

**Music Therapy for second language English-speaking  
learners in an English-medium school: a case study**

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## Abstract

In many South African schools where English is used as the language of instruction learners with a different mother tongue are accepted, yet they may experience many challenges. In this research study I investigated whether group music therapy sessions can have a positive impact on such learners in relation to particularly two of these difficulties. The first difficulty is social interaction and integration. The second difficulty is their negative attitude towards English, the school and their school work. This difficulty develops because of their weak competency in the language.

The paradigm in which this study falls is interpretive and a qualitative approach was used. A case study design was utilised. Ten music therapy sessions were offered to a group of nine grade eight boys from three different linguistic backgrounds: three English home language speakers, three Portuguese home language speakers and three siSwati home language speakers.

Music therapy offers a non-threatening environment in which group members can creatively interact. I made use of an array of techniques including improvisation, movement, song writing and musical games where group members had opportunities to express themselves in an unconventional way.

Three different sources of naturally-occurring data were used. Questionnaires were filled in by all participants before the commencement of the sessions, five video excerpts were selected from the music therapy group sessions and a focus group was held with all participants after the last session. Data was analysed according to Ansdell and Pavlicevic's (2001) qualitative content analysis. Responses from the questionnaires and focus group and thick descriptions from the selected video excerpts were coded and categorised according to Gibb's (2007) proposed technique of open coding.

Results generated from the analysed data indicated that, through the opportunities afforded to the group in music therapy sessions, social interaction was experienced in a novel way and integration was enhanced. Findings also indicated that, through this unique way of interacting, the attitude of some members towards English improved.

There were also indications that improvement was not across the board and individuals reacted differently to the process. A much longer process could hold far more convincing results.

## **Keywords:**

English non-first language

Social interaction

Attitude towards English

Musical dialoguing

Song writing

Improvisation

Musical games

Story creation

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# Chapter 1

## Background and Context

### 1.1 INTRODUCTION

In South African schools where English is used as the language of instruction, on the sports fields and in boarding establishments, learners whose first language is not English (but who are competent enough in the use of the language to be accepted into the school) may experience a range of challenges. At an English medium high school situated near the borders of Mozambique and Swaziland, where I taught for a period of seven years, a percentage of learners between the ages of 14 and 17 from these two countries are accepted. The home languages of these learners are Portuguese and siSwati respectively.

While teaching at the school, I noticed, through interaction with these learners in the classroom, in the boarding house as well as in the choir, that many have difficulties integrating socially with English-speaking learners. These learners are often misunderstood and labelled by peers as 'being different'. This leads to learners becoming disheartened, generally displaying low self esteem, having a negative attitude towards the English language, the school and school work, and experiencing poor relationships with peers in and outside of the classroom (O'Connor & Geiger, 2009:254).

Furthermore, some of them might experience a lack of support from their parents as well as having difficulties in multicultural socialisation, emotional development and learning. Similar challenges were identified in a study in six multi-ethnic schools around the Durban area (Chick & McKay, 2001:168) and in a study involving 21 primary schools in the Cape Metropolitan area (O'Connor & Geiger, 2009:260). Learners in an English school whose home language is not English can also have difficulty understanding the study material in all subjects and this can lead to poor academic results and underachievement in all spheres of schooling. This was also noted in a study of eight secondary schools in the Eastern Cape and KwaZulu-Natal where learners are taught in a second language (Burkett, Clegg, Landon, Rilley & Verster, 2001:150).

These concerns have been identified by the school at which I worked and a variety of strategies have been put in place to help these particular learners, for example, extra English lessons are offered and individual sessions with the school psychologist are available to motivate and encourage learners. Music therapy has not yet been used as an additional resource to address these challenges. As choir director, I experienced the unifying

effect that music can have on a diverse group of learners. This experience has served as motivation for this research study. Van Niekerk (2002:1) explored the ‘non-traditional’ utilisation of music in education. She discussed using music in a broader sense than just in the class music setting, as also being a tool for “developing the learning potential of learners” (Van Niekerk, 2002:1). She quoted Professor Kadar Asmal as saying that the value of music in the general learning experience should not be underestimated.

I was fortunate to have been involved with the school prior to my studies towards becoming a music therapist and thus it was easier for me to approach the school with regards to this study. The school is visionary in terms of new ways to assist its learners and I was thus granted permission to conduct music therapy sessions with a group of 14 year olds from all three different home language groups.

## **1.2 AIMS**

The aim of this study was twofold. Firstly, I aimed to explore how music therapy sessions can provide opportunities for the social integration of learners whose first language is either Portuguese or siSwati with those whose first language is English. My second aim was to investigate whether music therapy sessions can influence the attitudes of the Portuguese and siSwati-speaking learners towards English and, if it could, in what way and to which extent.

## **1.3 RESEARCH QUESTIONS**

This study was therefore guided by the following research questions:

Research question 1:

How can music therapy provide opportunities for the social integration of learners whose first language is either Portuguese or siSwati and those whose first language is English?

Research question 2:

How do music therapy sessions, conducted in English, influence the attitude of learners whose home language is not English towards the use of the language?

## **1.4 CONCLUSION**

In the introductory chapter I have explained the background, reasons and aims for this research study. The research questions were also stated. I will now proceed by reviewing

literature that exists regarding music therapy in the areas of social integration and academic achievement.

## Chapter 2

### Literature Review

#### 2.1 INTRODUCTION

The availability of literature in the area of social integration in schools, where learners from more than one cultural and linguistic background are accommodated, has grown. Research has also been conducted into how the use of music can be utilised to promote social integration in such institutions.

In the first section of this literature review, I will focus on research concerning the current multicultural situation in South African schools. This will be followed by a review of the literature concerning the acquisition of a second language with the assistance of music and, more specifically, music therapy. The use of music and music therapy has not yet received much attention in the South African context.

Research concerning the use of music therapy, particularly with adolescents will be reviewed. The employment of music and music therapy to change their attitudes towards a second language and enhancement of language skills will also be examined to find whether it could be a valuable tool in our milieu.

According to Boniface (2009:14) the discovery of their identity is of the utmost importance for adolescents. It is at this age that the young adults need to take a stance in relation to their peers and this is the first time when they start making independent decisions regarding friendships: differentiating from some and assimilating with others because of their awareness of social standing. Social integration of adolescents of different linguistic and cultural backgrounds is thus an important part of their self-discovery and it is valuable to look at social integration with the help of music therapy techniques. Music can be used to facilitate change in other non-musical areas (Pellitteri, 2000:288) and therefore a review of how music could change the attitudes towards learning a second language will also be looked at.

## 2.2 NON-ENGLISH LEARNERS IN ENGLISH SCHOOLS: INTEGRATION AND ATTITUDES TOWARDS LEARNING A SECOND LANGUAGE

In the multicultural South African society teachers are challenged with the reality of teaching multicultural groups comprised of learners coming from different ethnic, social and economic backgrounds, traditions and experiences (Burkett *et al.*, 2001:152; Van Niekerk, 2002:227). According to the Pan South African Language Board the majority of South African learners attend schools where they are not taught in their first language (in O'Connor & Geiger, 2009:253). Education in English is preferred by learners because it affords greater access to their immediate environment, better communication skills and increased mobility in the South African and international environment (Vesely, 2002:4). In a statistical research study investigating the movement of learners from schools where they were taught in their indigenous language to schools where English is used as the medium of instruction throughout South Africa these findings were reinforced (Soudien, 2004:101).

Parental support promotes children's academic development, but not all parents are supportive for a number of reasons, including their own illiteracy, long working hours, living far from the school and economic difficulties (Chick & McKay, 2001:168; O'Connor & Geiger, 2009:260). These studies underline that this kind of scenario puts more stress on the learners. This also results in greater pressure being placed on teachers, as well as increased workloads and potentially greater levels of frustration (Chick & McKay, 2001:169; O'Connor & Geiger, 2009:261). Rubie-Davies (2006:537) conducted a study in which learners were asked to fill in a self-description questionnaire as well as a scale on which they could indicate their perception of what their teachers' expectations were. The teachers were also asked to rate learners in their class from below average to above average (Rubie-Davies, 2006:540). This study, executed over a period of nine months, found that teachers who differentiated in class between learners from whom they expected more than from others had a significant impact on the learners' performances and their self-perception was also influenced by the teachers' perception (Rubie-Davies, 2006:547). Investigating how a different kind of intervention such as music therapy could take some pressure off parents and teachers and give learners a different experience of self-perception can thus be of great value.

De Backer (2004), a Belgian Dutch speaking teacher who has taught in different languages, has come to the conclusion that English speaking learners and learners who use English as a second language need to have mutual respect for each other and each other's language.

This is of important for the building of relationships, both in spoken and written language (De Backer & Sutton, 2004). Factors like speaking slowly, speaking clearly and using simple vocabulary at first all play a role in the learners' integration into an English medium school and their attitude towards a new language for learning.

South Africa's cultural diversity is recognised by our constitution as a valuable asset and it is the South African government's policy to integrate learners from all backgrounds (Kivilu, Diko & Mmotlane, 2010:128). Yet, in our multicultural schools the curriculum does not recognise this diversity. Therefore, not only are many learners being taught in a language that is not their home language, the curriculum itself is still, in many aspects, rigid and Eurocentric in its conceptions (Chick & McKay, 2001:168). Although this statement was made twelve years ago, this problem with the South African curriculum is reiterated by Ramoupi (2011:2) stating that: "...the education system that had been legally endorsed by the establishment of the Union of South Africa in 1910, with its colonial and apartheid mindset is for the most part still in place in South Africa today". Carl (2005:223) argues that education in South Africa is facing numerous challenges including the development of curricula. He also maintains that teachers should be more involved in this process. It is of utmost importance that the curriculum ensures that the potential of all learners, regardless of their background or ethnicity, is realised (Van Niekerk, 2002:18).

Naidoo (1996:11) states that social integration requires deep-seated changes in multiple areas, from personal attitudes to behaviour patterns of both learners and teachers, in both minority and majority groups. The approach of integration has been one of assimilation which means that learners from diverse backgrounds who are in the minority, are required to adapt and adjust "to the hegemonic social, cultural and economic regime at the cost of their own ways of being, speaking, and conducting their everyday lives" (Soudien, 2004:112). If the music therapist can introduce techniques and strategies that can assist teachers in such challenging circumstances, the overall attitude in the classroom can be improved (Patterson, 2003:38; Pellitteri, 2000:389). It is the concern of this study to examine how music, and music therapy specifically, can play a role in addressing aspects of this challenge, particularly related to language.

### **2.3 MUSIC AND LANGUAGE**

An extensive study by Dixon, Zhao, Wu, Shin, Su, Burgess-Brigham, Gezer and Snow, (2012) concerning the acquisition of a second language in foreign language education was conducted in North America. It was found that one of the four most effective conditions for

attaining a second language (in the case of their study, the acquired language was English) was through the provision of opportunities to use the language in informal settings. This can be enhanced by offering and encouraging integrated extracurricular activities between English speaking and non-English speaking learners (Dixon *et al.*, 2012:39). Although this study by Dixon *et al.* does not focus on music as an extracurricular activity, cultural activities such as choir singing and playing in a band could be considered valuable in this regard. In this sense, the study provides a useful conceptual foundation.

Legg (2009) conducted an empirical study to see if music, specifically, plays a role in the acceleration of the learning of a language. He based his study on the so-called 'Mozart effect' which was originally researched by Rauscher, Shaw and Ky (1995). These authors show that, after listening to Mozart's music for ten minutes, spatial temporal reasoning was enhanced (Rauscher *et al.*, 1995:46). Legg's research was conducted with English-speaking learners studying French as a second language in a British school. The difference between the experimental group and the control group was significant. In the experimental group, for which French poems were set to music and these songs were sung by the learners to encourage, enrich and better French vocabulary, participants demonstrated a more secured memory of French vocabulary and better translation ability in tests shortly after the study (Legg, 2009:7).

Although the learning of French vocabulary was one of the aims of Legg's study he also mentioned that he hoped that the learners would "enjoy the musical element of the activity and therefore become more receptive to learning" (Legg, 2009:3). This additional objective concurs with one of the objectives of this study, because when a learner is more receptive to learning through enjoying the method, his/her attitude towards learning is likely to be influenced positively (Legg, 2009:10). However, although a pre-test and post-test were used as a tool to measure the results for this study (Legg, 2009:8), the tests were not standardised. Although the results showed significant differences between the experimental group and the control group, the sample was small and the author considered the possibility that both the teacher working with the experimental group and the group members themselves might have been more enthusiastic due to the novelty of the method (Legg, 2009:8). The duration of the intervention was short, but the author feels that there is no foreseeable reason why the method cannot be effective over a longer term (Legg, 2009:10).

The following section of the literature review focuses on music therapy research with diverse client groups experiencing various challenges related to attaining a new language. Although my study is focused on adolescents within mainstream education, it is contextually useful to

take note of studies in the music therapy field that have been conducted regarding different language problems with other client groups.

## **2.4 MUSIC THERAPY, LEARNING AND LANGUAGE**

Strydom (2011) conducted research in which she explored the impact of music therapy on aspects of learning. This study was undertaken in a Namibian context with learners between the ages of 11 and 14. The learners were from six different home language environments and only some could speak English, contributing to problems with acquiring language and difficulties with socialisation (Strydom, 2011:22). Music therapy sessions were conducted including components such as improvisation, creative movement, song-writing, drawing with music and drumming circles. These components are all based on the Creative Music Therapy model which was developed by Nordoff and Robbins (1971). One of the original purposes of the Creative Music Therapy model was to encourage contact and communication with children who were non-verbal (Nordoff & Robbins, 1971:16). Through music a variety of emotions can be expressed, particularly by using the abovementioned techniques (Nordoff & Robbins, 1971:49). Wigram (2004:183) suggests how these techniques can potentially reduce anxiety in groups and it offers opportunities for individual members to be recognised.

In Strydom's research, the teachers who were present during sessions were interviewed before and after the process (2011:17). Although the teachers did not mention a change in the learners' language abilities, except for being able to remember lyrics much quicker (Strydom, 2011: 141), an important finding was that learners were more aware of their own potential (Strydom, 2011:32). Furthermore, it became clear that, through these sessions, learners were more self confident and motivated in the learning environment (Strydom, 2011:33).

A pilot study was conducted in Germany to establish the effect of music therapy on young children with delayed speech development (Gross, Linden & Ostermann, 2010). A speech test was carried out with 18 participants before music therapy sessions started. Eight sessions were then conducted and video-taped and the Nordoff-Robbins rating scales were used to measure results (Gross *et al.*, 2010:4). Phonological memory and understanding of sentences were also tested with significant improvements shown in the results (Gross *et al.*, 2010:7). Although this study indicated the effectiveness of music therapy with these participants, further studies including larger samples and with different client groups were recommended (Gross *et al.*, 2010:8).

Schwantes (2009) conducted an exploratory study of seven weekly individual music therapy sessions (two of which were assessment sessions) with two Mexican brothers, aged 10 and 13. At the time of the study the boys had just arrived in the United States. The main aim of the individual sessions was to improve the boys' English vocabulary. Songs with specifically selected vocabulary in the lyrics, 'fill-in-the-blanks' activities and recognition of vocabulary within the context of the songs were utilised. The boys were given flash cards containing 20 words in both English and Spanish which had to be revised as homework between weekly sessions. The songs that were used came from the dominant cultures within their 'new' social group so as to assist the boys to connect with their friends at school and to start to understand their new environment (Schwantes, 2009:84).

Although the intervention took place over a relatively short period of time, the outcome showed that progress was made in obtaining receptive and expressive English skills. Participants' sentences became longer and their sequencing was more accurate. It was also recommended that the study should be continued and expanded to include more students and a control group (Schwantes, 2009:86).

