.

The study's findings align with existing research on musical synchrony and social bonding (see Kirschner & Tomasello, 2010; Rabinowitch et al., 2013; Stupacher, Wood, et al., 2017) and contribute to the SAME model's application to a diverse learner population (see Overy & Molnar-Szakacs, 2009; Molnar-Szakacs et al., 2011; Overy, 2012). Moreover, the study resonates with the CASEL (2024) movement, illustrating how group music-making enhances core social and emotional skills development. The research has shown the potential of group music-making in facilitating social bonds, providing opportunities for learners to enhance empathic understanding, and contributing to TCK and ELL learners' overall social and emotional development. Combining Montessori principles and social constructivism theories creates a social and collaborative learning experience for TCK and ELL learners, promoting collaboration and constructing musical understanding through intrinsically motivated social learning

activities. Additionally, exploring the learner's drawings demonstrated the learner's sensory, collaborative, social-emotional, and learning experiences and provided insights into the perspectives of lower elementary TCK and ELL learners.

Therefore, to conclude this section, the findings in the current study show that group music-making, as observed in the classroom and expressed through drawings, is a multisensory learning experience that positively impacts the social and emotional development of TCK and ELL learners.

Chapter 7: Recommendations and Conclusion

7.1 Introduction

This study aimed to explore the group music-making experiences of TCK and ELL learners at an international school in Beijing. The research involved analysing classroom observations through field notes, learner drawings, and interviews collected after conducting two group music-making lessons. This section addresses the research limitations, the recommendations for further research, and possible contributions of the study. I will then present my concluding thoughts.

7.1.1 Limitations

The study was conducted during the 2020-2022 COVID-19 pandemic outbreaks in China. Data collection was hindered by the disruption caused by various lockdowns in Beijing. Due to lockdowns, my study lacked qualitative data from as many TCK learners as I intended, as many TCK families left China when international families could not return to Beijing (Bickenbach & Liu, 2022).

The research provides a limited view of the participants' experiences, as the observational data could only be collected over two lessons. The drawings and discussions took place after these two lessons.

As a participant observer, I found complete bias unavoidable in the research process. Despite my efforts to mitigate bias, being the learners' teacher could have affected the research results. The learners' drawings and interviews may have been impacted by their past lessons with me as their general music teacher, as I was their teacher for the entire school year. I had formed relationships with the learners as their music teacher, which may have impacted

the research outputs. My influence as their music teacher may have influenced group dynamics, their engagement during the study, and learners may have aligned with my expectations.

Drawings made by children can differ depending on their developmental stage and socio-cultural background. Therefore, they may not always produce consistent results for research purposes. It was also possible that the learners' developmental stage could have hindered their ability to draw accurate depictions of their group music-making experiences.

The research presents a highly contextual account of TCK and ELL learners' experiences with group music-making. The study is specific to a select group of participants, which may limit the generalisability of the findings.

7.1.2 Recommendations for future research

Researchers who wish to investigate the same phenomenon can consider conducting a study with a larger sample size. The current study only explored the experiences of 18 learners, and the findings could be enhanced by including a larger sample size.

Then, I recommend that future researchers include more observers in the research. According to Goodin (2006), having multiple observers can achieve a more comprehensive and reliable understanding of the observed phenomenon. As I was the only participant observer, the study could have improved its reliability by including more observers. Furthermore, to enhance the overall reliability of the study's findings, the time frame of the research can be extended into a longitudinal study, which will give the research added reliability and credibility as Farrington (1991) recommends.

Bland (2012) posits that due to the complex nature of drawings as a data method, the analysis of drawings in education needs to be improved. To enhance future research, the advantages and disadvantages of different methods for analysing drawings should be explored. To ensure the credibility of findings, researchers can consider a mixed methods approach, similar to Creech and Hallam (2006).

Lastly, international schools worldwide are generally well-funded and considered elite or privileged institutions. Future researchers should strive to collect data from a diverse range of socio-economic backgrounds.

The current study's findings reveal no significant differences between TCK and ELL learners' group music-making experiences. Their group music-making experiences are largely similar to previous research (see Creech and Hallam, 2006; Southcott & Cosaitis, 2015). However, it is still worth noting that TCK and ELL learners as mixed groups are underrepresented in the literature and that future researchers can continue to explore the musical experiences of TCK and ELL learners in international school environments.

7.1.3 Possible contributions of the study

The study contributed to the literature on group music making, TCK and ELL learners, drawing studies, and approaches to teaching and learning.

7.1.3.1 Group Music-Making

Previous research showed the impact of synchronisation on social bonding with young learners (Kirschner & Tomasello, 2010; Rabinowitch et al., 2013; Stupacher, Wood, et al., 2017), but this research did not extend to TCK and ELL learners attending music classes as a mixed group. The findings suggest that group music-making can effectively build social bonds among

lower elementary TCK and ELL learners, noting that group music-making allows TCK and ELL learners opportunities to develop collaborative skills.

At the time of writing, there was no current research on TCK and ELL learners in light of the SAME model proposed by Overy and Molnar-Szakacs (2009). In the current study, the TCK and ELL learners demonstrated that they could learn how to collaborate in group music-making activities together, confirming Overy's hypothesis (2009, p. 499) that group music-making activities can benefit learners as an educational intervention activity. During observations and in the drawings and interviews, the learners displayed empathic awareness, consistent with Overy and Molnar-Szakacs' (2009) SAME model, which suggests that group music-making activities can contribute to the development of empathy between TCK and ELL learners. A unique finding in the research noted the relationships between musical humour, empathy and group music-making.

SEL skills can be developed through group music-making activities (Maury & Rickard, 2016; S.J. Morrison, 2021; Varner, 2020). The study's findings showed that engaging in group music-making positively impacts mixed groups of TCK and ELL learners' social and emotional skill development, as evidenced by observations, learner drawings, and interviews. Therefore, the current study contributes to the current literature and shows that TCK and ELL learners also experience the development of SEL skills through their group music-making activities, which leads to improved well-being.

Lastly, recent literature emphasises incorporating SEL activities into music education to promote collaboration and connection, especially in a post-COVID-19 world (A.E. Morrison, 2021; O'Brien, 2022; Raschdorf et al., 2021). While the study participants differ from those in

previous research on young learners, group music-making and the development of SEL skills, the unique characteristics of this learner population highlight the potential significance of SEL skills in music education and group music-making, particularly after an extended period of remote learning without musical interactions. Given that group music-making encourages the development of social and emotional skills among students, music educators at international schools could incorporate more collaborative music activities into their curriculums. Group music-making activities have the potential to create social connections and promote a sense of community among TCK and ELL learners. In addition, group music-making provides a way for TCK and ELL learners to develop their social skills.