Schwantes (2009:86) also recommended a close collaboration between teachers, parents of children involved in the study and the music therapists. The particular needs of each learner should inform the kind of intervention and the use of the learner's 'own music' as well as music from the culture where the learner is now living should be an important consideration. When learners enter a school with an ethos that differs from their cultural background, it is important to ensure that certain cultural values that they hold dear, stay intact and get incorporated into the new environment without judgment or neglect. This will assist in the process of change.

Neurologic Music Therapy has been used in a research project concerning rehabilitation after brain injury (Thaut, Gardiner, Holmberg, Horwitz, Kent, Andrews, Donelan & McIntosh, 2009). This research included the use of music and memory games to improve emotional adjustment and regain language skills. It is important to notice that the researchers created an environment that was non-threatening for their clients as this was argued to have an impact on learning (Thaut *et al.*, 2009:407). In this quantitative study, emotional adjustment was measured by using the Global Severity Index from the Brief Symptom Inventory 18 and the Multiple Affect Adjective Check List (Thaut *et al.*, 2009:409) and the results showed significant improvement. However the memory tests did not demonstrate significant change (Thaut *et al.*, 2009:411).

Studies on music therapy methods in cross-cultural situations, where many different languages are used, have also been conducted in Australia. In a research study conducted by Ip-Winfield and Grocke (2011), questionnaires were distributed to music therapists working with elderly people from different cultural and language backgrounds. They were asked which music therapy methods they used the most and which were used the least (Ip-Winfield & Grocke, 2011:65). They were also asked which methods they perceived to be the most effective, which ones were perceived to be difficult to implement and which kinds of activities were perceived to be “culturally insensitive or inappropriate” for their particular client group (Ip-Winfield & Grocke, 2011:67). Songs which were familiar to group members from different cultural backgrounds, for example, ‘You are my sunshine’ and ‘Edelweiss’ were used most often in sessions since the therapists had the perception that this was the best way clients related to each other and bridged their cultural differences (Ip-Winfield & Grocke, 2011:74). The concern was raised by the researchers that therapists could not only rely on their perceptions, but they needed to develop further ‘cultural empathy’: “It is not enough to simply trust in the universalism of music: Therapists must be willing to learn about – and from – clients’ cultures” (Ip-Winfield & Grocke, 2011:75).

Ridder (2011:79) draws attention to a similar situation in Denmark where people with cultural and linguistic diverse backgrounds live together. She stresses that attachment or detachment between people can be caused by (amongst other factors) ethnicity, language and culture. Understanding and application of knowledge about culture-specific music and cross-cultural music in music therapy can reduce this distance. It can assist in creating an environment of mutual understanding and ensure mutual respect and insight between people of different cultural backgrounds (Ridder, 2011:80).

In the following section of the literature review, I will consider literature that focuses on adolescents and the influence that music and music therapy can have on certain social and behavioural trends. Although I am aware that not all adolescents in all cultures and contexts behave similarly, some trends that have been researched elsewhere will be useful in the context of this study because it can lead to new insights and/or comparisons regarding the trends that overlap and those that are unique to a specific culture.

## **2.5 ADOLESCENTS, SOCIAL BEHAVIOUR, MUSIC AND MUSIC THERAPY**

Studies focusing on the role of music outside of school have shown that, for many adolescents of all cultures, the most preferred way of relaxing is listening to music (Campbell, Connell & Beegle, 2007:221; Tarrant, North & Hargreaves, 2002:135). The kind

of music that adolescents choose to listen to can be a defining factor in relation to which social group they belong to at a particular stage (Campbell *et al.*, 2007:222; Tarrant *et al.*, 2002:139;). It has been indicated that there is a positive relationship between social identity and the quality in execution of tasks (Tarrant *et al.*, 2002:144,145).

According to Laiho (2004:49), who wrote about the psychological functions of music in adolescence, music is “an important resource for improving adolescent coping and mental health due to its unique characteristics [for example its] ability to influence moods”. Music can also afford opportunities for learning and achieving which, in turn, builds self esteem (Laiho, 2004:55).

Abril and Flowers (2007:205) found that pre-high school children take comfort in listening to music that is familiar to them because they can understand it and can thus identify with it. The researchers exposed 60 learners from a monolingual English background and a bilingual (Spanish and English) background to three versions of the same song in a popular style – one instrumental, one with English lyrics and one with Spanish lyrics - in a study in urban school in the United States (Abril & Flowers, 2007:204).

They asked the participants to rate the music they listened to on a scale from one to ten according to which music they preferred (Abril & Flowers, 2007:111) and which music they most identified with (Abril & Flowers, 2007:113). It was found that monolingual learners preferred and identified the most strongly with the instrumental version while the bilingual learners preferred and identified more strongly with the Spanish version (Abril & Flowers, 2007:215).

In this mixed method study, participants were also asked to describe the distractions they experienced while listening as well as to explain their top choices (Abril & Flowers, 2007:209). In the qualitative comments of participants it became clear that the monolingual learners felt that the instrumental version allowed them the freedom to add their own lyrics while the learners from a bilingual background, related better to the Spanish version and commented that it reminded them of the music listened to at home. The authors are of the opinion that, because monolingual learners believe that English is the norm, language is not a consideration for belonging to a particular social group while bilingual learners might experience disconnection between their home culture and school (Abril & Flowers, 2007:215, 216).

They conclude their study by stating that attending to the musical tastes and identities of learners will help teachers to understand the learners and make informed decisions

regarding selection of teaching methods and materials and engaging with learners in class (Abril & Flowers, 2007:217). This is important in an environment where ethnic and linguistic diversity, like in many of our South African schools, is a reality.

Snow and D'Amico (2010:14) conducted a study within an experiential education setting, where the purposes are to provide adolescents with opportunities to exercise initiative and responsibility, to handle tasks with integrity and dignity and to have them experience a sense of competence and success.

Their study consisted of 12 group drumming sessions with four girls and six boys aged 16 and 17 in a small school in Canada exclusively established for youths-at-risk. Teaching simple drumming techniques was combined with a variety of drumming games and drum circle activities. Data analysis was based on observational session notes from six of the 12 sessions and questionnaires that were filled in by participants after the study (Snow & D'Amico, 2010:19).

The results of this study concluded that the majority of participants felt "better about themselves" (Snow & D'Amico, 2010:28) and, more importantly, they felt more open towards the group due to a feeling of being supported by other group members. Half of the participants reported that their self-confidence had benefited. The researchers, from their observations, concluded that these sessions were helpful in terms of stress reduction, motivation and openness towards their peers (Snow & D'Amico, 2010:34). Although this study was conducted in Canada and it only focused on drumming, a comparison to the current study will prove valuable.

In a qualitative research study in North America 1155 adolescents were asked to write an essay on music and its role in their social lives as well as its role within the school curriculum. A comprehensive coding frame elicited five important themes: formation of personal and social identity through music – within this theme individual identity was elicited by using instrumental or vocal music, or individual listening to music as well as group identity where bands and choirs came into play; emotional benefits of music – within this theme opportunities for expression were included; life skills – within this theme examples included building of character; social benefits – within this theme acceptance and distraction were mentioned; and lastly, music programmes in schools. Most adolescents felt that music as part of the curriculum was important for their own development (Campbell *et al.*, 2007:224).

## 2.6 MUSIC THERAPY AND SOCIAL INTEGRATION

In the last section of this literature review a case study in Israel will be discussed where music therapy was utilised to integrate children. In this research the focus was on integration of children who were seven and eight years old from mainstream schools and special needs schools. Although the study was conducted with children the effect of the therapy spilled over onto the parents and community (Elefant, 2010: 65).

Elefant (2010) facilitated an integrated music therapy group with learners from diverse backgrounds. Eight participants were from a special needs school and 12 participants were from a mainstream elementary school. She described the initial sessions as difficult in that the learners from the different environments kept to separate sides of the room. After a few weekly sessions, however, a member of the group from the elementary school said: "The special children are just like us ... they laugh, and cry, they sing and play, they look normal" (Elefant, 2010:69). The value of such a statement coming from within the group cannot be underestimated as the music is the vehicle for this shift in perspective of being different and/or having things in common. Weekly music therapy sessions included activities such as improvisation, interactive musical games, singing, dancing and song-writing. These activities created musical intimacy between the learners and close friendships were formed (Elefant, 2010:70). This group continued to exist for four years and, subsequently, other similar groups were formed with visible increasing tolerance from the community. Music therapy was instrumental in bringing about social change in this particular community including schools, parents and even the municipality (Elefant, 2010:73).

In her work with adolescents in Australia, McFerren-Skewes (2003) argues that, in improvisation, the most important musical element to be utilised with this client group is rhythm. It is the pulse and rhythm of the music that is more audible: "...many pop and rock songs emphasise this musical property (rhythm), relying on its ability to stimulate action - as suggested by McNeill, 1995 - and to support dancing and rapping" (McFerren-Skewes, 2003). The use of the rhythmical element of music will be an important aspect of my study, because it can be used with specific reference to the rhythm of a language. Another important aspect of music therapy sessions with adolescents, in McFerren-Skewes' experience, is the verbal component. Verbal interaction takes place in sessions in a number of ways including when musical improvisations are subsequently discussed (McFerren-Skewes, 2003). Having verbal discussions about their feelings and experiences during sessions can develop clients' vocabulary and expressive capacity and can immediately be utilised in song writing within sessions.

In a pilot study undertaken with aggressive adolescent boys in New Zealand by Watkins and Rickson (2003), different music therapy techniques were utilised to explore possible behaviour improvement outcomes. Eighteen boys with an average age of 13 were chosen; nine from New Zealand European background and nine boys were of Maori ethnicity (Watkins & Rickson, 2003:286). Sixteen sessions conducted over eight weeks included song writing, movement activities, listening and exploring of instruments (Watkins & Rickson, 2003:288). Verbal exchange played an important role in all activities, encouraging interaction between the boys, freedom of choice, spontaneity and creativity (Watkins & Rickson, 2003:296). The results were mixed. Although positive relationships developing between peers were observed and no aggressive behaviour was evident during sessions, more disruptive behaviour from some of the boys were reported by class teachers during the therapy process, possibly due to the arousal during sessions. Even so, post-treatment disruptive behaviour was reported to have shown improvement (Watkins & Rickson, 2003:297, 298). The evidence in this study indicates that music therapy can improve interpersonal relationships and assist adolescents of different linguistic and cultural backgrounds to interact more appropriately with each other.

Jourdan (2010) used music making with djembe drums in a classroom in England. He observed behavioural problems with learners from seven years old and, as a qualified music therapist, he decided to use djembe drums as a tool to focus the learners. For the first time Jourdan experienced that the class was functioning as a group during the drumming (Jourdan, 2010:79). The impact of this intervention was so notable that these drumming sessions were expanded to involve all classes in the school, including adolescent groups, and staff members. Improvement in school work, attitudes and social skills were noticed among individual learners, the staff members were more relaxed and the spirit in the school improved (Jourdan, 2010:80).

Krige (2005) focused on social issues such as poverty, gangsterism, unemployment and violence in the Cape Flats area and explored how a programme called 'Music for Life' could influence the community of mostly Coloured people who were forcibly relocated from the inner city of Cape Town to this area. A Xhosa-speaking community lives in neighbouring Gugulethu and children from this community attend schools in the Cape Flats. Krige researched the influence of this music therapy project on this socially diverse community by interviewing the music therapists involved. The therapists responded by saying that music is a powerful tool to bring people from different social groups within the same community, who

are mainly fragmented due to gang membership and race, together in a non-threatening way (Krige, 2005:40).

In this same context, Fouché and Torrance (2005:1) discussed how gangs become surrogate families to adolescents from fragmented families. In gangs they feel accepted and emotionally supported. Another programme was launched, on the request of the local police in this area, who hoped that music therapy could be a different kind of intervention than imprisonment of gang members (Fouché & Torrance, 2005:2). It was clear that the gang members taking part in music therapy sessions where opportunities were provided to express their feelings through music, as well as talk about their circumstances, found more constructive ways to relate to other adolescents and to create new social identities (Fouché & Torrance, 2005:3).

Studies have shown that adolescents who struggle with social relationships have developed improved self esteem through their involvement in music therapy (McIntyre, 2007:59). In a study which was funded by the Australian Government, seven adolescent boys who underachieved academically and struggled socially because of behavioural problems, were chosen to participate in a music therapy process to improve their social interaction skills as well as their academic progress (McIntyre, 2007:65). For six months, weekly half-hour music therapy sessions were conducted during which rock music, familiar to the boys, was used as a basis for performance, lyric writing and improvisation. The process ended with a concert (McIntyre, 2007:70). My study relates to McIntyre's as far as social integration of adolescents through music therapy is concerned, although my group will consist of adolescents of different backgrounds. McIntyre describes the process as a learning curve for both the group and the therapists involved. He recommends further similar projects as the outcomes were worthwhile: "The students involved in the project made significant gains in the areas of social interaction, self regulation, attitude towards school and work, music skills, academic progress and self awareness" (McIntyre, 2007:71).

## **2.7 CONCLUSION**

We see in this literature review that research has been conducted in the field of music therapy relating to the areas of social interaction, academic achievement, attitude towards learning a language and interpersonal relationships. However, no specific study has been conducted to particularly examine the potential value of music therapy for the social integration of learners whose first language is not English within an English medium high school in South Africa. Neither has research been carried out within the South African

context into the potential role that music therapy could play in influencing the attitudes of such learners towards English.

In the following chapter the methodology used in this study will be discussed. The research paradigm, design, sample, data collection, preparation and analysis, the research quality and ethical considerations will be included.

## Chapter 3

### Research methodology

#### 3.1 INTRODUCTION

In this chapter I will discuss the research paradigm and the design of the study. I will also explain the sample, data collection, preparation and analysis and the research quality. I will conclude this chapter with the ethical considerations.

#### 3.2 RESEARCH QUESTIONS

The research questions guiding this study are as follows:

Research question 1:

How can music therapy provide opportunities for the social integration of learners whose first language is either Portuguese or siSwati and those whose first language is English?

Research question 2:

How do music therapy sessions, conducted in English, influence the attitude of learners whose home language is not English towards the use of the language?

#### 3.3 RESEARCH PARADIGM

Paradigms are “systems of interrelated practice and thinking that define for researchers the nature of their inquiry along three dimensions: ontology, epistemology, and methodology” (Terre Blanche & Durrheim, 2006:6). Ontology refers to the understanding of the reality which is going to be studied and what can be found out about it. Epistemology refers to the relationship between the abovementioned reality and the researcher. Methodology refers to the practical ways in which the researcher will go about finding out what can be known about the reality being studied (Terre Blanche & Durrheim, 2006:6).

The paradigm that was utilised for this research study is an interpretive paradigm. In interpretive studies, the researcher is interested in how people interact and how they “continuously create ideas, relationships, symbols and roles that they consider to be meaningful or important” (Neuman, 2007:43). The interpretative approach focuses on how reality is perceived and how people understand the world they live in (Terre Blanche, Kelly & Durrheim, 2006:274). Within the interpretive paradigm the ontological premise that is used

focuses on the internal reality of subjective experience. The epistemological stance of this paradigm is that of an empathetic, subjective observer (Terre Blanche & Durrheim, 2006:6).

A qualitative methodology was, therefore, the most appropriate. In qualitative research, real-world situations are studied in a naturalistic way (Guba & Lincoln, 1983:311). The research was not restrained to a pre-determined hypothesis, but was guided by explorative questions. More and more details and interrelationships could be discovered as the process developed through asking open-ended questions (Durrheim, 2006:48). In this qualitative research study, the data was collected through observation and language (e.g. music therapy sessions and a focus group) that were recorded, analysed and categorised in order to understand and interpret information gathered in the process (Durrheim, 2006:47). This obviously led to further questions and broader interpretations that could contribute to inductive theories.

It is the norm in qualitative research for the researcher to be involved in the process (Bruscia, 1995:16). The subjectivity of the researcher could be considered to be jeopardising the process and it was, thus, very important to be reflexive in relation to managing one's subjective engagement as researcher throughout the data collection process and interpretation thereof (Parker, 2005:26). Ansdell and Pavlicevic (2001:153) warn that "subjectivity and interpretation must be controlled". It is very important to first describe and then interpret. Managing subjectivity in a reflexive manner within qualitative research was experienced more as a resource rather than as a problem (Ansdell & Pavlicevic, 2001:140; Parker, 2005:26). This will be discussed further in more detail under the section on research quality.

Both quantitative and qualitative methodologies can produce meaningful findings. The kind of research questions that were being asked informed the decision that the qualitative approach was best suited for this study as it seemed more relevant (Aigen, 1995:287).

### **3.4 RESEARCH DESIGN**

This research study was a case study of one group of nine learners in one school. A case study is an intensive investigation of an individual or a small unit (Lindegger, 2006:460). The study of a 'bounded system' implies clear outlines and boundaries (Henning, van Rensburg & Smit, 2004:32, 41). In this study data collected from ten therapy sessions with the nine learners in one school was utilised. A case study is designed to find out what the characteristics of a particular group are. It is, thus, not necessarily easily generalisable. In this case the characteristics of the particular group were recorded and analysed. The

findings might then at a later stage be compared to or related to other similar cases (Ansdell & Pavlicevic, 2001:142, 143).

Using a case study design was a valuable strategy for this research in the sense that focused attention could be given to this particular group of learners (Anaf, Drummond & Sheppard, 2007:131; Thomas, 2011:512). Studying only one group for this research project provided the opportunity for the researcher to compile thick descriptions, to analyse the case in depth and to delve into the “complexities and contradictions of real life” (Flyvbjerg, 2006:237).

Ten music therapy sessions, including all nine learners, of approximately one hour each, were conducted. Although the ideal would have been for the weeks to follow consecutively, the school holidays proved to make this practically difficult, thus half the sessions were had before a three week holiday and the rest followed thereafter. The sessions emphasised the use of free improvisation, story creation and song-writing. Free improvisation does not require any musical training or ability on behalf of group members and it creates an opportunity for free expression (Wigram, Pederson & Bonde, 2002:131). Improvisations were followed by verbal discussions where learners had opportunities to express themselves verbally concerning the music and their feelings that had emerged.

The language used by the learners to describe how they experienced the improvisation and how the music made them feel was then used as the foundation for the creation of stories and further vocal improvisations. Their own vocabulary was utilised for song-writing activities in English in any style of music they preferred. Vocabulary was extended by letting participants choose printed words, which were spread over the table, to describe their feelings or experiences while listening to pre-recorded music.

Each session was started with a greeting song containing a greeting word in all the languages represented in the group. After the greeting song, each session had a specific theme and aim which is outlined in the table below:

<b>Session</b>	<b>Theme of the session and execution</b>	<b>Purpose</b>
1	Individual movements or gestures with a sound to identify each group member	Individual recognition and validation
2	Messaging each other with the assistance of musical instruments	Listening to and acknowledgement of each other
3	Describing pre-recorded music using known vocabulary; finding synonyms (new vocabulary) for each descriptive word	Extending vocabulary and building self-esteem using new English words
4	Elaborating on a story line and depicting the story by using music instruments	Recognition of individual contributions within a group; interaction
5	Drumming: listening, copying, following etc.	Interaction; acknowledgement of individual contributions; roles in the group
6	Exploring new music instruments; talking about preferences	Extending vocabulary; acknowledgement of different preferences
7	Portraying feelings and emotions through the use of music instruments	Acceptance, tolerance, finding new ways of self-expression
8	Creating a story as a group after listening to pre-recorded music	Group dynamics; interaction; group identity
9	Writing own songs using newly acquired vocabulary in any preferred style	Self-esteem, acceptance, development of group identity
10	Choosing from a variety of descriptive printed words while listening to pre-recorded music	Extending vocabulary; self-discovery

**Table 3.1 Themes and purposes of each session**

### 3.5 SAMPLE

In this research study, a purposive sample was used. A purposive sample means that only people who will fulfil the sampling criteria of the project are drawn upon (Durrheim, 2006:50; Henning *et al.*, 2004:71). After the nature of this research study was explained to the school (see Appendix A) and informed consent was acquired from the headmaster, the remedial teacher as well as the head of the English Language department of the school were asked to identify a group of grade eight learners who may benefit the most from such a project. The researcher then explained the nature of the study to the group and asked for volunteers to take part. Making use of volunteers from within a purposive group means participants will not only be willing, but also available for the research study (Durrheim & Painter, 2006:139).

A group of eleven learners, five English speaking, three Portuguese speaking and three siSwati speaking formed the sample group. The invitation to participate was extended to grade eight learners only because this is the time when they enter this school and appear to experience the most difficulty with integrating into a new environment. The first volunteers from each category (five English speaking, three Portuguese speaking and three siSwati speaking) were given further information in the participant information letter for them as well as for their parents and/or guardians (see Appendices B.a, B.b, B.c, C.a, C.b and C.c). The sample group was finalised after receiving back informed parental consent form from their parents or guardians as well as signed informed assent forms from learners and their parents or guardians (see Appendices D.a, D.b, D.c, E.a, E.b and E.c). After two sessions two English speaking participants left the group. The process was continued with nine participants: three of each language group. Although this was not the intention the sample group consisted of only boys as there were no girls who volunteered. Unfortunately, when making use of volunteers, this is one of the disadvantages. However, volunteers are more motivated and careful when giving information (Bailey, 1994:207).

### 3.6 DATA COLLECTION

In order to gain an in-depth insight into the perspectives of the participants and to explore participants' behaviour I used three sources of data collection: a questionnaire prior to the sessions, video excerpts of music therapy sessions and a focus group with the participants after the ten sessions. These are common methods of data collection within qualitative research (Flick, 2007:78; Henning *et al.*, 2004:40; Mouton, 2001:148) and each of them will now be discussed.

### 3.6.1 Data source A: Questionnaire

A questionnaire was given to all participants to complete before the sessions started (see Appendices F.a and F.b). English speaking participants had different questions to the Portuguese and siSwati speaking participants and Portuguese and siSwati speaking learners were given the choice of filling in the questionnaire in English or in their home language. Experts were available to translate questionnaires that were completed in a different language than English. However, all participants chose to fill in the questionnaires in English.

The questionnaire is a common tool used to gather data in social sciences (Kanjee, 2006:484). It consists of a set of written questions for the participants which must be answered in writing in order for the researcher to get as much information as possible, yet, it should not take too long to complete (Kanjee, 2006:485). The questions must be structured in such a way that coding of responses will not be too time consuming either (Robson, 1993:243).

As this is a qualitative study, the questionnaire consisted mostly of open-ended questions. Questions required responses of a few sentences each (Kanjee, 2006:486). The questionnaire for participants whose first language is not English was designed in such a way as to offer insight into their current experiences of social integration at school and their attitudes towards the English language. Data obtained through this questionnaire helped to inform the planning of sessions. This data was compared to responses emerging in the focus group that was conducted after the therapy process had been completed. This comparison assisted in exploring whether participants experienced any shifts in relation to social integration and attitudes towards learning English. The questionnaire for participants whose first language is English focused on their perceptions regarding social integration with fellow learners whose first language is Portuguese or siSwati. In the same manner, data collected through the questionnaire was used to inform session planning as well as to examine whether any shifts occurred through the process of group music therapy.

### 3.6.2 Data source B: Video excerpts

Video excerpts from the music therapy sessions that were relevant and meaningful in relation to the research questions were selected and analysed by the researcher. Bottorff (1994:245) discusses the advantages of using video recording for data collection as giving 'density' and 'permanency' to the collected data. Verbal and non-verbal behaviour can be observed through video recordings and the researcher was able to review significant

moments again and again (Bottorff, 1994:246). Video excerpts used were naturally occurring data obtained during sessions (Ansdell & Pavlicevic, 2001:141). Video recording of sessions is standard practice in music therapy as it informs the therapeutic process.

### **3.6.3 Data source C: Focus group**

One focus group with all the participants was held after the completion of all ten sessions. Focus groups were originally called focused interviews because a focus group is an in-depth interview with a group where a series of questions are focused on a small number of issues (Stewart, Shamdasani & Rook, 1990:9; Wilkinson, 2003:187).

The focus group, where interpreters for both Portuguese and siSwati speaking learners were available, included questions regarding participants' experiences during and after completion of all the therapy sessions, allowing time for clarification, exploration, discussion, summarising and reflecting on understanding (Henning *et al.*, 2004:75). The focus group guide which was used for this case study is attached as Appendix G. All the participants were included in the focus group.

The advantage of a focus group is the adaptability of the level of structure (Stewart *et al.*, 1990:11). Data can be collected quickly during the focus group, the researcher is interacting directly with the focus group members and rich data can be obtained through the participants' direct words. Members have an opportunity to respond to each other's input and discuss different and similar experiences (Stewart *et al.*, 1990:16). The different opinions of group members also contribute to the richness of the data (Flick, 2007:85). These advantages were extremely valuable in this case study.

However, it is important to consider that information from a focus group cannot be generalised. It was analysed contextually, taking note that it is only relevant to this particular group (Schurink, Schurink & Poggenpoel, 1998: 325). Transcription was done as soon as possible after the focus group took place to ensure that information and atmosphere was still fresh in the memory of the researcher, particularly where different voices overlapped (Wilkinson, 2003:197).

## **3.7 DATA PREPARATION**

All responses to the same question in the questionnaire were grouped together. The responses were then coded appropriately (Robson, 1993:253).

Recordings of the sessions were carefully scrutinised after the process of music therapy in order to choose the most appropriate video excerpts in relation to the research questions guiding the study. Thick descriptions of the selected video excerpts were written. Thick descriptions give an in-depth, detailed description and coherent account of what occurred and also included certain contextual information (Henning *et al.*, 2004:6, 43). Through the thick descriptions, the dynamics of the group is 'captured' rather than 'presumed' (Henning *et al.*, 2004:63).

The focus group was video-recorded in order to make data preparation easier. The focus group was transcribed from the recorded material soon after the interview took place. Focus group data was transcribed verbatim (Ansdell & Pavlicevic, 2001:194). Certain helpful non-verbal information that was noted during the focus group interview was also included in the transcription such as body language, dynamics between group members and eye contact (Schurink *et al.*, 1998:314).

### **3.8 ANALYSIS**

Through analysing the data I aimed to discover regularities, recurrences and/or themes (Bruscia, 1995:323). This involved coding the text and developing categories which were then further organised into themes that emerged (Ansdell & Pavlicevic, 2001:150, 151; Henning *et al.*, 2004:106). Reading through the data in its entirety first was very valuable because it enhanced the "process of inductive making of meaning" (Henning *et al.*, 2004:105) and interpreting the data from the "bottom up" (Terre Blanche, Durrheim & Kelly, 2006:323).

Coding of the written responses of the questionnaire, the transcribed focus group and thick descriptions of the video excerpts involved finding recurrences and 'meaning units' (Ansdell & Pavlicevic, 2001:195; Henning *et al.*, 2004:104, Kanjee, 2006:490). Coding involved numbering each line of the transcribed data and labelling each line relevant to the research question (Ansdell & Pavlicevic, 2001:150). An approach of open coding was followed, which means that the codes emerged from the data and the codes were not listed or planned beforehand (Gibbs, 2007:45). Although initial coding was descriptive, as analysis proceeded one also asked questions of the data such as why, where and how, reflecting on the relevance to the research questions in order to identify categories (Ansdell & Pavlicevic, 2001:195; Gibbs, 2007:50; Henning *et al.*, 2004:106). It was also possible to compare information from the pre-session questionnaire with the data from the video excerpts and the responses during the focus group which was held after the therapy process.

Certain codes were then grouped together to form categories. Categories helped to make detailed and logical comparisons possible. Sometimes analysis led to further revision of the categories (Ansdell & Pavlicevic, 2001:151, 152). According to Henning *et al.* (2004:106) questions like what each category mean, what the relationship between categories is and what categories say about each other or what they say together, inform the process.

In turn, categories were grouped together into more comprehensive themes (Terre Blanche, Durrheim & Kelly, 2006:323). Themes contributed further to the interpretation of data.

### **3.9 RESEARCH QUALITY**

The quality of research in a qualitative study can be determined by answering the following questions: Is the research credible; is it transferable; is it dependable; and is it confirmable? (Ansdell & Pavlicevic, 2001:202; Lincoln & Guba, 1985:300). In order to ensure that the research study is credible, the research questions need to be relevant, legitimate and well-founded (Ansdell & Pavlicevic, 2001:203). Credibility of the findings is enhanced if enough time is spent within the practical research situation to ensure understanding of the context and to build trust (Lincoln & Guba, 1985:302). Triangulation, which will also contribute to the credibility of the study, refers to the use of different types of data collection or looking at data from different perspectives (Kelly, 2006:287). This case study utilised triangulation through the use of questionnaires, video excerpts and focus group data. A second technique that is valuable for credibility is peer debriefing to provide an opportunity for the researcher to self-reflect (Lincoln & Guba, 1985:308).

To ensure that this research study is credible, I aimed to demonstrate that the research questions are relevant and well-founded by identifying and describing the area of enquiry as accurately and in as much detail as possible through my review of literature. Credibility was also pursued through active involvement in the research process and observation, which ensured an in-depth understanding of the context. Questionnaires, video-recordings as well as the conducting the focus group, which are three different types of data collections with different perspectives, also contributed to the credibility. Supervision and peer debriefing assisted with self-reflection which also contributed to the credibility of the study.

Transferability asks whether the research study can be generalised or transferred to a different situation (Ansdell & Pavlicevic, 2001:204). In qualitative research this can only be made possible through thick and accurate description in order to provide detailed information to other researchers and practitioners regarding the context in which the findings were obtained (Lincoln & Guba, 1985:316). By providing information that gives a detailed

description of the research procedures and context, readers will be assisted in establishing conclusions as to whether the findings can be applied within their own contexts (Kelly, 2006:381). Realising that the findings that were obtained are from a small group of individuals and, thus, will have limited generalisability, I aimed to describe the context in as much detail as possible, and I provided detailed information on the research procedures used in order to increase possibilities for transferability.

Dependability refers to the process of verifying the processes through which the results were obtained (Ansdell & Pavlicevic, 2001:204). The techniques used to ensure credibility can also be used to ensure dependability, for example triangulation (Lincoln & Guba, 1985:317). In qualitative research, the process and the rationale should be described in detail in order to show the researcher's systematic procedure because there are no standardised methods for collection or analysis of data (Ansdell & Pavlicevic, 2001:204). By providing thick descriptions and details on the research process, as well as including code sheets as appendices in order to easily observe the process followed, I aimed to ensure dependability.

The process of the study as well as the product, that is, the findings, interpretations and recommendations must be confirmable (Lincoln & Guba, 1985:318). In this research study data was collected through questionnaires, observation and a focus group. The quality of the research depended on the integrity with which the data was treated. Through regular debriefing from my supervisor, research findings were scrutinised and confirmed (Ansdell & Pavlicevic, 2001:205). I also kept a journal in which I regularly reflected in order to ensure confirmability (Lincoln & Guba, 1985:319).

### **3.10 ETHICAL CONSIDERATIONS**

The four principles that are applied in order to ensure that research is ethical are discussed below. Firstly all research participants have a right to autonomy and respect for their dignity. In the second place nonmaleficence, which means that no harm or wrong (e.g. deception) will befall the participant as a consequence of the research, was assured by the researcher. Thirdly the research process was beneficial to the participants in the sense of new skills and knowledge could be acquired (Wassenaar, 2006:67). Lastly, the principle of justice implies that the participants within a research study will be treated fairly and equally throughout the process and that the researcher will have their best interests at heart (Wassenaar, 2006:68). This principle was upheld throughout the process.