7.1.3.2 TCK and ELL learners

Although group music-making is a significant aspect of the TCK learners' experience in this study, there is no literature on this subject at the time of writing. The TCK and ELL learner's engagement with peers and positive social and emotional outcomes associated with group music-making align with the potential for group music-making to serve as a valuable tool in addressing some of the challenges experienced by TCK and ELL learners as a mixed group, particularly by fostering a sense of community and positive peer interactions with learners from diverse cultural and linguistic backgrounds. Music educators in the field can incorporate and facilitate group music-making activities with groups of TCK and ELL learners, thus contributing to their social and emotional development.

7.1.3.3 Drawing Studies

According to Walker (2007), educators should consider how drawings can inform their teaching practice in the classroom. Furthermore, visual images such as drawings can provide valuable insights into learners' music learning experiences, as Creech and Hallam (2006) noted.

Children's drawings can convey multisensory information, encompassing visual and auditory perception, movement, and learning attitudes. In the current study, learners, comprising a mixed group of TCK and ELL learners who attended group music-making classes, demonstrated similar abilities, thus contributing to the existing literature. Children can depict social situations and perspectives through drawings (Southcott & Cosaitis, 2015), and in this study, TCK and ELL learners illustrated their group music-making experiences, contributing to current literature.

Children can express their learning experiences through drawings (Creech & Hallam, 2006; Southcott & Cosaitis, 2015; Walker, 2007). In this study, TCK and ELL participants depicted their group music-making lessons, aligning the research with existing literature and addressing the current gap in knowledge regarding TCK and ELL learners as a mixed group.

The study emphasized that children's drawings can provide valuable feedback to inform teaching practices. Using drawings as a data source, the study explored the impact that group music-making has on learners' sensorial, collaborative, social, and emotional experiences, highlighting its importance in the curriculum at international schools. This impact was discovered by analysing children's drawings, which served as a primary source of evidence for this impact.

7.1.3.4 Teaching and Learning Approaches

Montessori education prioritises a child's developmental stages and offers opportunities for self-directed exploration and learning in intrinsically motivating areas (Lillard, 2016; Moll, 2004). The observations revealed that TCK and ELL learners repeatedly engaged in group music-making activities, demonstrating self-motivation and interest in the group music-making activities. The learners' drawings mostly depicted the group music-making activities in their drawings, emphasising their significance in their music classes. Therefore, the current study contributes to research on age-appropriate and engaging Montessori-based activities for young learners to develop in multiple areas, including collaboration, as Montessori (1949/1995) advocated.

According to social constructivist theories, learning occurs through social interactions (Pritchard & Woollard, 2010; Wiggins, 2016). In this approach, learning experiences are meaningful and motivated by the learners (Scott, 2011). The learning environment is collaborative, and teachers and learners engage socially to support learning (Scott, 2006; Shively, 2015). Based on the observations, it can be concluded that the learning environment was collaborative and social. The drawings and interviews of the learners showed how group music-making fostered social collaboration, offering insights into the effectiveness of social constructivism in group music-making activities for TCK and ELL learners.

The study showed how the Montessori and Social Constructivist approaches can be combined to facilitate group music-making experiences for TCK and ELLs. Educators can structure their lesson plans to incorporate these educational and theoretical frameworks and methods in order to facilitate group music-making activities for TCK and ELL learners.

7.2 Concluding Thoughts and Reflection

The analysis of observations, drawings, and interviews enabled the researcher to explore the group music-making experiences of TCK and ELL learners. The learners communicated their group music-making experiences through their drawings of sensorial, collaborative, social-emotional, and learning experiences, which were common themes found throughout their drawings. The research indicated that participating in group music-making activities promotes social bonding, empathy, prosocial behaviour and the development of collaborative social and emotional skills among TCK and ELL learners. The learning activities were based on the Montessori and social constructivist approaches, where knowledge is developed through meaningful and social means.

Therefore, through the analysis of the findings, the research answered the main research question, which was:

How do lower elementary Third Culture Kids and English Language Learners at an international school in Beijing experience group music-making classes?

The findings of the research also addressed the sub-questions related to the research, which are:

- How do lower elementary Third Culture Kids and English Language Learners in an international school in Beijing use drawings to communicate, “This is me making music with my classmates in music class”?
- What themes emerge from lower elementary Third Culture Kids’ and English Language Learners’ drawings about “this is me making music with my classmates in music class”?

In the first chapter, I discussed my interest in the significance of group music-making for young TCK and ELL learners. The study was conducted during and soon after the online learning period enforced by the COVID-19 lockdowns in 2020 when the learners were already facing challenges in attending school in an international environment. Due to the pandemic, they were unable to interact with each other musically.

Through my research, I uncovered *how* the learners experience group music-making, gaining an understanding of the immense value and power of music education for TCK and ELL learners to make music together. For me, the research was moving regarding *when* it happened – after a period in history when COVID-19 made it impossible to be together. Their drawings emphasized the importance of group music-making experiences that engage the whole body and provide opportunities for social and emotional learning. This was especially meaningful for a group of learners who, in their recent memory, had been learning music through a screen due to the COVID-19 lockdowns.

I have found it valuable to collect my learners' perspectives through their drawings as a music teacher. Since the language of instruction varies from many of their first languages and the learners come from a diverse learning population, feedback through their drawings has allowed me to gain insight into their perspectives in a format that all learners could engage with.

After analysing their drawings, I realised the significance of hands-on, sensorial and collaborative learning experiences for ELL and TCK learners. As a music teacher, I have become committed to incorporating social, collaborative and explorative group music-making activities into my teaching practice inspired by my research on this topic. My research has revealed the

significant impact it can have on TCK and ELL learners, and this knowledge will always inform and inspire my teaching practices moving forward. I will conclude with the following remark from the paper that initially inspired this research:

> We should not ask the question, *does* music have an impact, but rather *can* specific kinds of musical experience have an impact, and *how* and *when.*
>
> - Overy (2012, p. 67)

References

Bates, J. (2013). Administrator perceptions of transition programs in international secondary schools. *Journal of Research in International Education*, *12*(1), 85-102. https://doi.org/10.1177/1475240913478078

Beth's Notes. (2013). *Tideo.* [Song]. Beth's Notes Plus. https://www.bethsnotesplus.com/2013/03/tideo.html

Bickenbach, F., & Liu, W. (2022). Goodbye China: What do fewer foreigners mean for multinationals and the Chinese economy? *Intereconomics, 57*(5), 306-312. https://doi.org/10.1007/s10272-022-1075-0

Billups, F. D. (2021). *Qualitative data collection tools: design, development, and applications.* https://doi.org/10.4135/9781071878699

Bland, D. (2012). Analysing children's drawings: Applied imagination. *International Journal of Research & Method in Education*, *35*(3), 235-242.

Braun, V., & Clarke, V. (2013). Quality criteria and techniques for qualitative research. *Successful qualitative research: A practical guide for beginners*. Sage Publications Ltd.

Braun, V., Clarke, V., Hayfield, N., & Terry, G. (2017). Thematic analysis. In C. Willig & W. Stainton-Rogers (Eds), *The SAGE handbook of qualitative research in psychology* (pp. 17-36). SAGE Publications Ltd. https://doi.org/10.4135/9781526405555

Bray, L., Blake, L., Protheroe, J., Nafria, B., de Avila, M.A.G., Ångström-Brännström, C., Forsner, M., Campbell, S., Ford, K., Rullander, A.C. & Robichaud, F. (2021). Children's pictures of COVID-19 and measures to mitigate its spread: An international qualitative study. *Health Education Journal*, *80*(7), 811-832. https://doi.org/10.1177/00178969211019459

Bruner, J. (1996). The culture of education, Cambridge, MA: Harvard University Press.

CASEL (2024). *What is the CASEL Framework?* CASEL. https://casel.org/fundamentals-of-sel/what-is-the-casel-framework/

Cameron, H. L. (2014). Ethical, narrative, and projective processes in research interviews with young children. In O. Saracho (Ed). *Handbook of research methods in early childhood education: Review of research methodologies*, *2*, 277-321.

Creech, A., & Hallam, S. (2006). Every picture tells a story: Pupil representations of learning the violin. *Educate*, *6*(1), 35-56. https://educatejournal.org/index.php/educate/article/viewFile/93/91

Creswell, J. W., & Poth, C. N. (2015). *Qualitative inquiry and research design: Choosing among five approaches*. Sage publications. https://doi.org/10.1177/1524839915580941

Cross, I. (2005). Music and meaning, ambiguity and evolution. In D. Miell, R. MacDonald, & D. Hargreaves (Eds.), *Musical communication* (pp. 27–43). Oxford: Oxford University Press.

Daniel, J. (2012). Choosing the size of the sample. *Sampling essentials: Practical guidelines for making sampling choices* (pp. 236-253). SAGE Publications. https://doi.org/10.4135/9781452272047

Davies, J., Bentham, S., & Duah, F. (2023). The impact of group singing on children's subjective well-being: Mixed methods research. *Children & society*, *37*(4), 1252 – 1273. https://doi.org/10.1111/chso.12727

Deguara, J. (2015). *Meaning-making in young children's drawings* [Doctoral dissertation, University of Sheffield]. White Rose eTheses Online. https://api.semanticscholar.org/CorpusID:152091133

Denzin, N. K., & Lincoln, Y. S. (Eds.). (2011). *The Sage handbook of qualitative research*. SAGE Publishing.

DeWalt, K.M. & DeWalt, B.R. (2002). *Participant observation: A guide for fieldworkers*. AltaMira Press.

Dewi, I. (2021). Understanding data collection methods in qualitative research: The perspective of interpretive accounting research. *Journal of Tourism Economics and Policy*, *1*(1), 23-34.

Eatough, V., & Smith, J. A. (2017). Interpretative phenomenological analysis. In C. Willig & W. Stainton-Rodgers (Eds.). *The Sage handbook of qualitative research in psychology* (2nd ed., pp. 193-209). SAGE publishing ltd.

Elwood, S. A., & Martin, D. G. (2000). "Placing" interviews: Location and scales of power in qualitative research. *The Professional Geographer*, *52*(4), 649-657.

Farrington, D. P. (1991). Longitudinal research strategies: Advantages, problems, and prospects. *Journal of the American Academy of Child & Adolescent Psychiatry*, *30*(3), 369-374.

Gallagher, M. (2009). Data collection and analysis. In K. Tisdell, J.M. Davis & M. Gallagher (Eds.). *Researching with children and young people: research design, methods and analysis* (pp. 65-153). SAGE Publications, https://doi.org/10.4135/9781446268315

Given, L. M. (2008). Constructivism. In Given, L.M. (Ed.). *The SAGE Encyclopedia of Qualitative Research Methods,* 116-120. SAGE Publications. https://doi.org/10.4135/9781412963909

Goodin, R. E. (2006). The Epistemic Benefits of Multiple Biased Observers. *Episteme*, *3*(3), 166-174.

Granö, P., & Turunen, S. (2022). "It Is You in My Picture!" A Holistic Approach to Six-Year-Old Children's Art Experiences. *International Journal of Art & Design Education*, *41*(1), 142–157. https://doi-org.uplib.idm.oclc.org/10.1111/jade.12397

Grant, C. & Osanloo, A. (2016). Understanding, selecting, and integrating a theoretical framework in dissertation research: Creating the blueprint for your "house". *Administrative issues journal: connecting education, practice, and research*, *4*(2), 7.

Greene, S., & Hill, M. (2005). Methods and methodological issues. In S. Greene & D. Hogan (Eds). *Researching Children's Experience: Approaches and Methods* (pp.1-21). SAGE Publishing.

Gromko, J. E., & Poorman, A. S. (1998). Developmental Trends and Relationships in Children's Aural Perception and Symbol Use. *Journal of Research in Music Education*, *46*(1), 16–23. https://doi.org/10.2307/3345756

Halfpenny, C. C., & James, L. A. (2020). Humor styles and empathy in junior-school children. *Europe's journal of psychology*, *16*(1), 148. https://doi.org/10.5964/ejop.v16i1.1934

Hallam, S., & MacDonald, R. (2011) The effects of music in community and educational settings. In S. Hallam, I. Cross & M. Thaut (Eds), *The Oxford Handbook of Music Psychology* (pp. 775-788). Oxford University Press.

Haney, W., Russell, M., & Bebell, D. (2004). Drawing on education: using drawings to document schooling and support change. *Harvard Educational Review, 74*(3), 241-271. https://doi.org/10.17763/haer.74.3.w0817u84w7452011

Hays, G. & Singh, A. (2012). Maximising trustworthiness. In G. Hays & A. Singh (Eds.). *Qualitative inquiry in clinical and educational settings* (pp. 190-218). Guilford Press.

Hill, M. (2005). Ethical considerations in researching children's experiences. In S. Greene & D. Hogan (Eds). *Researching children's experience: Approaches and methods.* (pp. 61-86). SAGE Publishing.

Hsieh, H. F., & Shannon, S. E. (2005). Three approaches to qualitative content analysis. *Qualitative health research*, *15*(9), 1277-1288. https://doi.org/10.1177/1049732305276687

Huron, D. (2001). Is music an evolutionary adaptation? *Annals of the New York Academy of Sciences*, *930*, 43–61. https://doi-org.uplib.idm.oclc.org/10.1111/j.1749-6632.2001.tb05724.x

Jansen van Vuuren, E. N. (2018). Arts across the curriculum as a pedagogic ally for primary school teachers. *South African Journal of Childhood Education*, *8*(1), 1-10. https://sajce.co.za/index.php/sajce/article/view/477/672

Jones, S. (2023). *What is the Role of Music and Movement in the Montessori Classroom?* Montessori for Today. https://montessorifortoday.com/what-is-the-role-of-music-and-movement-in-the-montessori-classroom

Kausel, L., Zamorano, F., Billeke, P., Sutherland, M. E., Larrain-Valenzuela, J., Stecher, X., Schlaug, G., & Aboitiz, F. (2020). Neural Dynamics of Improved Bimodal Attention and Working Memory in Musically Trained Children. *Frontiers in Neuroscience*, *14*, 554731. https://doi-org.uplib.idm.oclc.org/10.3389/fnins.2020.554731

Kawulich, B. (2005). Participant observation as a data collection method. *Qualitative Social Research*, *6*(2). https://doi.org/10.17169/fqs-6.2.466

Kim, M. (2009). *Socialisation of children's visual expressions: The socio-cultural meaning and function of Korean child's depiction of negative emotions in drawings.* [Doctoral dissertation, Pennsylvania State University]. Penn State University Libraries.