### **3.10.1 Informed consent, confidentiality and anonymity**

Participants and their parents or guardians as well as the headmaster of the school received participant information letters (see Appendices A, B and C) explaining clearly what the study and their participation in it would entail. Information regarding benefits to the participants involved in the study was also explained. Participants' privacy was honoured and confidentiality was maintained. This was clearly explained. Their right to withdraw at any stage without any penalisation (Ansdell & Pavlicevic, 2001:101-102) was also incorporated in the information letter as well as the consent and assent forms. The participants knew that their names would not be revealed for reasons of confidentiality. Pseudonyms were used. The name of the school was not mentioned either. All information was exclusively used for this project and possible journal articles or presentations on this topic (Ansdell & Pavlicevic, 2001: 103).

Assent forms were signed by each participant and, because they are still under the age of 18 consent was also obtained from their parents or guardians (See Appendices D and E).

Participant information letters as well as consent forms and assent forms were made available in English, Portuguese and siSwati to ensure that there would be no misunderstandings with regards to any of the details concerning the study (see Appendices B.a, B.b, B.c, C.a, C.b, C.c, D.a, D.b, D.c, E.a, E.b and E.c).

### **3.10.2 The dual relationship: Therapist as researcher**

This research study involved my participation in the dual roles of researcher and therapist. It was required of me to take professional ethical responsibility for the clinical relationship with participants and the school (Ansdell & Pavlicevic, 2001:104) in addition to the ethical considerations regarding the research process.

### **3.10.3 Archiving**

The data was treated with the greatest care and confidentiality. Data will be archived at the University of Pretoria for 15 years.

## **3.11 CONCLUSION**

In this chapter I presented an overview of the chosen research paradigm. The methodological process that was used to design and conduct this study was explained and the research quality and ethical considerations were also included.

The following chapter will outline the process of analysis of all three data sources. A description of the sources will be given and the process of coding and categorising will be discussed. Lastly the process of establishing themes that emerged will be included.

## Chapter 4

### Analysis

#### 4.1 INTRODUCTION

As has been noted in the previous chapter, three different sources of data were used for this research study: questionnaires (completed before the music therapy sessions), video excerpts (from the music therapy sessions) and a focus group (conducted after the music therapy sessions). In this chapter the process of analysis of each data source will be presented.

In order to get a clearer picture of the data, I will start by providing a short description of the group that was used for this study. I started with 11 boys, but after two sessions two boys left the group. I thus continued the process with nine boys and, except for two sessions, all of them were present at all the sessions. Three of the boys, E1, E2 and E3 speak English at home; three boys, P1, P2 and P3 are Portuguese-speaking and the other three boys, S1, S2 and S3 have siSwati as their home language. Please note that, for reasons of anonymity and for better clarity, I have decided to use E for the English home language speaking boys, P for Portuguese home language speakers and S for siSwati home language speakers instead of pseudonyms. The participants are numbered from one to three in each language group. The two boys, who left the group after two sessions, are referred to as E4 and E5 respectively.

#### 4.2 DATA COLLECTION AND PREPARATION

Data was collected and prepared for analysis. A short description of the collection and preparation process for each data source follows below.

##### 4.2.1 Data Source A: QUESTIONNAIRE

A questionnaire was filled in by all the participants prior to the therapy sessions. Although it was clearly stated on the questionnaires that these could be completed anonymously, all the boys wanted to reveal their identity. This was helpful when I started analysing data because I could then identify which boys reported benefitting from the music therapy intervention. The complete questionnaires are added as appendix F.1 (English), F.2 (Portuguese and siSwati).

The questions asked to non first-language English speaking participants were designed to explore their experiences of social integration in the school as well as their attitudes towards English as a language and a subject. Their English abilities were also considered by offering them a choice to fill in the questionnaire in English, Portuguese or siSwati. All participants chose to fill in English questionnaires. The questionnaire for English speaking participants concentrated on their perceptions regarding their social integration with non-English speaking learners in the school.

I prepared this data source by grouping the different respondents' answers for each question together and then typing them out in this order. An example of this process is included below as Table 4.1. The complete grouped answers are included in appendix H.a, H.b and H.c.

<b>Questionnaire for English-speaking learners</b>	
<b>1. How do you experience going to a school where many of your classmates are not English-speaking?</b>	
E1:	It sometimes feel bad, but I understand 'cause we don't all speak English and we all not good at it
E2:	It is fine because they can all understand what I am saying. But some people do not know everything of the English language like myself
E3:	I don't experience anything

**Table 4.1 Example of the first question's responses of the English questionnaire**

#### **4.2.2 Data Source B: VIDEO EXCERPTS**

A total of ten music therapy sessions of between 45 minutes and an hour were facilitated with the group of participants on a weekly basis. Unfortunately not all ten sessions were held in succession because of school holidays and examinations. One session was held after an examination. We also had to adjust the venue of sessions due to challenges associated with noise. I was asked to conduct the last four sessions outside of the buildings. This brought its own challenges e.g. weather difficulties, issues with sound, power points and curious people passing by from time to time. However, we turned these challenges into opportunities and the group actually enjoyed the uniqueness of our 'venue'.

All of our sessions were conducted in a circle because this is important if interaction between group members is aimed for (Kottler & Englar-Carlson, 2009:75). It was interesting to see how the boys initially stayed in smaller, same-language groups. Keeping the same seating positions was not a prerequisite for this study and the participants were encouraged to move around. A schematic representation, including the colour-code system will be included before each discussion of the video excerpts to assist in the visualisation of the selected part of the session. In the colour-code system the speakers of different languages are colour-coded as follows: English home language speakers: RED; Portuguese home language speakers: GREEN and siSwati home language speakers: BLUE.

#### **4.2.2.1 Description of video excerpts**

Five excerpts were selected from the ten sessions. They will be discussed in chronological order. Excerpt one is taken from session one and excerpt two is taken from session two, while the third excerpt is from session five and the fourth excerpt is taken from session eight. The last excerpt is taken from session nine. The excerpts were chosen through supervision according to their meaningfulness and relevance with regard to the research questions which guided this study. Each excerpt will now be described briefly.

##### **4.2.2.1.1 Video Excerpt 1 (session 1)**

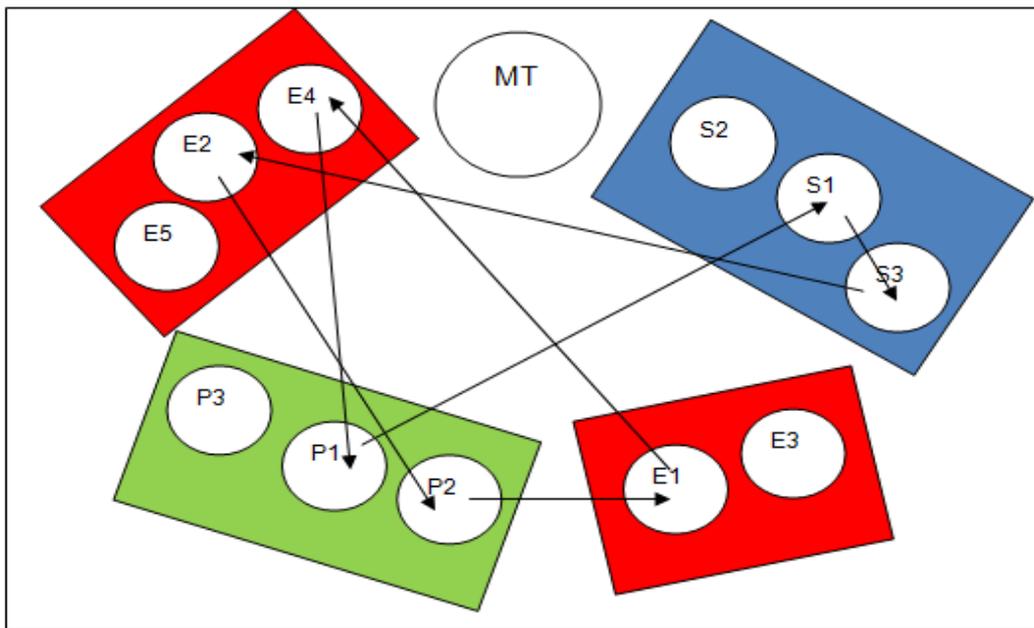
This excerpt starts in the 9<sup>th</sup> minute of the first session and is approximately four minutes and twelve seconds long. The music therapist has just suggested an expansion from the previous activity in this session in which each participant had to identify himself with a unique sound or word. In this excerpt a particular gesture is added. We are going round the circle and each participant says his name and then adds his sound or word and a gesture. Individuals now have the opportunity to choose any other participant. Each individual needs to say his own name, sound and do his gesture and then message to somebody else in the group, saying that participant's name, sound/word and doing his gesture.

The purpose of this activity is for group members to get to know one another and also to give everyone an opportunity to introduce themselves in a creative way. The choice between using a sound or word allows for those who are not yet ready to speak in the relatively new group to rather make a sound.

This excerpt was chosen because it illustrates the group dynamics clearly at the beginning of the therapy process: Each participant's level of energy is different. The activity involves

two participants actively at any given moment, and the rest of the group members are engaged in the activity in varying degrees. Some group members are keen to assist or remind while others are quieter.

The colours in the schematic representation (Figure 4.1) demonstrate how speakers of the same language are sitting together. The arrows indicate which participant chooses whom. It is a clear demonstration that the activity allows for interaction between boys who speak different languages, e.g. P2 to E1.



**Figure 4.1 Schematic representation of seating and interaction in excerpt 1**

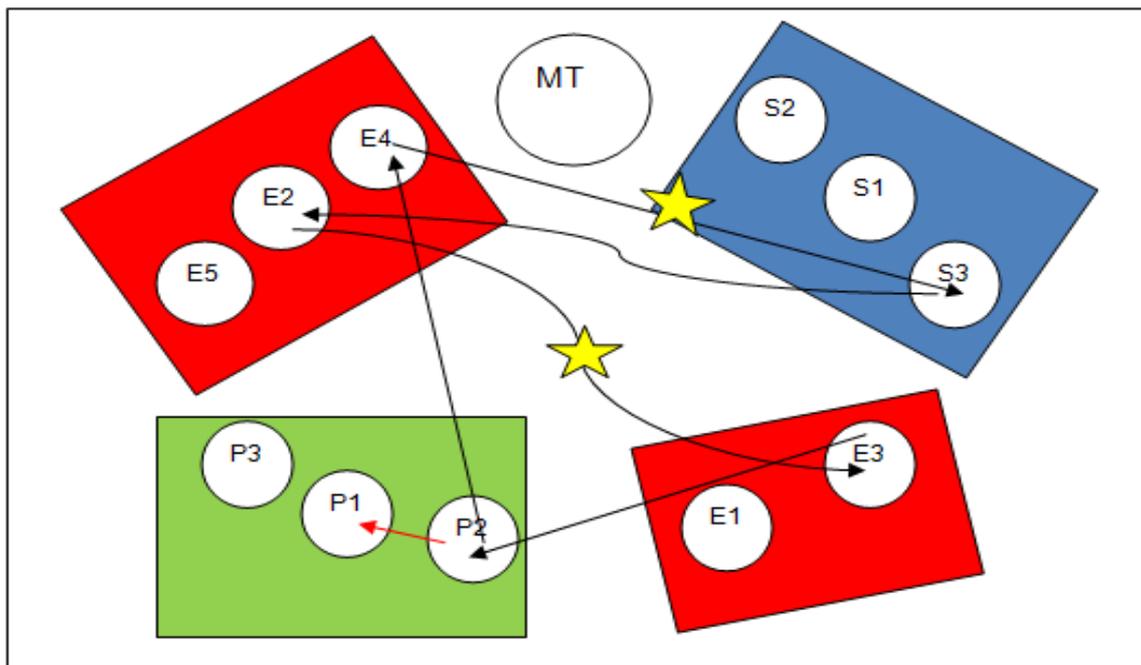
#### 4.2.2.1.2 Video Excerpt 2 (session 2)

This excerpt is taken from the 32<sup>nd</sup> minute in the second session and is approximately two-and-a-half minutes long. In the group we have had a discussion about alternative methods of communication. Each participant has an instrument of their choice and everyone is now expected to have an instrumental dialogue with somebody else in the group that he does not normally interact with.

Significantly demonstrated in this excerpt is how music allows participants to communicate in a unique and non-threatening way where language and vocabulary do not play a part. This excerpt illustrates the different characteristics of participants where some boys chose immediately while others needed a lot of time. The dialogues between participants also varied in length and intensity considerably. This demonstrates how some group members

were eager to interact and talk to others whilst some others reacted with a degree of reservation. The schematic representation (Figure 4.2) includes the following information:

- The arrow points to the participant who is invited
- The straight black arrows indicate no hesitation when choosing a partner
- The curved arrows indicate hesitation before choosing
- The red arrow indicates that the two participants already know each other
- The stars indicate sustained eye contact during the dialogue

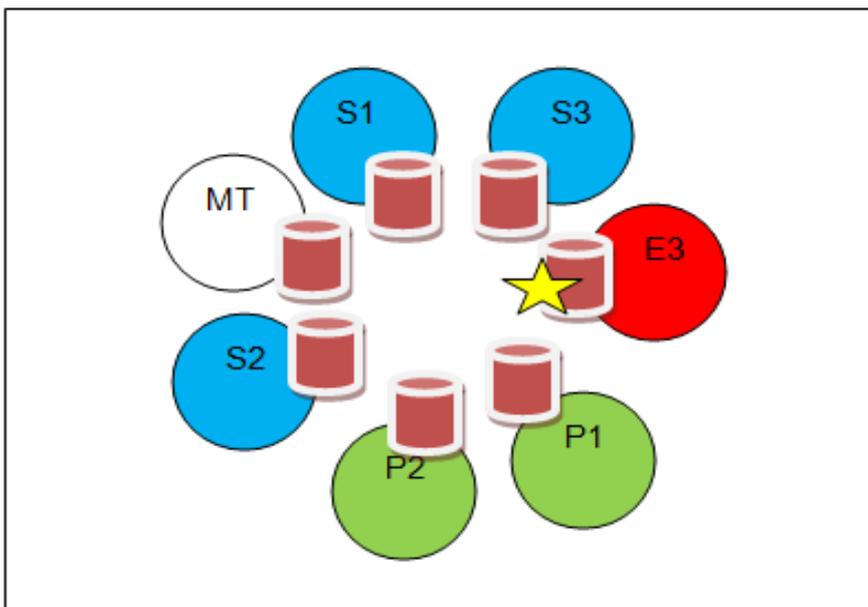


**Figure 4.2 Schematic representation of dialoguing and eye contact in excerpt 2**

#### 4.2.2.1.3 Video Excerpt 3 (session 5)

This excerpt is taken from session 5 starting from the 38<sup>th</sup> minute and lasting for two-and-a-half minutes. It was chosen through supervision for its clear demonstration of constructive interaction, where listening to each other, and leading as well as following, was involved. Unfortunately only one English-speaking participant was present in this session.

This session was planned as a drum circle, as this activity easily engages all group members and encourages leadership skills as well as taking initiative (Snow & D'Amico, 2010:14). In this activity, opportunities for participants to be acknowledged individually were also created. Each group member got a turn to create and model a rhythm on the 'leader drum' - marked with a star in the schematic representation (Figure 4.3) below - and the group had to copy the given rhythm pattern. When the music therapist played on the tambourine, every participant had to move clockwise to the next chair. The new leader would then provide his unique rhythm which the group had to copy. It could have been because of the absence of two English-speaking boys, but it did seem in this session that the participants were becoming a group. Brazier (1996) describes the norming stage of a group as the stage where members of the group start to relate to each other and feel clearer about their aims and there is a sense of synchronization and contentment. The group displayed a high energy, regular and sustained eye contact and positive body language including moving along with the music, smiling and playfully interacting with each other.



**Figure 4.3 Schematic representation of drum circle in excerpt 3**

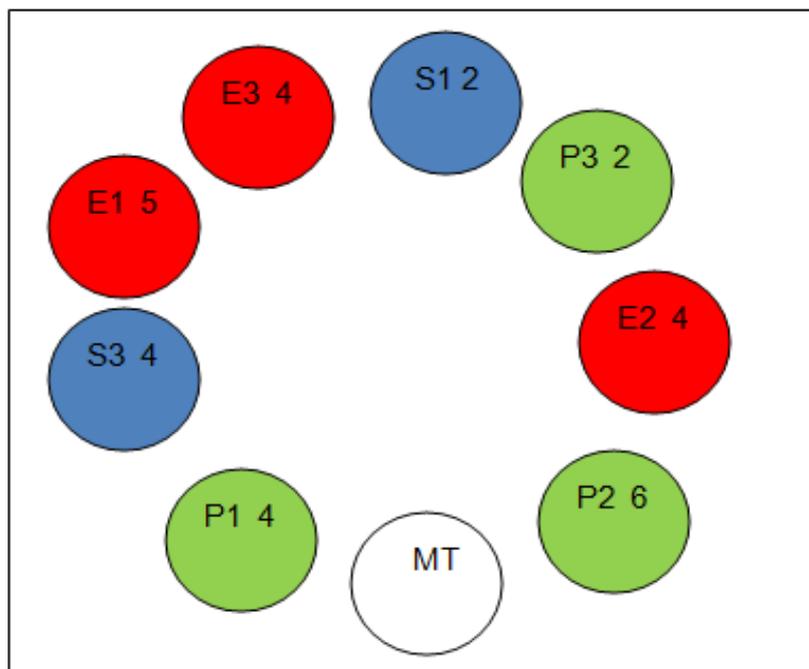
#### 4.2.2.1.4 Video Excerpt 4 (session 8)

The fourth excerpt is taken from session 8. It starts in the eighth minute of the session just after the greeting song and it is approximately four-and-a-half-minutes long. In this excerpt I used five short selections of pre-recorded music from different styles to elicit ideas from the

participants to create a story. Sometimes reactions to the music came instantly while there were also periods of silence while a piece of music was being played.

The focus in this session was social interaction through verbal contributions. An important stance of the therapist was to accept every idea that was given and not to discard any participant's contribution.

Some participants contributed more than others. The schematic representation below (Figure 4.4) shows that most participants are not sitting with their original friends anymore. The number indicates how many times each participant contributed verbally during the session. Some contributions were single words while others were substantial. Verbal contributions also included participants encouraging others.



**Figure 4.4 Schematic representation of seating and the number of verbal contributions in excerpt 4**

#### 4.2.2.1.5 Video Excerpt 5 (session 9)

The last excerpt is taken from session 9. It starts in the 48<sup>th</sup> minute of the session, very close to the end. In this session, only one English home language speaking participant was present. The session was spent creating a rap song with 'English' as the subject for the song. I did not qualify what was meant by 'English' and the group was at liberty to choose

what aspect of English they wanted to include. After the group chose to use rap as their style, I divided the group into three smaller groups. One group had to come up with a beat, the second had to do the choreography and the third had to make up the text. In order to give them different experiences, I changed the groups regularly. Not only did the members of the group have to move to a new group, but also the aspects (text, choreography and beat) were changed. This excerpt is the final product of the session's work which the group developed as a whole.

#### 4.2.2.2 Thick descriptions of the video excerpts

I prepared this data source by writing thick descriptions of all five chosen excerpts. The full transcripts are included in appendix I. Table 4.2 below contains a short example of a thick description taken from excerpt three.

<b>Thick description</b>
<p>The MT shakes the tambourine. S2 is next to lead and he says: "Yeah, my turn!" before starting a rhythm which the group immediately copies. There is eye contact between all the members in the group and the MT allows this pattern to continue a little longer before she shakes the tambourine. P2 is unsure about a pattern and the group cannot immediately follow. S2 does not play and looks from P2 to the MT in an effort to get the pattern perfectly correct. When S2 does pick up the rhythm he plays louder with stronger intention and body language until everybody copies exactly. The tempo increases and the dynamic level is now <i>fortissimo</i>.</p>

**Table 4.2 Example of thick description of a video excerpt**

In order to prepare the thick descriptions for the coding process, each line was numbered. This would assist with finding the context of codes later in the process.

#### 4.2.3 Data Source C: FOCUS GROUP

The focus group guide was designed to elicit responses from the participants regarding their attitude towards each other as individuals with different home languages. Participants whose home language was not English were also questioned about their attitude towards learning the language. It was important in this study to determine whether the music therapy sessions had an impact on their interaction and their attitudes towards learning of the language.

I first transcribed the complete recording of the focus group after which, similar to the thick descriptions, I gave each line a number to make coding easier. The complete transcription is included in appendix J. The table below shows examples of the transcription (Table 4.3).

<b>Focus group transcription</b>	
<b>1. What were your experiences of the music therapy sessions?</b>	
S1:	I learnt new words
P2:	I also learnt new words
S3:	I can say I have learnt like how to communicate with other people
E1:	Yah me too
S2:	I've learnt...uhm...
E1:	I've learnt to tolerate other people
P2:	A lot about music
E1:	Other types of people that are not really like your friends and stuff

**Table 4.3 Example of transcribed focus group**

### 4.3 CODING

When all data sources were prepared the process of coding started. For qualitative research, Ansdell and Pavlicevic (2001:150) propose that labels are given to “aspects or events that are relevant to the research questions. The purpose of line-by line coding of data is to give useful meaning to the relevant text. Gibbs’ (2007:50) method of open coding, where labels are derived directly from the data and are not dependent on pre-existing theories, was used to ensure systematic analysis of all three data sources. Following is a detailed description of the coding of each data source.

#### 4.3.1 Coding of questionnaires

As is suggested by Ansdell and Pavlicevic (2001:217), every response which contained information relevant to the research study was coded numerically. The questionnaires for English-speaking, Portuguese-speaking and siSwati-speaking learners were coded separately. An example of the coding can be seen as Table 4.4 below. The complete coded questionnaires are included as appendix K.a, K.b and K.c.

Question	Response	Code
<b>How do you experience going to a school where many of your classmates are not English-speaking?</b>	E1: It sometimes feel bad, but I understand 'cause we don't all speak English and we all not good at it  E2: It is fine because they can all understand what I am saying. But some people do not know everything of the English language like myself  E3: I don't experience anything	Sympathy for non first-language English speakers English speakers: also not all good at English  Understood by non first-language English speakers English speakers: also not all good at English  Language mix not a factor

**Table 4.4 Example of coded questionnaire**

I then combined the codes from the three different groups of questionnaires (those completed by English first language participants, Portuguese first language participants, and siSwati first language participants) onto one table. I colour-coded different kinds of responses as follows: turquoise for codes where participants spoke of difficulties; yellow for more moderate to mild challenges; lime was the colour for codes representing instances where participants wrote that something was 'quite easy'; and grey for codes representing an area that the participants found to be 'very easy'. In cases where the codes could not be grouped according to this classification of difficult to very easy, purple was used as the highlighting colour. An example of this would be where the Portuguese participants said that their friends were Portuguese speaking which does not mean that they do not want or have English speaking friends. Also, some English home language participants indicated that their close friends were English speaking, but they also had friends speaking a different home language.

Using the colours enabled me to see at a glance which participants had difficulty initially, and, when comparing these codes to those generated from the focus group data, I was then also able to ascertain where potential shifts may have occurred. The colours also informed the categories that emerged. An example of the table with the combined codes from all nine questionnaires is shown below as Table 4.5. Appendix L.a contains the complete table.

	P1	P2	P3	S1	S2	S3	E1	E2	E3
Pre	Brief initial	Accustomed	English	School. Wants	English school.	Accustomed to	Sympathy for non	Understood by non	Language mix
MT	difficulty at	to English	school.	to speak English	foreign	using English	first-language	first-language	not a factor
	English	tuition	Difficult	extra-mural	environment	extra-mural	English speakers	English speakers	Engagement
	school	Accustomed		Wants to speak	Positive attitude	Accustomed to	English speakers.	English speakers.	across
	English extra-	to English	English extra-	English	towards starting	using English	also not all	also not all good at	languages also
	murals.	extra-murals	murals.	importance of	music	English is hard	good at English	English	depend on
	managed	English	challenging	learning English	Likes English	to learn.	English preferred	Not opposed to	other factors
	English	subject	English	English	subject	Receptive to	in extra-murals	non first-language	Mostly English
	subject.	Sometimes	subject.	facilitates	Speaking	learning	Mostly English	English speakers	close friends
	Enjoys	problems	Difficult	communication	English gives	English	close friends	Mostly English	Comfortable
				with friends	status	Accustomed to		close friends	making non
						using English			first-language

Table 4.5 Example of colour-coded questionnaire codes

### 4.3.2 Coding of thick descriptions

Relevant excerpts have been chosen from a large amount of data and for this reason all thick descriptions were coded. During the preparation, the lines of the thick descriptions were numbered in a column to the left of the description. Codes were now assigned to each line containing significant information. A new column to the right of the description was created for this purpose. The complete coding process of the excerpts is included as appendix K.d to appendix K.h. Below (Table 4.6) is a short example of the coding of an excerpt. For the sake of clarity, part of the example included in Table 4.4 is also used here.

Line	Thick description	Code
TD3-11	Nobody talks. When the MT gives a new rhythm, short,	Musical anticipation
TD3-12	quick and <i>forte</i> , everybody is very quick to respond. The MT	
TD3-13	shakes tambourine. S2 is next to lead and he says: "Yeah,	S2 leads music/group follows
TD3-14	my turn!" before starting a rhythm which the group	S2 participates enthusiastically
TD3-15	immediately copies. There is eye contact between all the	Eye contact between members
TD3-16	members in the group and the MT allows this pattern to	
TD3-17	continue a little longer before she shakes the tambourine.	Group music continues
TD3-18	P2 is unsure about a pattern and the group cannot	P2 uncertain of leadership role
TD3-19	immediately follow. S2 does not play and looks from P2 to	S2 is confused
TD3-20	the MT in an effort to get the pattern perfectly correct. When	
TD3-21	S2 does pick up the rhythm he plays louder with stronger	S2 takes the lead/group follows
TD3-22	intention and body language until everybody copies exactly.	

**Table 4.6 Example of coded thick description of a video excerpt**

#### 4.3.3 Coding of focus group

The same process as for thick descriptions was followed for the focus group. After reading and re-reading the content to make sure of the importance and relevance of each line, they were numbered on the left. A column was created on the right for developing of codes.

Following below is an example of a coded section of the focus group (Table 4.7). The complete table with focus group codes is included in appendix K.i.

<b>Focus group – coded</b>		
Original text: MT = music therapist; Code: MT = music therapy session(s)		
Line	Original text	Code
FG52	E2: You are almost forced to cooperate... you were almost	MT: Forced to cooperate
FG53	forced to like talk to people that you don't usually talk	MT: forced to engage with new
FG54	to.	people
FG55	MT: Okay and how did that feel?	
FG56	P2: It feels great	MT: positive experience of
		interacting with new people
FG57	E2: Mixed emotions	MT: mixed experiences of
FG58	MT: Mixed emotions, say more?	interacting with new people
FG59	E2: Sometimes it's nice when they actually like work with	MT: cooperation plus irritation
FG60	you and stuff but they were sometimes irritating	

**Table 4.7 Example of coded focus group**

As with the questionnaires, I divided the different participants' contributions during the focus group onto one table according to each individual's contributions and colour-coded the different kinds of codes as follows: I used the same colours as in the questionnaire and I also used similar criteria to enable comparison. Turquoise indicates that participants still have difficulties, e.g. with interaction. Yellow indicates slight challenges. Lime is used where participants said something was 'quite easy' or where something new was experienced as positive, and grey is used for 'very easy' or a positive experience. In cases where the code could be interpreted in different ways, purple was used.

An example of the table with the colour-codes focus group is shown below as Table 4.8. Refer to appendix L.b for the complete table.

	P1	P2	P3	S1	S2	S3	E1	E2	E3
Post MT	MT: valued new music MT: irritation from lack of cooperation MT: valuing team work MT: Different interactions	MT: learnt about music MT: valued new music MT experiences with musical instruments	MT experiencing new instruments MT: Different interactions to what is known MT: valuing the new group	MT: learnt new words MT: Different interactions to what is known MT: valuing the new group MT: learnt new words	MT: Different interactions to what is known new group MT: Joyful	MT: improved communication MT: Different interactions to what is known FG: interpersonal irritation becomes uncomfortable	MT: learnt tolerance MT: engaged with people other than friends MT: valuing team work – achievement	MT: Forced to cooperate MT: forced to engage with different people MT: mixed experiences of interacting with new people	MT: valuing team work MT: valuing team work – creating good music MT: Different kind of interaction

Table 4.8 Example of colour-coded focus group codes

#### 4.4 COMPARISON BETWEEN DATA BEFORE AND AFTER MUSIC THERAPY SESSIONS

As mentioned earlier, the responses from questionnaires completed before the music therapy process and the focus group responses which were given after the music therapy process were grouped in a similar way and colour-coded according to similar criteria. The purpose was to find whether any shifts took place within individual participants during the process. It would also tell that, if any shifts took place, where they would be. The two tables were combined in order to make the comparison. An example of this table is seen below as Table 4.9. The complete combined table is included as appendix L.c.

	P1	P2	P3	S1	S2	S3	E1	E2	E3
Pre MT	Brief initial difficulty at English school English extra- murals; manages English subject Enjoys	Accustomed to English tuition Accustomed to English extra- murals English subject Sometimes problems	English school Difficult English extra- murals; challenging English subject Difficult	School: Wants to speak English Extra-mural; Wants to speak English Importance of learning English English facilitates communication	English school; foreign environment Positive attitude towards starting music Likes English subject Speaking English gives status	Accustomed to using English Extra-mural; Accustomed to using English English is hard to learn; Receptive to learning English	Sympathy for non first- language English speakers English speakers; also not all good at English	Understood by non first- language English speakers English speakers; also not all good at English Not opposed	Language mix not a factor Engagement across languages also depend on other factors Mostly English close friends
Post MT	MT: valued new music MT: irritation from lack of cooperation MT: valuing team work	MT: learnt about music MT: valued new music MT experiences with musical instruments	MT experiencing new instruments MT: Different interactions to what is known	MT: learnt new words MT: Different interactions to what is known MT: valuing the new group	MT: Different interactions to what is known new group MT: Joyful	MT: improved communication MT: Different interactions to what is known FG: interpersonal irritation becomes uncomfortable	MT: learnt tolerance MT: engaged with people other than friends MT: valuing team work	MT: Forced to cooperate MT: forced to engage with different people MT: mixed experiences of interacting new people	MT: valuing team work MT: valuing team work – creating good music MT: Different kind of interaction

Table 4.9 Comparison between pre-MT and post-MT responses

The colour codes ranging from difficult to very easy were assigned to codes according to the research questions. Where difficulties were experienced in integration with peers of different linguistic backgrounds, turquoise was used. Difficulties around the attitude towards English were also coloured in turquoise. Similarly, where integration was reported as being easy, or where a positive attitude towards English was displayed, grey was used.

In comparing the pre-session questionnaires' colours to those of the focus group, developments and changes regarding interaction and attitude towards English could be noted at a glance. This comparison assisted in the organising of categories according to codes because difficult and easy areas could be separated according to the colour codes. Furthermore, the findings of the study could be related to and considered for each participant individually. This is particularly valuable because the participants' experiences were varied.