Kirschner, S., & Tomasello, M. (2010). Joint music-making promotes prosocial behavior in 4-Year children. *Evolution and Human Behavior*, *31*(5), 354-364. https://doi.org/10.1016/j.evolhumbehav.2010.04.004

Larsson, T. (2001). *The Race to the Top: The Real Story of Globalization.* Cato Institute.

Leitch, R. (2009). Creatively researching children's narratives through images and drawings. In P. Thompson (Ed). *Doing visual research with children and young people* (pp. 59-80). Routledge.

Lillard, A. S. (2016). *Montessori: The science behind the genius*. Third Edition. Oxford University Press.

Lillard, P. P. (2011). *Montessori: A modern approach.* Schocken Books.

Luo, W., Berson, I. R., Berson, M. J., & Han, S. (2022). Young Chinese children's remote peer interactions and social competence development during the COVID-19 pandemic. *Journal of Research on Technology in Education*, *54*, 48-64. https://doi.org/10.1080/15391523.2021.1906361

Ma, P. (2019). *Empowering the learning of third culture kids (TCKs) and refugees through cultivating k-12 school-based transition and student support communities in a globalizing world.* [Doctoral dissertation, Lamar University]. Beaumont ProQuest Dissertations & Theses.

Maria Montessori Academy. (n.d.). *Philosophy.* https://mariamontessoriacademy.net/montessori/philosophy

Matsumoto, N. (2016). Learners' conception in movement education: an analysis of children's drawings. *Research Quarterly for Exercise and Sport, 87*(S2), A112. https://doi.org/10.1080/02701367.2016.1217725

Maury, S., & Rickard, N. (2016). Wellbeing in the Classroom: How an Evolutionary Perspective on Human Musicality Can Inform Music Education. *Australian Journal of Music Education*, *50*(1), 3-15. https://files.eric.ed.gov/fulltext/EJ1146301.pdf

Meier, C. R. (2015). Third culture kids and social media: Identity development and transition in the 21st century. [Doctoral Thesis, Regent University]. ProQuest Dissertations and

Theses. https://www.proquest.com/dissertations-theses/third-culture-kids-social-media-identity/docview/1687190092/se-2?accountid=14717

Merriam, S. B. (1998). *Qualitative Research and Case Study Applications in Education.* Jossey-Bass Publishers.

Merriam, S. B., & Tisdell, E. J. (2016). *Qualitative research: A guide to design and implementation*. John Wiley & Sons.

Miller, S. T., Wiggins, G. M., & Feather, K. A. (2020). Growing up Globally: Third Culture Kids' Experience with Transition, Identity, and Well-Being. International Journal for the Advancement of Counselling, 42(4), 414-423. https://doi.org/10.1007/s10447-020-09412-y

Moll, I. (2004). Towards a Constructivist Montessori Education. *Perspectives in Education, 22*, 37-50. https://eric.ed.gov/?id=EJ687908

Molnar-Szakacs, I. (2015). Please don't stop the music: commentary on "musical Sounds, motor resonance, and detectable agency". *Empirical Musicology Review*, *10*(1-2), 46-49. https://doi.org/10.18061/emr.v10i1-2.4596

Molnar-Szakacs, I., Assuied, V. G., & Overy, K. (2011). Shared affective motion experience (SAME) and creative, interactive music therapy. In D. Hargreaves, D. Miell & R. Macdonald (Eds). *Musical Imaginations: Multidisciplinary perspectives on creativity, performance and perception* (pp. 313-330). Oxford University Press.

Montessori, M. (1959). *The absorbent mind.* (C.A. Claremont, Trans.) Henry Holt. (Original work published 1949).

Montessori for Today. (n.d.). *How and why to use a Montessori work mat.* https://montessorifortoday.com/how-and-why-to-use-a-montessori-work-mat/

Moore, A. M., & Barker, G. G. (2012). Confused or multicultural: Third culture individuals' cultural identity. *International Journal of Intercultural Relations*, *36*, 553-562. https://doi.org/10.1016/j.ijintrel.2011.11.002

Morrison, A. E. (2021). Social Emotional Learning and the Future of Music Education. School Band & Orchestra, *24*(6), 28. https://sbomagazine.com/social-emotional-learning-and-the-future-of-music-education/

Morrison, S. J. (2021). Bonds and signals underlie the music learning experience. *Behavioral and Brain Sciences, 44.* https://doi.org/10.1017/S0140525X20001351

Niehaus, K., & Adelson, J. L. (2014). School support, parental involvement, and academic and social-emotional outcomes for English language learners. *American Educational Research Journal*, *51*, 810-844. https://doi.org/10.3102/0002831214531323

Niehaus, K., Adelson, J. L., Sejuit, A., & Zheng, J. (2017). Native language background and academic achievement: Is socioemotional well-being a mediator? *Applied Developmental Science*, *21*, 251-265. https://doi.org/10.1080/10888691.2016.1203790

O'Brien, B. (2022). *It's Always Personal: Social Emotional Learning in the Elementary Music Classroom with Student Populations of Varied Needs* [Doctoral Dissertation, University of Wisconsin]. http://digital.library.wisc.edu/1793/83261

Ormston, R., Spencer, L., Barnard, M., & Snape, D. (2014). The foundations of qualitative research. In J. Ritchie & J. Lewis, C. McNaughton Nicholls, R. Ormston (Eds.) *Qualitative*

*research practice: A guide for social science learners and researchers (*pp. 1-25). SAGE Publishing.

Overy, K. (2000). Dyslexia, temporal processing and music: The potential of music as an early learning aid for dyslexic children. *Psychology of Music, 28*, 218-229. https://doi.org/10.1177/0305735600282010

Overy, K. (2003). Dyslexia and music: From timing deficits to musical intervention. *Annals of the New York Academy of Sciences, 999*, 497-505. https://doi.org/10.1196/annals.1284.060

Overy, K. (2012). Making music in a group: synchronisation and shared experience. *Annals of the New York Academy of Sciences*, *1252*, 65-68. 10.1111/j.1749-6632.2012.06530.x

Overy, K., & Molnar-Szakacs, I. (2009). Being together in time: Musical experience and the mirror neuron system. *Music perception*, *26*(5), 489-504. https://doi.org/10.1525/mp.2009.26.5.489

Palubinski, K. (2019). *Effects of Music Education on Academic Achievement* [Doctoral dissertation, Arizona State University]. ASU Electronic Theses and Dissertations.