The process of grouping codes together to form categories was the next step in the analysis process. This process will now be described in more detail.

#### **4.5 CATEGORISING**

Codes from all three data sources were printed, cut out and grouped together according to similar ideas. Merging the data at this stage and linking codes together into categories made the data more manageable and I could not help but think about Ansdell and Pavlicevic comment "I link therefore I am" (2001:199).

I kept shuffling similar codes around, grouping and regrouping. Finalising categories was no easy task as some codes still seemed to be able to belong to more than one category and in such cases I kept going back to the context of the transcripts where they originated from to assist me in deciding where the code would belong best. Working in such a cyclical way is vital for the categorising to be completely thought through (Ansdell & Pavlicevic, 2001:147).

Whilst reminding myself that categories should be units that are meaningful and mutually exclusive in order to allow definition and comparison (Ansdell & Pavlicevic, 2001:151), I found myself working cyclically again as I compared codes from the different data sources. The process was repeated several times and I finally categorised them into 25 categories. Appendix M contains the complete table with code grouped according to the categories. An example of the categorising table is shown below as Table 4.10.

Ease with making friends at school	Comfortable making non-English friends	QE
	Friendships across languages: no difficulties	QE
	Language mix not a factor choosing friends	QP
	Friendships not divided by language	QE
	Language not a factor in making friends	QS
	Not opposed to non-first language English friendships	QE
	English facilitates friendships	QP
	Different languages; shared culture	QE
	E1 chooses somebody new without hesitation	TD
	P2 chooses somebody he does not know	TD
	Developed new friendships	FG

**Table 4.10 Example of categorising table**

As stated previously, I combined the data sources for the purpose of categorisation and finding of relevant themes. The final list of categories can be seen below as Table 4.11:

1. Close friendships with home language speakers
2. Difficulty in making friends with non-home language speakers
3. Ease in making friends with non-home language speakers
4. Superciliousness
5. Empathy
6. Emotional expression
7. Range of roles
8. Investment in participation
9. Group togetherness
10. Enjoyment
11. Facilitating interaction with new people
12. Musical communication
13. Valuing music therapy
14. Subdued participation
15. Negotiating challenges
16. Interpersonal difficulties
17. Difficulties interacting with new people
18. Not experiencing change in interaction
19. Positive attitude towards learning and speaking English
20. English as subject experienced as boring
21. Learning English experienced as difficult
22. Accustomed to English
23. Improvement in attitude towards English
24. Reported improvement in competence in English
25. Limited English vocabulary

**Table 4.11 Categories**

#### **4.5.1 Describing the categories**

Each category will now be outlined concisely. The codes that are included in each category assist in the brief description of the categories.

#### **4.5.1.1 Category 1: Close friendships with home language speakers**

This category includes codes that indicated that participants in this group had a particular group of friends which was described as close to them. They were all from the same home language group as the respondent. This implies that they were also interacting with other peers that were not perceived by them as close.

#### **4.5.1.2 Category 2: Difficulty in making friends with non-home language speakers**

Codes that are indicative of any hesitancy towards making new friends in the multi-language environment of the school were placed in this category. The reasons for the difficulty vary and are not always clear.

#### **4.5.1.3 Category 3: Ease in making friends with non-home language speakers**

Making friends across the language borders was an opposite finding in the context. Codes that indicated an ease in interacting on a social level with peers who speak a different language are included in this category.

#### **4.5.1.4 Category 4: Superciliousness**

Codes from all data sources that showed that there was a lack of concern or sensitivity regarding the diversity of participants are placed in this category. 'Being laughed at' in a condescending way was described and coded in more than one context.

#### **4.5.1.5 Category 5: Empathy**

In this category, codes that indicated that individuals in the group were aware of difficulties that non-first language English speakers experience were included. These individuals reacted with empathy and sensitivity towards the non-first language participants.

#### **4.5.1.6 Category 6: Emotional expression**

This category is made of codes that indicated the expression of different emotions such as insecurity, confusion, being upset, etc. The expression of personal feelings may have indicated that individual participants felt safe within this group.

#### **4.5.1.7 Category 7: Range of roles**

Individuals took on particular roles in the group. Sometimes roles were assumed by participants and other times roles were assigned to participants. This category includes the relevant codes.

#### **4.5.1.8 Category 8: Investment in participation**

Participants were invested in the process through participation with high energy, excitement and enthusiasm, and creative contribution. Codes indicative of this kind of participation are included in this category.

#### **4.5.1.9 Category 9: Group togetherness**

At times the group collaborated well and there was a clear sense of unity. Codes that describe the awareness of a “group-feel” are included here.

#### **4.5.1.10 Category 10: Enjoyment**

Codes that indicated enjoyment of the sessions, but did not fit in entirely adequately with investment or group togetherness were grouped together to form this category. Words describing the music therapy sessions as enjoyable are included.

#### **4.5.1.11 Category 11: Facilitating interaction with new people**

Interaction with learners with whom they had not previously interacted was experienced as positive by many participants at different levels and stages. This is indicated by quite a number of codes.

#### **4.5.1.12 Category 12: Musical communication**

Codes in this category represent participants' experiences of communicating uniquely through the medium of music.

#### **4.5.1.13 Category 13: Valuing music therapy**

Codes that indicate participants placing worth on attending music therapy sessions are included in this category.

#### **4.5.1.14 Category 14: Subdued participation**

Codes that indicate instances where participants were less engaged in the process than others or engaged in a more withdrawn manner were included in this category.

#### **4.5.1.15 Category 15: Negotiating challenges**

There were times where the group struggled to collaborate smoothly for various reasons. These challenges were very evident within the musical activities. Choices had to be negotiated as is clearly indicated by the codes included in this category.

#### **4.5.1.16 Category 16: Interpersonal difficulties**

Individual participants' frustration and irritation with other participants were indicative of interpersonal difficulties at different stages and occasions throughout the process. Participants did not hesitate to show their frustration and irritation with other group members. These codes are grouped together in this category.

#### **4.5.1.17 Category 17: Difficulties interacting with new people**

Some participants indicated that they were aware of the fact that interacting with new people was possible and necessary. However, they did not always describe it as easy, but rather found it challenging. Interaction during the process was also experienced as negative at times. Codes in this category pertain to inner difficulties more than demonstrated difficulties

as in category 16. Words in these codes indicating negativity or difficulty include 'uncomfortable' and 'forced'.

#### **4.5.1.18 Category 18: Not experiencing change in interaction**

Certain codes indicated that interaction during the process did not make any difference to some participants. How they felt about or behaved towards participants of a different language background remained unchanged before and after the process.

#### **4.5.1.19 Category 19: Positive attitude towards learning and speaking English**

It was clear that many non-first language English participants are keen to learn the English language properly and to speak it fluently. Throughout the process there were indications that some participants have a strong desire to better their use of English. They are also aware of the value of being able to use English correctly.

#### **4.5.1.20 Category 20: English as subject experienced as boring**

Certain questions in the questionnaires and the focus group as well as certain activities in the sessions were aimed at exploring participants' experiences of English as a subject. The rap song proved to be an outlet of frustration and negative feelings about the subject. English lessons are perceived by some as uninteresting and repetitive.

#### **4.5.1.21 Category 21: Learning English experienced as difficult**

Many participants do find the acquiring of English as challenging. One code even refers to English as a foreign environment. The codes indicating this perception are included in this category.

#### **4.5.1.22 Category 22: Accustomed to English**

Particular participants in all language groups are used to being required to learn in an English environment.

#### **4.5.1.23 Category 23: Improvement in attitude towards English**

The focus group indicated that there was a different, improved attitude towards using English within interactions between participants of different language groups. Also, an improvement in attitude by some participants towards learning the language was shown.

#### **4.5.1.24 Category 24: Reported improvement in competence in English**

It was reported by certain participants in the focus group that competence in English had improved. Some codes indicate that communication and performance in class had improved while others indicate that the language is used more fluently.

#### **4.5.1.25 Category 25: Limited English vocabulary**

During the process many verbal contributions only consisted of one word or short phrases. This was a clear indication that the participants' vocabulary was very limited.

### **4.6 EMERGING THEMES**

To try and establish emerging themes from the data I printed the categories with their codes and cut them up, making it possible to place them around, arranging and rearranging them at will. However, whilst grouping and categorising codes I found myself already thinking about themes. From earlier on in the process when I was still conducting sessions, the research questions were present in my mind. Yet, I was very careful not to interpret data to fit the 'research question mould' but, with supervision and through critical reflection (Ansdell & Pavlicevic, 2001:197), stayed close to the data using the research questions as a guideline only.

I placed the two research questions in two tables. In both cases, I first added codes and categories that belonged to the context of each research question, and then continued to place codes and categories that were helpful in answering the research questions under each heading. Appendix N contains these two tables.

The five themes that emerged as I reviewed the categories were:

Social integration: context

Opportunities for social integration

Challenges regarding social integration

Attitudes towards English: context

Influence of music therapy on attitudes towards English

These themes will be discussed separately and concisely below and in more detail in chapter 5. Table 4.12 contains the list of themes with corresponding categories.

THEME	CATEGORIES
SOCIAL INTEGRATION: CONTEXT	Close friendships with home language speakers Difficulty in making friends with non-home language speakers Ease in making friends with non-home language speakers Superciliousness Empathy
OPPORTUNITIES FOR SOCIAL INTEGRATION	Emotional expression Range of roles Investment in participation Group togetherness Enjoyment Facilitating interaction with new people Musical communication Valuing music therapy
CHALLENGES REGARDING INTEGRATION	Subdued participation Negotiation challenges Interpersonal difficulties Difficulties interacting with new people Not experiencing change in interaction
ATTITUDES TOWARDS ENGLISH: CONTEXT	Positive attitude towards learning and speaking English Accustomed to English English as subject experienced as boring Learning English experienced as difficult
INFLUENCE OF MUSIC THERAPY ON ATTITUDES TOWARDS ENGLISH	Improvement in attitude towards English Reported improvement in competence in English Limited English vocabulary

**Table 4.12 Themes and Categories**

#### **4.6.1 Theme one: Social integration: context**

In the context of this study, it became clear that social integration is a very relevant issue. Close friendships were exclusive to peers who had the same language, and making friends with peers of different language groups appeared to range from easy to difficult for different participants. While some difficulties for non-first English speaking peers were recognised by some English first language speakers, others reacted in quite a patronising manner.

This theme includes the following categories:

- Close friendships with home language speakers
- Difficulty in making friends with non-home language speakers
- Ease in making friends with non-home language speakers
- Superciliousness
- Empathy

#### **4.6.2 Theme two: Opportunities for social integration**

Unique opportunities for social integration were created by the music therapy sessions. Opportunities for making new friends and socializing in a non-threatening way with participants from different language groups were created during the process. Although some participants felt that the interaction was 'forced', other individual participants' personal growth and self-discovery as a result of the group is shown in the way they interacted during sessions. Changes in their attitude and interaction with others were noticed.

This theme includes the following categories:

- Emotional expression
- Range of roles
- Investment in participation
- Group togetherness
- Enjoyment
- Facilitating interaction with new people
- Musical communication
- Valuing music therapy

#### **4.6.3 Theme three: Challenges regarding social integration**

This theme illustrates that not all opportunities as described in theme two were experienced with similar ease and relaxed attitudes. The process did not always progress smoothly and many challenges were discovered and grappled with by individual participants. Also, the group had to get to know each other and learn to trust each other which did not happen without complications and a range of difficulties.

This theme includes the following codes:

- Subdued participation
- Negotiation challenges
- Interpersonal difficulties
- Difficulties interacting with new people
- Not experiencing change in interaction

#### **4.6.4 Theme four: Attitudes towards English: context**

In the context of this study English is not the home language of all the participants. The participants' social and academic status and standard at school is influenced by their attitude towards, and competence in, English (O'Connor & Geiger, 2009:254). The data revealed that the overall attitude towards learning and speaking the English language is quite positive, however, some find learning the subject difficult while others are accustomed to using it. The perception was created that the subject was experienced as boring.

This theme includes the following categories:

- Positive attitude towards learning and speaking English
- Accustomed to English
- English as subject experienced as boring
- Learning English experienced as difficult

#### **4.6.5 Theme five: Influence of music therapy on attitudes towards English**

This theme illustrates that music therapy sessions had an influence on participants' attitude towards English. While some testified that their attitude towards English and English first

language peers has improved, others claimed that sessions also improved their competence in English, both learning it as well as speaking it. For other participants, or in other regards, music therapy did not have a notable influence on attitude towards English. This is particularly evident in the limited English vocabulary demonstrated by participants during the process.

This theme includes the following categories:

- Improvement in attitude towards English
- Reported improvement in competence in English
- Limited English vocabulary

#### **4.7 CONCLUSION**

This chapter provided a description of the analysis process of data obtained from three data sources. I further explained how the process of coding and categorising was applied and demonstrated how themes emerge from these codes and categories.

In the following chapter, the themes that emerged from the data will be addressed in more detail in relation to the research questions that guided this study. The findings of this study will also be discussed and related to literature. Subtle shifts that were noticed in relation to some individual participants will also be discussed.

## Chapter 5

### Discussion

#### 5.1 INTRODUCTION

In this chapter I will address the research questions of this study and attempt to answer them in relation to the data analysis that was scrutinised in chapter four, integrating relevant literature into the discussion. Through discussing the themes that emerged from the process of data analysis the research questions will be addressed.

#### 5.2 RESEARCH QUESTIONS

As previously stated, the research questions for this study are:

Research question 1:

How can music therapy provide opportunities for the social integration of learners whose first language is either Portuguese or siSwati and those whose first language is English?

Research question 2:

How do music therapy sessions, conducted in English, influence the attitude of learners whose home language is not English towards the use of the language?

#### 5.3 DISCUSSING THE THEMES

Five themes have been identified. The first three themes are related to the first research question. They are: social integration: context; opportunities for social integration; and challenges regarding integration. Themes four and five relate to the second research question. They are: attitudes towards English: context; and influence of music therapy on attitudes towards English. I will now attempt to discuss these themes separately in relation to the research questions.

##### 5.3.1 Addressing the first research question: How can music therapy provide opportunities for social integration?

Themes one, two and three, namely *social integration: context*, *opportunities for social integration* and *challenges regarding integration*, will be explored in relation to the first research question.

### 5.3.1.1 Theme one: Social integration: context

The first theme that emerged contained information related to how the participants interacted with one another prior to the music therapy intervention. This provided a contextual understanding for viewing the music therapy sessions and any reported shifts that took place as a result of the intervention (as indicated within themes two and three).

In the questionnaires at the beginning of the process, participants were asked about their interaction at school with peers who have a different home language to them. All participants indicated that their close friends speak the same home language as they do. However, they also indicated that they did have friends from different language groups.

Some of the non-first language English participants responded that they had no problems integrating into the English-speaking environment. The responses ranged from: “It’s fine because since I was young I went to an English school” to “Kind of nice not just to speak Portuguese all the time” and “It’s good to make friends by speaking English”. Other participants found it more difficult to integrate with English first language peers. Some responses included: “I sometimes feel unacceptable but I get used to it”; “It’s like I am in a new world”; and “I would tell them that on the first days you will struggle a lot”. A sense of being judged contributes to difficulties within the process of integration (Schwantes, 2009:86). Two participants mentioned being ridiculed by English peers: “When you make a mistake most of the English people might laugh at you”, and “...if I don’t understand them they start laughing”. Some unsympathetic laughter also took place in the group as well, particularly in the early stages, as evidenced in the first thick description:

The whole group corrects him in one loud voice: “Bha!” P1 says his sound was ‘boom-ch-ch’. The MT reminds the group that they are not allowed to change their words or sounds or gestures halfway through the game. P1 continues to message to” S1 ‘aah’”, throwing his arms up in the air. He has the name and the sound wrong and the group members laugh at him.

[Thick description 1] line 67 - 74)

English first language participants were also divided in opinion about integration. Some had the perception that their non-first language English peers had no difficulties while others were aware of and empathetic about difficulties that might be experienced by their peers. The quote “It is fine because they can all understand what I am saying” provides an example of the first perspective, whilst “I think non-English classmates experience certain difficulties

because this is an English school and things are done in English” offers an example of the second.

De Backer and Sutton (2004) emphasise that, where people from different linguistic backgrounds are required to integrate, they first need to respect each other and also each other’s language. Without mutual respect it will not be possible to build relationships. They also mention the temptation that occurs of interpreting a non-first language speaker’s words according to what the listener thinks is meant. Adequate respect for the person with a different first language will create the desire to understand exactly what is meant and not interpret prematurely. Only then can a relationship be established and integration can take place. In the findings of my study it was apparent that this mutual respect was not necessarily in place. Some English first language speakers seemed unaware of any problems of non-first language peers while others spoke about possible misunderstandings and cultural differences.

Ip-Winfield and Grocke (2011:75) are of the opinion that more than just a cultural sensitivity between people of different cultural backgrounds needs to be developed. Ridder (2011:79,80) warns that cultural differences can lead to detachment instead of integration between people. However, she notes that music therapy can create an environment for insight, mutual understanding and respect between people of diverse backgrounds. The following section describes how the intervention conducted within study facilitated opportunities for this to take place.

### **5.3.1.2 Theme two: Opportunities for social integration**

In order to discuss the opportunities that were offered through music therapy, it is helpful to briefly refer back to the specific model of music therapy that was utilised in this study, as discussed in the literature review. The sessions for this study were informed by the Creative Music Therapy model in which mostly improvised music provides an alternative form of communication and self-expression (Wigram *et al.*, 2002:128). It holds opportunities for participants to become aware of their own potential and abilities through their active involvement in the creation of music. This music therapy approach is client-centred in that it focuses on the realisation and development of potential. The approach in Creative Music Therapy is to facilitate an environment of warmth, acceptance and recognition in order for clients to aspire to self-actualisation and self-acceptance (Wigram *et al.*, 2002:126). The music therapy sessions in this study were offered in such a way that participants could feel accepted and recognised and could express themselves freely. One such an example is taken from the first session:

E1 starts with an energetic 'E1, O yea', showing off his muscles by putting up fisted hands as his gesture. He then continues saying E3's name and sound: 'Yea' which he clearly remembers from earlier in the session. E3 looks a little surprised and the group laughs at his reaction. He then continues: 'E3, yea' crossing his arms over his chest and then naturally continues to 'S3, potlood'. S3 instantly gets up saying 'S3, potlood' sticking his index fingers in the air. He continues with 'S2, saah'. S1, who is next to S3, continues with his own name and sound 'hoosaa', throwing his arms up in the air and passing on to 'S2. He hesitates to think what S2's sound was and the group laughs again.

(Thick description coding transcript [Thick description 1] line 1 - 13)

The analysis of data revealed that opportunities for social interaction in a non-threatening environment were created through the music therapy intervention in this study. The small group provided a space in which all participants could take part creatively and also take turns to lead the group without being judged.

The analysis also identified that opportunities for new ways of communication were created for the participants. The second video excerpt provided a good example of this. It was selected from the second session where I invited the participants to dialogue with each other using instruments. They were free to choose any instrument and any other participant to dialogue with, yet they had to choose somebody that they did not know prior to the music therapy sessions. Similarly to a verbal dialogue, where two people are involved in a conversation, phrases, pauses, interruptions and even talking at the same time will occur during the 'musical dialogue' (Wigram, 2004:102). The following is a short example taken from the second excerpt:

P2's playing is dynamically on an *mp* level, starting the 'conversation' a little hesitantly. On the other hand E4's playing becomes more assertive and louder each time when it is his turn. The dialogue is short. P1 laughs out loudly while the rest of the group watches attentively. E3 has a big smile on his face and he looks from the one to the other while they converse. E4 chooses S3 (he uses a wooden block) and S3 starts with *mf* playing. E4's playing is also *mezzo forte*. This dialogue grows in dynamic level. S3 adds body language by pulling up his shoulders in an animated manner. Keeping eye contact with E4 all the time S3 ends with a loud single hit on the block. Everybody in the group laughs. After the

laughter has quietened down, S3 hesitates but then chooses E2 (who is playing the cabasa). Their conversation consists of small bursts of playing.

(Thick description coding transcript [Thick description 2] line 2 - 22)

The possibilities for creative interaction in this activity are evident. In dialoguing through music, the pressure of finding 'correct' words was removed and participants interacted in novel ways.

The investment of participants in the music process was also identified during the process of analysis. The excerpt above provides an example of this too. In this excerpt, although only two people were directly musically conversing with each other at a time, it was clear that the rest of the group was also invested in the activity. Through analysing the focus group, it became evident the participants indeed experienced these kinds of interactions as novel. Below is a short excerpt demonstrating this kind of experience:

S1: I learnt new words

P2: I also learnt new words

S3: I can say I have learnt like how to communicate with  
other people

E1: Yah me too

E2: I've learnt...uhm...

E1: I've learnt to tolerate other people

P2: A lot about music

E1: Other types of people that are not really like your  
friends and stuff

P2: Music

P1: Yes

P2: Lots of music

P1: New music

P2: Music instruments, the rain stick

S3: Yah

E3: I've learnt that... if you work together...you can prove  
something...

E1: What I've learnt

MT: Ok if you can work together?

E1: You can achieve

E3: With instruments

S3: and stuff

E3: If you can work together with instruments you can make something nice,  
you can make something sound nice

(Focus group coding transcript, lines 3-28)

Identity formation and self-evaluation are important components within the social context of adolescents in relation to making decisions about friendships (Boniface, 2009:14). According to social identity theory, in adolescent peer groups, membership is 'earned' (Tarrant *et al.*, 2002:136, 137). Music therapy techniques such as drum circles can be used to build self-esteem and help improve relationships between peers. It can also unleash leadership skills, (Snow & D'Amico, 2010:17). These features are important in identity formation. In the analysis, it was clear to see how participants took on various roles within the musical activities and learned about themselves. At the same time, the group learned something about individual group members and acceptance and respect was awakened. Below is an example of such opportunities taken from the third video excerpt's thick description:

E3 now gives a rhythm that is simple and strong and the rest of the group copies. When the MT shakes the tambourine the group moves in the circle to the next chair, quick enough for the music not to be interrupted. Now S3 gives a distinct *fortissimo* rhythmic pattern and the group copies. The MT shakes the tambourine and everybody moves on again. S1 follows with a strong but slightly slower rhythm which the group picks up immediately. The MT is next at the leading drum and there is a short moment where no music is played and the anticipation is clear on the faces of group members. Nobody talks. When the MT gives a new rhythm, short, quick and *forte*, everybody is very quick to respond.

(Thick description coding transcript [Thick description 3] line 1 - 12)

The music provided a container in which individuals felt the freedom to express themselves uniquely and to experience autonomy. Participants' contributions were affirmed by other group members' listening and mirroring.

Discussions during sessions are important to adolescents as they have opportunities to express their feelings verbally as well (McFerren-Skewes, 2003). In discussions following the dialoguing activity and drum circle, individual participants explained how they felt about these fairly new experiences. The musical dialogue created opportunities for new kinds of

interactions. Participants felt willing to take part and to connect with others and they were free to choose instruments and experiment with them, as well as to experiment with vocal sounds. In both the dialoguing activity and the drum circle participants were invited to give their own ideas and they reported how, although at times this involved risk-taking, it culminated in a growing of confidence.

According to Wigram (2004:196), music therapy can be valuable for groups where difficulties in social interaction, communication and coping with change are experienced. Pellitteri (2000:281) suggests that music can facilitate change and influence behaviour. The inherent qualities of music can create changes with regards to emotional responses which can then bring about change in the behaviour of the person involved. In discussing this theme it became clear that the music therapy sessions provided opportunities for integration between some of the participants. One English speaking and one siSwati speaking participant directly reported during the focus group that they had experienced changes towards participants of other language groups.

#### **5.3.1.3 Theme three: Challenges regarding integration**

Although the findings of this study indicated that some participants experienced the music therapy sessions as positively influencing their experiences of social integration, others still reported and displayed some difficulties in this area. Two English participants and two Portuguese participants mentioned difficulties with interaction during the process. These difficulties manifested in individual behaviour during music therapy sessions as well as in group dynamics.

In the group studied, members are adolescents. They are still forming their identity, particularly in relation to their peer group (Boniface, 2009:14). Identifying oneself with a particular group (the in-group) necessitates the exclusion of other some individuals (out-group) (Tarrant et al., 2002:137). When this is taken into consideration it is understandable that some integration difficulties were identified in the music therapy process.

Difficulties in group dynamics can also be considered through Nitsun's (1996) group theory perspectives. In his discussion about developments in groups he refers to the concept of the anti-group. This part of the group is characterised by negative and destructive elements which are threatening for the creative development of a group. Reasons for the development of the anti-group can range from resistance to participate because of fear, anxiety or hostility to rivalry between group members (Nitsun, 1996:43, 44). The following excerpt from the focus group provides an example:

MT: E2 used the word 'forced', you're almost forced to...

E2: Yes.

E1: You ARE forced.

E2: You don't usually like....mess with those people, not mess with them, but now you have to.

E1: You choose...

MT: Okay and was that an unpleasant experience? E2 looks away.

P2: Sometimes...

P1: Yes.

E2: Sometimes it was uncomfortable and sometimes it was not.

P2: Sometimes it was very unpleasant

(Focus group coding transcript, lines 78-93)

Negotiation also emerged as a feature of the data analysis. Some participants seemed unsure of how to react when they expected the story they were creating to evolve in a certain direction and then another participant altered the narrative and gave it an unexpected turn. The pre-recorded music elicited different reactions from different participants. This led to negotiations between participants as individual's expectations were not always met:

S3: Sometimes because when you said something and you think that maybe the person would carry on with it but

E1: They just end it

S3: Like what E3 did. I said something and then he said and the love starts and so

E1: You think that they are going to carry on but then they don't

S3: So you sit next to your friend so that when you say something he can carry on with it

E1: We haven't even finished the story and then somebody just said they died

MT: How did that make you feel?

E1: It made me feel sad because then I could not say what I was going to say.

(Focus group coding transcript, lines 216-229)

Other interpersonal difficulties were also detected in the data from sessions and from the focus group. During interaction in the focus group quite a few comments were made by participants that were experienced as personal attacks by other participants. A brief example is given below to illustrate the tension:

E2: Sometimes it's nice when they actually like work with  
you and stuff but they were sometimes irritating

P2: When they cooperate

P1: Yes when they make noise, eish...

P2: And they irritate you

P1: Yes and they talk nonsense

Somebody laughs

S3: I know you are talking about me and E1.

(Focus group coding transcript, line 62-69)

During the facilitation of the parts of sessions and the focus group where I became aware of such interpersonal dynamics, I was reminded of the challenges that learners must experience on a daily basis within a group where they are from diverse backgrounds and different language groups with different needs (as described, for example, by Burkett, *et al.* (2001:153)).

The themes that emerged from the data analysis regarding the first research question have now been discussed. Opportunities for integration were created through musical dialogue and creative self-expression. Through facilitating a learner-centred, non-threatening environment where a sense of belonging could be experienced, participants could perform different roles, and receive acceptance and respect. Experiences of interpersonal difficulties also emerged, however, and some participants reported that they did not feel differently towards other people in the group after the process. In reflecting on how music therapy can offer opportunities for integration, I have come to the conclusion that music holds the potential to create unique opportunities for integration. This may, however, be experienced differently by various learners and more research is necessary to explore how to enhance this process in order to create further opportunities for increased integration.

### **5.3.2 Addressing the second research question: How do music therapy sessions influence the attitudes of learners towards the use of English?**

Themes four and five, namely *attitudes towards English: context* and *influence of music therapy on attitudes towards English* will now be explored in relation to the second research question.

#### **5.3.2.1 Theme four: Attitudes towards English: context**

The fourth theme that emerged through analysing the data contained contextual information relating to the participants' attitude towards learning English. The theme was mostly explored through analysis of the data from questionnaires.

It was clear from responses that the non-first language English participants valued being able to use English. Most also displayed a very positive attitude towards learning English. This coincided with Vesely's (2002:4) suggestion that English is preferred by many learners. Some of the responses from the questionnaires regarding attitude towards English are included below:

“As I said everyone wants to see her/himself speaking English”

“English is a good subject to speak if all your friends are speaking English”

“I feel like someone special”

“I want to see myself speaking English as a home language”

Nevertheless, the data also revealed that learning the English language was problematic for some of the participants. Responses included the following comments: “It is fine but sometimes it gets really hard, but it feels good to learn more”; “I feel that it is more challenging for me”.

It was not clear in this context what the reasons for difficulties might be, but most of the participants live in the hostel and their parents are not involved in their schooling. Many parents do not speak English. These circumstances might have an influence regarding the perceived difficulties. Studies, for example those by Chick and McKay (2001) and O'Connor and Geiger (2009) have shown that parental support might have an influence on children's academic development.

Participants reported that they experienced English lessons as being quite boring. The song writing activity, described in the fifth thick description, demonstrated this. The participants could choose any style that they preferred and were given one word as the subject for the song: English. Part of the lyrics of this rap song is included below. Most noticeably, even in this short extract of the rap song, is the repeated statement that English is boring. The word 'boring' is repeated ten times:

E1: English is *boring*

S2: Adjectives, verbs

S3: English is *boring*, every time we get there,

E3: we always have to read Romeo and Juliet, learning about old stuff

S1: Very *boring*, very *boring*. *Aach!*

E1: We hate English. Whenever we enter English we always do Romeo and Juliet.

S3: Aah, Aah, Ooh, Yeah

E3: Romeo and Juliet is *boring*

S2: Romeo and Juliet is *boring* because it is a dialogue!

(Video excerpt 5, coding transcript, line 1-17)

In the study by Chick and McKay (2001:168) the statement is made that the content taught in South African schools is still very Eurocentric. Although this is a small sample and it would be farfetched to apply this generally, the group's experience of Romeo and Juliet might be an indication that the above statement resonates with the perception of learners.

### 5.3.2.2 Theme five: Influence of music therapy on attitudes towards English

In this theme the positive influence that the music therapy sessions appeared to have on participants' attitude towards English is highlighted. Dixon *et al.* (2012:39), in a study in North America, found that one of the four most effective ways for attaining a second language was through providing opportunities for using the language in informal settings where first language speakers and non-first language speakers are integrated. In the current study music therapy sessions could be seen to be one such informal setting where interaction between learners of different linguistic backgrounds can offer non-threatening opportunities for speaking English. This could influence attitudes towards speaking the language.

One activity that was selected for analysis in relation to attitude towards English was the story creation activity. I played different pieces of pre-recorded music and asked the group to

collectively create a story by saying what the music reminded them of or what they felt while listening. During story creation, participants contributed freely and spontaneously. Although some participants contributed more frequently than others, and many contributions were single words, every participant added to the story. Also, when one participant started to use a longer phrase, other participants tended to also then use longer phrases instead of only single word contributions:

S3 reacts by saying EVIL. E1 adds ACTION and somebody else says LIKE A BALLET IN A STORM. The group laughs. Finally S1 puts up his hand and the MT asks the group to listen to him. He says that there is a SADNESS IN THIS MUSIC AND THAT SOMEBODY MAYBE GOT SHOT IN THE ARMY. E1 mentions a DUNGEON, SOMEONE GOT STUCK IN A DUNGEON.

(Thick description coding transcript [Thick description 4] line 33 - 38)

Through utilising music a different way of drawing participants into talking with peers and creating a story together was created. According to Patterson (2003:38) such techniques can contribute to positive attitude change in the classroom, as learners become more motivated through having opportunities to use language in different ways.