Pannucci, C. J., & Wilkins, E. G. (2010). Identifying and avoiding bias in research. *Plastic and reconstructive surgery, 126*(2), 619–625. https://doi.org/10.1097/PRS.0b013e3181de24bc

Phillippi, J., & Lauderdale, J. (2018). A Guide to Field Notes for Qualitative Research: Context and Conversation. *Qualitative Health Research*, *28*(3), 381-388. https://doi.org/10.1177/1049732317697102

Piaget, J. (1964). Part I: Cognitive development in children: Piaget development and learning. *Journal Research in Science Teaching, 2*(3), 176–186. doi:10.1002/tea.3660020306

Pollock, D. C. (1988). *The TCK Profile: Seminar with David C. Pollock*. Taylor Video Production for Interaction, Incorporated.

Pollock, D. C., & Van Reken, R. E. (2009). *Third Culture Kids: Growing Up Among Worlds* (Rev. ed.). Nicholas Brealey.

Pritchard, A., & Woollard, J. (2010). *Psychology for the classroom: Constructivism and social learning: constructivism and social learning.* Taylor & Francis Group.

Rabinowitch, T.-C., Cross, I., & Burnard, P. (2013). Long-term musical group interaction has a positive influence on empathy in children. *Psychology of Music, 41*(4), 484–498. https://doi-org.uplib.idm.oclc.org/10.1177/0305735612440609

Raschdorf, T., May, B. N., & Searcy, A. (2021). Integrating social-emotional learning into our "new normal" teaching elementary general music. *General Music Today, 34*(2), 42–48. https://doi-org.uplib.idm.oclc.org/10.1177/1048371320961372

Reach for Montessori. (n.d.). *Why are Montessori work mats important?* https://reachformontessori.com/why-are-montessori-work-mats-important/

Risch, R. P. (2008). On the move: Transition programs in international schools [Doctoral dissertation, Lehigh University].

Savva, M., & Stanfield, D. (2018). International-Mindedness: Deviations, Incongruities and Other Challenges Facing the Concept. *Journal of Research in International Education*, *17*(2), 179-193. https://doi.org/10.1177/1475240918793954

Schellenberg, E. G. (2016). Music training and non-musical abilities. In S. Hallam, I. Cross & M. Thaut (Eds). *The Oxford handbook of music psychology* (pp. 415-429). Oxford University Press.

Schellenberg, E. G., Corrigall, K. A., Dys, S. P., & Malti, T. (2015). Group music training and children's prosocial skills. *PLoS ONE, 10*(10), e0141449. https://doi-org.uplib.idm.oclc.org/10.1371/journal.pone.0141449

Scott, C., & Medaugh, M. (2017). Types of observers. *The International Encyclopedia of Communication Research Methods*, 1-5. DOI:10.1002/9781118901731.iecrm0256

Scott, S. J. (2006). A constructivist view of music education: Perspectives for deep learning. *General Music Today*, *19*(2), 17–21. https://doi.org/10.1177/10483713060190020105

Scott, S. (2007). Multiple perspectives for inquiry-based music education. *The Canadian Music Educator*, *49*(2), 35. https://www.proquest.com/docview/231203662?sourcetype=Scholarly%20Journals

Scott, S. J. (2008). Exploring an inquiry-based stance for planning and instruction in general music education. *General Music Today*, *21*(3), 13-17. https://doi.org/10.1177/1048371308317087

Scott, S. (2011) Contemplating a Constructivist Stance for Active Learning within Music Education, *Arts Education Policy Review*, *122* (4), 191-198. DOI:10.1080/10632913.2011.592469.

Shenton, A. K. (2004). Strategies for Ensuring Trustworthiness in Qualitative Research Projects. *Education for Information*, *22*(2), 63-75. DOI:10.3233/EFI-2004-22201.

Shively, J. L. (2015). Constructivism in music education. *Arts Education Policy Review*, *116*(3), 128–136. DOI:10.1080/10632913.2015.1011815

Sieber, J. E. (1992). Voluntary informed consent and debriefing. In *Planning Ethically Responsible Research* (pp. 26-43). SAGE Publications. https://doi.org/10.4135/9781412985406

Southcott, J. E., & Cosaitis, W. (2015). Drawing Music and me: Children's images of musical engagement. *Australian journal of music education, 2*, 78-90. https://research.monash.edu/en/publications/drawing-music-and-me-childrens-images-of-musical-engagement

Standing, E. M. (1957). *Maria Montessori: Her Life and Work*. Carter & Carter.

Strydom, H. and Venter, L. (2002) Sampling and Sampling Methods. In De Vos, A.S.; Strydom, H.; Fouche, C. B.; Delport, C.S.L. (Eds). *Research at grass roots: For the social sciences and human service profession.* Pretoria: Van Schaik.

Stupacher, J., Maes, P.J., Witte, M., & Wood, G. M. d. O. (2017). Music strengthens prosocial effects of interpersonal synchronization—If you move in time with the beat. *Journal of Experimental Social Psychology*, *72*, 39-44. DOI:10.1016/j.jesp.2017.04.007

Stupacher, J., Wood, G., & Witte, M. (2017). Synchrony and sympathy: Social entrainment with music compared to a metronome. *Psychomusicology: Music, Mind, and Brain*, *27*(3), 158-166. DOI:10.1037/pmu0000181

Tan, E. C., Wang, K. T., & Cottrell, A. B. (2021). A systematic review of third culture kids empirical research. *International Journal of Intercultural Relations*, *82*, 81-98. DOI:10.1016/j.ijintrel.2021.03.002

Tanu, D. (2015). Toward an interdisciplinary analysis of the diversity of "Third Culture Kids". In Dervin, F. & Benjamin, S. (Eds.). *Migration, diversity, and education* (pp. 13-35). Palgrave Macmillan.

The Treble Classroom. (n.d.). *Apple Tree.* [Song] https://www.thetrebleclassroom.com/post/apple-tree

Thomson, P. (2008). *Doing visual research with children and young people*. Routledge.

Thompson, J., & Hayden, M. (2013). International schools: Antecedents, current issues and metaphors for the future. In Pearce, R. (Ed). *International education and schools: Moving beyond the first 40 years*. (pp. 3-24). Bloomsbury.

Tisdall, E. K., Davis, J. M., & Gallagher, M. (2009). *Researching with children and young people: Research design, methods and analysis*. SAGE Publications. https://dx.doi.org/10.4135/9781446268315

Turgut, S., & Turgut, İ. G. (2020). Me while I am learning mathematics: Reflections to elementary school learners' drawings. *International Electronic Journal of Elementary Education 13*(1), 139-154. https://www.iejee.com/index.php/IEJEE/article/view/1246

Useem, J., Useem, R., & Donoghue, J. (1963). Men in the middle of the third culture: The roles of American and non-Western people in cross-cultural administration. Human Organization, 22(3), 169-179. DOI:10.17730/HUMO.22.3.5470N44338KK6733

Yuen, F. (2004). "It was fun… I liked drawing my thoughts": Using drawings as a part of the focus group process with children. *Journal of Leisure Research, 36*(4), 461-482. DOI:10.1080/00222216.2004.11950032

Vargas, L. A., & Montoya, M. E. (2009). Involving minors in research: Ethics and law within multicultural settings. In D. M. Mertens & P. E. Ginsberg (Eds.), The handbook of social research ethics (pp. 489-506). Thousand Oaks, CA: Sage.

Van Manen, M. (1990). *Researching Lived Experience: Human Science for an Action Sensitive Pedagogy*. State University of New York Press.

Varner, E. (2020). General music learning is also social and emotional learning. *General Music Today*, *33*(2), 74-78. https://doi.org/10.1177/1048371319891421

Veale, A. (2005). Creative methodologies in participatory research with children. In Greene, S. & Hogan, D. (Eds). *Researching children's experience: Approaches and methods*, (pp. 253-272). SAGE Publishing.

Vygotsky, L. S. (1978). *Mind in society: The development of higher psychological processes*. Harvard University Press.

Walker, K. (2007). Review of Research: Children and Their Purple Crayons: Understanding Their Worlds through Their Drawings. *Childhood Education*, *84*(2), 96-96. https://doi.org/10.1080/00094056.2008.10522983

Welch, G.F., Biasutti, M., MacRitchie, J., McPherson, GE., & Himonides, E. (2020) Editorial: The Impact of Music on Human Development and Well-Being. *Frontiers in Psychology, 11,* 1246. https://doi-org.uplib.idm.oclc.org/10.3389/fpsyg.2020.01246

Wiggins, J. H. (2016). Teaching music with a social constructivist vision of learning. In Abril, C.R & Gault, B.M. (Eds). *Teaching general music: Approaches, issues, and viewpoints*, (pp. 49–72). Oxford University Press.

Yin, R.K. (2015). *Qualitative Research from Start to Finish*, Guilford Publications, New York.

APPENDIX A: Parent/guardian Information

Faculty of Humanities

School of the Arts: Music

STUDY TITLE: Exploring the group music-making experiences of lower elementary Third Culture Kids and English language learners in an international school in Beijing.

Dear Parents

Your child is invited to participate in this research project which is in partial fulfilment of the requirements for the degree Master in Music (Music Education) through the University of Pretoria, South Africa. The research is being conducted by myself (Liane Halton) and is under the supervision of Dr Sonja Cruywagen.

Please read the following information regarding the participation of your child in the above-mentioned study. Participation in this study is completely voluntary, and even if your child agrees to participate, they may withdraw from the study at any time. Your child's decision to not participate will not affect their relationship with me (the music teacher). The data collection process will be conducted by creating a safe space for learners to engage and reflect on their music classes, whereby data on their experience will be collected.

Aim of the study

The aim of this study is to explore the group music-making experiences of lower elementary, Third Culture Kids and English language learners at an international school in Beijing.

Research procedures

Drawings made by the learners and the learners' verbal descriptions of their drawings will be collected for this study. The children will draw themselves to portray "this is me in music class" in their homeroom teacher's class. During this activity, some learners will be randomly selected and invited to discuss the components and clarify their intentions in the drawing with the homeroom teacher. These discussions will be audio-recorded by the homeroom teacher for transcription purposes.

Confidentiality

The research will be conducted by myself as the principal researcher. The data (drawings and audio recordings) will be used for academic purposes only. The data will be archived at the School of the Arts for a minimum of 15 years in an electronic, password-protected format. The datasets will be placed in the University of Pretoria's open-access data repository for further research. Other researchers may use the anonymised data during this period.

Risks, stress, or discomfort

There are no known risks or stress associated with this study. Music-making in groups is part of your child's normal class routine and drawing their experience engages their creativity and is a naturally occurring interest for children.

Participant's rights

Should you wish for your child's drawings and descriptions NOT to be used in the study, your child's drawings and contributions will not be used as part of the research data of this study.

Faculty of Humanities
School of the Arts: Music

Consent

I would greatly appreciate your consent for your child's participation in the study. If you are willing to give consent as your child's parent/guardian, please would you complete the attached

consent form. The learners will be asked for additional consent throughout the data collection process.

Please contact me or my supervisor, Dr Sonja Cruywagen, if you have any questions or concerns.

Liane Halton
Student
Email: lianehalton@msb.edu.cn

Dr S Cruywagen
Supervisor
sonja.cruywagen@up.ac.za

APPENDIX B: Parent/guardian Consent Form

Faculty of Humanities

School of the Arts: Music

I hereby acknowledge that this research study has been explained to me. I understand what will be required from my child and that he/she may withdraw at any time should they wish to do so with no ill consequences. I understand that my child's drawings will be collected as well as the descriptions of the drawings audio recorded. I acknowledge that I do understand all the procedures used for data collection. I understand that my child's identity and details will not be made public at any time and will only be available to the researchers for the purpose of this study – pseudonyms will be used when describing the data findings. The research data will also be stored, electronically, at the University of Pretoria, South Africa, under password protection, and for a minimum of 15 years. The datasets will be placed in the University of Pretoria's open-access data repository for further research. The findings may then only be accessed by other researchers for future studies that they may contribute towards. I understand that my child's participation is completely voluntary and out of goodwill.

With full acknowledgement of the above, I agree that my child

☐ **can** participate in the collection of data.
☐ **cannot** participate in the collection of data.

PARENT/GUARDIAN DETAILS:

Name: _____ Relationship to participant: _____

Contact number: _____

Signature: _____ Date: _____

APPENDIX C: Letter of Informed Assent for Learners

APPENDIX D: School Principal Approval Letter

Faculty of Humanities

Faculty of Humanities
School of the Arts: Music

STUDY TITLE: Exploring the group music-making experiences of lower elementary Third Culture Kids and English language learners in an international school in Beijing.

Dear _____, the Head of School of the International Montessori School of Beijing

I hereby wish to request your permission to conduct research that involves the participation of Grade 1 and 2 learners at the International Montessori School of Beijing. This research project is in partial fulfilment of the requirements for the degree Masters in Music (Music Education) for which I am currently enrolled.

Aim of the study

The aim of this study is to explore the group music-making experiences of lower elementary, Third Culture Kids and English language learners at an international school in Beijing.

Research procedures

15 learners from Grade 1 and 2 will be randomly selected and invited to participate in the study, whereby drawings made by the learners and the learners' verbal descriptions of their drawings will be collected. The children will draw themselves to portray "this is me in music class" in their homeroom teacher's class. The learners will be invited to discuss the components

in their drawing and clarify their intentions with the homeroom teacher. These discussions will be audio-recorded by the homeroom teacher for transcription purposes.

Faculty of Humanities
School of the Arts: Music

Confidentiality

The research will be conducted by myself as the principal researcher. The data (drawings and audio recordings) will be used for academic purposes only. The data will be archived at the School of the Arts for a minimum of 15 years in an electronic, password-protected format. The datasets will be placed in the University of Pretoria's open-access data repository for further research. Other researchers may use the anonymised data during this period.

Risks, stress, or discomfort

There are no known risks or stress associated with this study. Music-making in groups is part of the learner's normal class routine and drawing their experience engages their creativity and is a naturally occurring interest for children.

Participant's rights

Participation in this study is completely voluntary and even if a learner agrees to participate, they may withdraw from the study at any time. The learners' decision to not participate will not affect their relationship with me (the music teacher). The data collection process will be conducted through creating a safe space for learners to engage and reflect on their music classes.

SCHOOL OF THE ARTS
UNIVERSITY OF PRETORIA
FACULTY OF HUMANITIES

Faculty of Humanities
School of the Arts: Music

Consent

I kindly request your approval for the participation of Grade 1 and Grade 2 learners in this study. Additionally, I seek permission for the homeroom teachers to facilitate the activity during the learners' designated free-choice periods. Please note that the homeroom teachers will not be partaking in the study as participants.

If you are willing to give consent as the head of this school, please would you complete the attached consent form? The teachers, learners, and their parents/legal guardians will be asked for additional consent throughout the data collection process.

Please contact me or my supervisor, Dr Sonja Cruywagen, if you have any questions or concerns.

Liane Halton
Student
Email: lianehalton@msb.edu.cn

Dr S Cruywagen
Supervisor
sonja.cruywagen@up.ac.za

APPENDIX E: School Principal Consent Form

I hereby acknowledge that this research study has been explained to me. I understand what will be required from the Grade 1 and Grade 2 learners and teachers and that they may withdraw at any time should they wish to do so with no ill consequences. I understand that the Grade 1 and 2 drawings will be collected as well as their descriptions of their drawings audio recorded by their homeroom teachers. I acknowledge that I do understand all the procedures used for data collection. I understand that the Grade 1 and 2's identity and details will not be made public at any time and will only be available to the researchers for the purpose of this study – pseudonyms will be used when describing the data findings. The research data will also be stored, electronically, at the University of Pretoria, South Africa, under password protection, and for a minimum of 15 years. The datasets will be placed in the University of Pretoria's open-access data repository for further research. The findings may then only be accessed by other researchers for future studies that they may contribute towards. I understand that the Grade 1 and 2 learner's participation and the homeroom teacher's assistance is completely voluntary and out of goodwill.

Please tick the appropriate box:

With full acknowledgement of the above, I agree that the Grade 1 and Grade 2 learners

- ☐ **can** participate in the study
- ☐ **cannot** participate in the study

With full acknowledgement of the above, I agree that the Grade 1 and Grade 2 homeroom teachers

- ☐ **can** assist in the collection of data
- ☐ **cannot** assist in the collection of data

HEAD OF SCHOOL DETAILS:

Name: _____

Contact number: _____ Contact Email_____

Signature: _____ Date: _____

APPENDIX F: Homeroom Teacher Request Letter

SCHOOL OF THE ARTS
UNIVERSITY OF PRETORIA
FACULTY OF HUMANITIES

Faculty of Humanities

Faculty of Humanities
School of the Arts: Music

STUDY TITLE: Exploring the group music-making experiences of lower elementary Third Culture Kids and English language learners in an international school in Beijing.

Dear Homeroom Teacher

I hereby wish to request your assistance in conducting research that involves the participation of Grade 1 and 2 learners at the International Montessori School of Beijing. This research project is in partial fulfilment of the requirements for a Master's degree in Music (Music Education) for which I am currently enrolled.

Aim of the study

The aim of this study is to explore the group music-making experiences of lower elementary, Third Culture Kids and English language learners at an international school in Beijing.

Research procedures

15, learners from Grade 1 and 2 will be randomly selected and invited to participate in the study, whereby drawings made by the learners and the learners' verbal descriptions of their

drawings will be collected. The children will draw themselves to portray “this is me in music class” in their homeroom teacher’s class. The learners will be invited to discuss the components in their drawing and clarify their intentions with you. These discussions will be audio-recorded by you to ensure that everything the child says is preserved for analysis.

Confidentiality

The research will be conducted by myself as the principal researcher. The data (drawings and audio recordings) will be used for academic purposes only. The data will be archived at the School of the Arts for a minimum of 15 years in an electronic, password-protected format. The datasets will be placed in the University of Pretoria’s open-access data repository for further research. Other researchers may use the anonymised data during this period.

Risks, stress, or discomfort

There are no known risks or stress associated with this study. Music-making in groups is part of the learner’s normal class routine and drawing their experience engages their creativity and is a naturally occurring interest for children.

Participant’s rights

Participation in this study is completely voluntary and even if a learner agrees to participate, they may withdraw from the study at any time. The learners’ decision to not participate will not affect their relationship with me (the music teacher). The data collection process will be conducted through creating a safe space for learners to engage and reflect on their music classes.

Faculty of Humanities

School of the Arts: Music

Consent

I would value your assistance when introducing the attached worksheet to your homeroom class learners and audio record the learner's descriptions of their drawings. I will provide you with guidelines on introducing the worksheet and what to discuss when their drawing is complete. Your assistance in the study is voluntary, as is the learner's participation.

Please contact me or my supervisor, Dr Sonja Cruywagen, if you have any questions or concerns.

Liane Halton
Student
Email: lianehalton@msb.edu.cn

Dr S Cruywagen
Supervisor
sonja.cruywagen@up.ac.za

APPENDIX G: Homeroom Teacher Consent Form

Faculty of Humanities

School of the Arts: Music

STUDY TITLE: Exploring the group music-making experiences of lower elementary Third Culture Kids and English language learners in an international school in Beijing.

I hereby acknowledge that this research study has been explained to me. I understand what will be required and that I may withdraw at any time with no ill consequences. I understand that the Grade 1 and 2 drawings will be collected as well as their descriptions of their drawing's audio recorded by me. I acknowledge that I do understand all the procedures used for data collection. I acknowledge that I do understand all the procedures used for data collection. I understand that my identity and details will not be made public at any time. The research data will also be stored, electronically, at the University of Pretoria, South Africa, under password protection, and for a minimum of 15 years. The datasets will be placed in the University of Pretoria's open-access data repository for further research. The findings may then only be accessed by other researchers for future studies that they may contribute towards. I understand that my participation is completely voluntary.

With full acknowledgement of the above, I agree that I

☐ **can** assist in the collection of data.

☐ **cannot** assist in the collection of data.

HOMEROOM TEACHER DETAILS:

Name: _____

Contact number: _____ Contact Email_____

Signature: _____ Date: _____

APPENDIX H: Translation Request Letter

Faculty of Humanities

Faculty of Humanities

School of the Arts: Music

STUDY TITLE: Exploring the group music-making experiences of lower elementary Third Culture Kids and English language learners in an international school in Beijing.

Dear _____

I hereby wish to request your assistance in conducting research that involves the participation of Grade 1 and 2 learners at the International Montessori School of Beijing.

This research project is in partial fulfilment of the requirements for a Master's degree in Music (Music Education) for which I am currently enrolled. I would value your assistance in transcribing and translating learner's descriptions of their drawings of a music class. Your assistance in the study is voluntary, as is the learner's participation.

I would greatly appreciate your assistance in the study. If you are willing to give your consent, please would you complete the attached consent form?

Please contact me or my supervisor, Dr Sonja Cruywagen, if you have any questions or concerns.

Liane Halton
Student
Email: lianehalton@msb.edu.cn

Dr S Cruywagen
Supervisor
sonja.cruywagen@up.ac.za

APPENDIX I: Translation Request Consent Form

I hereby acknowledge that this research study has been explained to me. I understand what will be required and that I may withdraw at any time with no ill consequences. I acknowledge that I do understand all the procedures used for data collection. I understand that my identity and details will not be made public at any time. The research data will also be stored, electronically, at the University of Pretoria, South Africa, under password protection, and for a minimum of 15 years. The datasets will be placed in the University of Pretoria's open-access data repository for further research. The findings may then only be accessed by other researchers for future studies that they may contribute towards. I understand that my participation is completely voluntary.

With full acknowledgement of the above, I agree that I

☐ **can** assist in the translation and transcription of data

☐ **cannot** assist in the translation and transcription of data

TRANSLATOR AND TRANSCRIBER DETAILS:

Name: _____

Contact number: _____ Contact Email_____

Signature: _____ Date: _____

APPENDIX J: Worksheet Introduction

Focus	**Statement and Question**
Participant Consent and Introduction	Liane has prepared a worksheet for us. If you choose to do the worksheet, you will be helping Liane understand what it is like for you to make music together in music class. You don't have to draw.
Description of what is required	Let's look at the worksheet: The space says "this is me in music class". The space is for you to draw yourself while you are making music in music class. You can use coloured pencils if you like, or just pencil – that is your choice!
Collection Homeroom teacher will ask randomly selected learners to explain their drawings when they are finished.	Tell me about your picture if you like. I will audio record the discussion. You can sign the page if Liane can use your picture and your description of your picture in their university study.

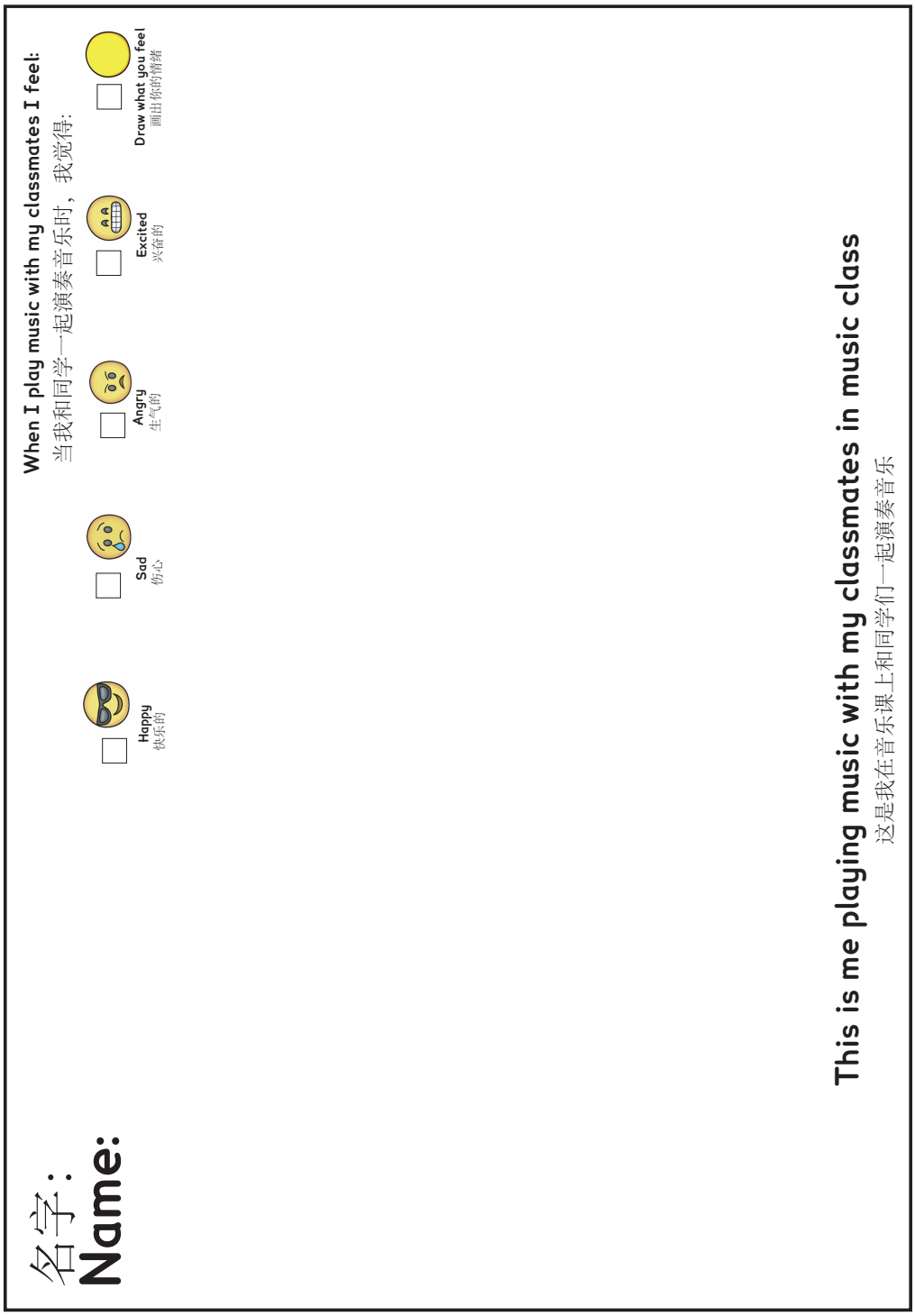
APPENDIX K: Discussion Schedule for Homeroom Teachers

The guide below was provided to the homeroom teachers for their interviews with the learners about their drawings.

Possible questions for drawing descriptions	
Participant Consent and introduction	Would you like to tell me about your drawing? Would you like to share in Chinese or in English? I would like to make sure that I understand your picture properly, and so I will audio record as you explain your drawing so that Liane can make extra sure they understand your picture. We are doing this so that Liane can understand what it is like for you to make music in music class.
During this time, you can comment and ask questions about the attributes of the picture. If there are images that are unclear, I may ask the learner what the object is or what they meant.	You could comment on aspects such as: Use of space Amount of colours Perspective How many subjects in one picture? Who is in the picture? What objects are in the picture? The location of the objects/people in the picture

Conclusion	Is there anything else you would like to share about your picture of music class with me?
Consent for data to be included in the study	If Liane can include your drawing and your explanation of your drawing in Liane's university project, please tick the box on the paper.

APPENDIX L: Participant Worksheet



APPENDIX M: Observation Template

Location:	Date:	Time:
Participants' information:		
Learning environment and contextual factors:		
Observations		Personal Bias