Another activity selected for analysis relating to participants' attitude towards English was the song writing activity. The contributions were swift and spontaneous. During the song writing activity there was a shift in the subject matter of the song when one of the participants declared a personal wish towards the end of the rap song. The song then turned into a conversation where different participants took the opportunity to say what they would like. Participants appeared to be trying to find literary alternatives to the current prescribed book which they experience as boring. The following quote indicates the point at which the subject of the song changed:

English is boring because we only do Romeo and Juliet, I wish....

Everyone hate Romeo and Juliet.

That is not true. Everyone loves Juliet but we always read Romeo and Juliet and it is now *boring*.

Yeah, that's the truth, bro.

I wish we could read some other book, like 'The Halls'.

'The Halls' is too old, why don't they let us choose our books 'cause we're good at that.

I don't know why they don't let us read autobiographies.

Yeah, anything sweet...

I would choose Rafael Nadal's autobiography. Yeah!

I don't know what I would choose.

This idea won't work...

(Video excerpt 5 coding transcript, line 26-41)

Fouché and Torrance (2005:3) argue that talking within the creative music space has been found to be a constructive way for adolescents to relate to each other. The analysis showed that, in kind of conversation that occurred during the songwriting, participants started to appreciate each other's opinion. The conversation flowed, was topical and they listened to each other.

The participants reported that, during the music therapy process, they learnt new words, how to play new instruments and new information about music. They stated that music therapy could be beneficial for learning English. Included below are some of the relevant comments taken from the focus group:

S3: I've learnt new English words and stuff

S1: Yes lots of new words

MT: Really? Do you think this group has helped with that

E1, P1, P3: Yes!

P2: Trying to learn harder

P2: To learn new words and learn new instruments

S3: Instruments that we could play and stuff

E2: 'cause we learn like... new stuff... and it was fun

E1: I think it will help us... I think it will... I think it will help them with their English, they'll improve on their grades and stuff.

(Excerpts from focus group transcript)

During analysis of the focus group, different aspects of improvement in relation to English competence came to the fore, such as fluency, better English pronunciation (reported by one Portuguese participant), more effort went into learning and greater confidence was

experienced. Below is a relevant excerpt from the focus group. Although the question was directed at non-first language speakers, some first language speakers also contributed:

P2: You try and speak like them

P1: So they don't laugh at you and stuff like that

P3: We've learnt to speak fluently.

MT: Fluently?

P3: In class we do better.

MT: Really? Do you think this group has helped with that?

E1, P1, P3: Yes!

MT: Can you talk about changes regarding your attitude towards English in class?

E3: Yes.

P2: Trying to learn harder and trying to be more con....

S3: Confident.

P2: And to be more cooperative.

(Focus group coding transcript, line 143-161)

A study that was undertaken in Australia with adolescent boys who underachieved showed that music therapy sessions had a positive influence on their academic progress in general (McIntyre, 2007:65-71), an improved attitude towards school and greater self awareness. Although participants in the current study, two Portuguese participants in particular, reported to be trying harder and feeling more confident, I did not assess class marks and cannot comment as to whether there was a significant change in their marks. Further research would be of value to explore this in this context.

In the literature review I referred to a study by Legg (2009) in which English learners were taught French through songs. Their vocabulary and memory of the second language increased significantly more than that of the control group who were taught in the conventional manner. Similar trends are noted in the responses of participants in this study, but there were also indications that limited vocabulary persisted throughout the music therapy process. For example, in the story creation activity it was noticed that, although the ideas were offered freely and frequently during the process, many of the contributions were only one or two words in length:

The fourth piece of music is played: Dancing with the lion. P1 remarks that it sounds CHINESE. There is a mumbling in the group and S3 says it sounds more like HAWAI to him. P3 says PARTY and again there is a light-hearted mumbling and giggling among the boys and this time E1 is dancing in his chair. P2 is subtly directing the music again, swaying his head to the beat. The last piece of music is a piano solo called 'Home' and there are multiple input from different group members this time: S3: PIANO, E3: SOFT, P2: LOVE SONG, S3: SOFT, S2: GENTLE, P3: LULLABY.

(Thick description coding transcript [Thick description 4] line 39 - 49)

The repetitive use of a very limited range of vocabulary was also noticed in the creation of the rap song. Although repetition is authentic to the rap style, I speculate that the repetition was also due to a lack of vocabulary, as this was noticed throughout the therapy process. This lack of vocabulary made the process of writing a song quite cyclical, rather than one which could develop thematically.

De Backer and Sutton (2004) have noted that, in the beginning of a process of integration into an English environment, speaking slowly and clearly and using simple vocabulary are all important factors to consider for non-first language English speakers. Music can provide an excellent tool in order to achieve this. Vocabulary can be built up from simple words to more difficult ones through song creation. Feelings expressed after listening to music can also help with the expansion of vocabulary, as can the discussion of personal taste in music.

With reference to the discussion of themes four and five, the second research question can now be answered: How do music therapy sessions, conducted in English, influence the attitude of learners whose home language is not English towards the use of the language? Some participants described a positive change in their attitude towards learning and speaking English, however, this was not evident in all participants and some changes that were reported in the focus group were not observed directly in sessions by the researcher. Again, this indicates that the potential is present for music therapy to have an impact on the attitudes of learners towards English, however, these results were varied and more research is required.

## 5.4 CONCLUSION

I have attempted, in this penultimate chapter, to discuss the data with reference to the research questions and in relation to literature. It is clear that interaction between some participants was enhanced as a result of music therapy sessions through particular music therapy activities that created opportunities for integration. Positive attitude changes towards the learning of English were also noted, specifically through story creation with music and song writing activities. However, this change was not reported by all participants. The data analysis indicated that some participants responded more positively towards the process than others.

Upon reflection on this mixed result, it is possible that a longer process would have been beneficial. More varied activities could also then have been included and investigated. Time did not allow for longer discussions about personal musical taste or performance of music that was created together. The development of vocabulary as a specific goal could also be built into sessions if the process was a longer term one. A longer process would also have offered more time for participants to get to know one another further. The group had not yet settled into a cohesive unit. It is hoped that the participants may continue to build some relationships with one another after the music therapy process as they have encountered learners who they did not know previously.

In the last chapter I will conclude with some closing thoughts and remarks. Limitations of this study and recommendations for further studies will also be included.

## Chapter 6

### Conclusion

#### 6.1 INTRODUCTION

In this chapter I will conclude this study by highlighting the purpose again and then summarising the findings. I will also address the limitations of this study. Recommendations will be made regarding possible future studies in this field as further research can contribute to understanding the potential value of music therapy in multi-cultural South African schools.

#### 6.2 PURPOSE AND FINDINGS

In this research study my aim was to explore how music therapy in a group setting could improve integration of adolescents who have different home languages attending an English school. I also wanted to find out if music therapy could influence the attitude of participants who have home languages other than English towards learning English.

Through attending ten music therapy sessions the nine participants – from three different home language groups – were provided with opportunities for self-expression and interaction. Participants also experienced a sense of being heard, acknowledged and recognised within the group.

The music therapy activities afforded new ways of interaction. These were different from everyday school activities and, due to the small size of the group, interaction between participants was frequent. New insights were gained and new friendships were formed.

Certain changes regarding some of the participants' attitudes towards the learning English, as well as their use of English, were also revealed in the data analysis. These included more self-confidence in speaking English, working harder in English classes, and better pronunciation. Change in the degree of interaction between the participants was, however, more marked than any observed or reported change in their attitudes towards learning English.

#### 6.3 LIMITATIONS AND RECOMMENDATIONS

The size of the sample utilised in this study was small and the sample was comprised of boys only. Furthermore the study was conducted in one context only, a school situated near two non-English speaking bordering countries from which learners are drawn. These factors

are not uncommon in qualitative research and case studies in particular. A smaller sample studied in one particular context affords the researcher the opportunity to examine the particular context and participants in more depth, which leads to meaningful, detailed and rich descriptions (Van der Riet & Durrheim, 2006:92).

However, one of the limitations of such a small group in a single context is that findings cannot be generalised. Meanings will vary between adolescents and in other settings (Van der Riet & Durrheim, 2006:91). On the other hand, the current study is still valuable through its contribution to developing knowledge related to the use of music therapy for integration and attitude change in schools. Music therapy shows potential to be a valuable alternative or addition to learner support programmes which are already in place.

The ten sessions that were held were not consecutive due to the unique circumstances and challenges in this particular school. Test and examination schedules, sporting tours away from school and school holidays all had an influence on the flow of the process.

Relationships take time to be established. When group members only interact sporadically, it will typically have a negative impact on the development of relationships.

A much longer process is also highly recommended. It would be the ideal to have four or five consecutive sessions within the therapy process to explore and expand each aspect or activity, e.g. song writing, listening to music, drum circles, vocabulary building etc. When the process is structured over a longer term, more specific goals can evolve and be aspired to and participants can have more input as to what they find valuable. Time will also contribute to the establishment of stronger relationships and integration will benefit as a result.

Furthermore, I also believe that the inclusion of girls would have made a difference.

Although the intention was to have a mixed group, there were no girls who volunteered for the research study. If there were girls present, the dynamics of the sample group may have been different. The learners are also mixed in terms of gender in their classes. Having a mixed music therapy group would, therefore, have been more reflective of their natural social classroom experience.

Individual interviews with each participant before the group sessions commence would also have been valuable, and is recommended for future studies. This can contribute to a better understanding of the experiences of participants in their school setting.

## 6.4 CONCLUSION

I hope that, through this study, I have awakened an interest in the usefulness of music therapy in group settings in the multi-cultural schools that are a reality in our country. Music therapy offers a unique form of intervention where participants can interact in non-threatening circumstances, and potentially adjust their attitudes towards learning and speaking another language, in this case, English.

According to the Department of Arts and Culture (DAC.gov.za, 2012), social cohesion in our country should not be jeopardised by the diverse cultures, languages and religions in our communities. Arts-based activities in nation building are recommended and the value of music, dance and drama as a means of cultivating social integration is highlighted. This study has offered some support to this statement and indicates the need for further research in this area.

Through this study I have gained a better understanding of the complexity of integration of adolescents and their attitude towards learning a language other than their mother tongue. Music therapy can be the vehicle through which integration can be made easier and attitudes can be changed.

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## Appendices

## APPENDIX A

### Headmaster's consent and participant information

Appendix A

FACULTY OF HUMANITIES

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### Participant Information

STUDY TITLE: Music Therapy for second language English-speaking learners in an English-medium school: a case study

Dear Sir

As part of my MMus (Music Therapy) degree I propose to conduct a study into the possibility of improving social integration and language skills for siSwati and Portuguese speaking learners at your school through the use of music therapy. It would be meaningful to conduct this study at your school including some English speaking learners in order to enable me to gain the best insight for the abovementioned study.

I would explain the nature of the study to grade 8 learners from English, siSwati and Portuguese backgrounds in class. I will discuss with you when this would be most convenient. After explaining what the study entails I will then ask for volunteers to participate.

I plan to conduct at least eight hour-long group music therapy sessions. These sessions will take place on a weekly basis during times that will be discussed with you and all involved so as not to have a negative impact on other school activities or engagements.

Sessions will be video-recorded. This is standard practice in music therapy as analysis of these recordings informs the manner in which the next session is conducted. Excerpts of these sessions will be selected for analysis.

Prior to the therapy sessions the volunteers will fill in a questionnaire. After completion of the music therapy sessions, I will conduct a focus group with the learners involved in order to discuss their experiences of the music therapy sessions.

All information collected will be treated as confidential and neither the name of the school nor any learner's identity will be used in the transcription of data or within the dissertation. Please note that there are no foreseeable risks involved in participation in this study and the learners can potentially benefit from this experience.

Participation is voluntary and learners are free to withdraw at any stage during the process. Should anyone choose to withdraw during the process, all data regarding him/her will be destroyed.

All data collected will be stored secured at the University of Pretoria for 15 years. After completion, the dissertation will be made available through the University of Pretoria Library.

Please do not hesitate to contact me should you have any questions or concerns. I would greatly appreciate being granted the opportunity to conduct this study at your school.

If you consent to your school's participation, the necessary information and consent forms will be passed onto the participants and their parents/guardians.

Thank you in anticipation.

Petra Jerling  
Researcher / Registered music therapy student  
petrajerling@gmail.com

Andeline dos Santos  
Supervisor  
andelineds@telkomsa.net

## APPENDIX B

### Participant information for learners

**Appendix B.a Participant information for English learners**

**Appendix B.b Participant information for Portuguese learners**

**Appendix B.c Participant information for siSwati learners**

Appendix B.a

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### Participant Information

STUDY TITLE: Music Therapy for second language English-speaking learners in an English-medium school: a case study

Dear learner

As part of my MMus (Music Therapy) degree I would like to conduct a study into the possibility of improving social integration and language skills for siSwati and Portuguese speaking learners at your school through the use of music therapy. I would like to conduct this study with volunteers from English speaking, Portuguese speaking and siSwati speaking backgrounds in order to enable me to gain the best insight for this study.

Group music therapy is a unique way of engaging with other group members in a non-threatening way, giving each an opportunity to get involved in different techniques including musical improvisation, performance, composition, movement, vocalisation and listening.

Group members will initially be required to fill in a short questionnaire. I will then be conducting at least eight hour long group music therapy sessions with a group of learners using the above techniques which might benefit each individual's social and language skills. These sessions will take place on a weekly basis during school hours and will have no negative impact on your school activities or other engagements.

Sessions will be video-recorded. This is standard practice in music therapy as analysis of these recordings informs the manner in which the next session is conducted. Excerpts of these sessions will be selected for analysis.

After completion of the music therapy sessions, I will conduct a focus group with all the group members discussing your experiences of the music therapy sessions. Data collected from this focus group will become part of my research study.

All information collected will be treated as confidential and neither the name of the school nor any learner's identity will be used in the transcription of data or within the dissertation. Please note that there are no foreseeable risks involved in this study and that you can potentially benefit from this experience.

Participation is voluntary and you are free to withdraw at any stage during the process. Should you choose to withdraw during the process all data regarding you will be destroyed.

All data collected will be stored secured at the University of Pretoria for 15 years. After completion, the dissertation will be made available through the University of Pretoria Library.

Please do not hesitate to contact me should you have any questions or concerns. I would greatly appreciate your willingness to participate in this study.

If you agree to participate, your parent(s)/or guardian will receive an information letter and they will have to complete a consent form. You will also be required to sign an assent form stating that you understand what is expected of you and that you choose to participate in this study.

Thank you in anticipation.

Petra Jerling  
Researcher / Registered music therapy student  
petrajerling@gmail.com

Andeline dos Santos  
Supervisor  
andelineds@telkomsa.net

Appendix B.b

FACULTY OF HUMANITIES

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Informações aos participante

Caro aluno

Como parte da minha licenciatura em MMus (Musicoterapia) eu gostaria de realizar um estudo sobre a possibilidade de melhorar a integração social e as competências linguísticas para estudantes de fala portuguesa e siSwati através do uso da musicoterapia. Eu pretendo realizar este estudo com voluntários de fala inglesa, portuguesa e siSwati a fim de poder ter uma melhor noção na condução deste estudo.

Musicoterapia de grupo é uma forma única de envolver os membros do grupo de uma forma não-ameaçadora, dando a cada um a oportunidade de se envolver em diferentes técnicas, incluindo a improvisação musical, performance, composição, movimento, vocalização e audição. Serão realizadas oito sessões de musicoterapia com um grupo de alunos não falantes do Inglês, usando as técnicas mencionadas acima com o propósito de beneficiar as habilidades sociais e linguagem de cada um. Estas sessões serão realizadas semanalmente e durante o horário escolar, não causando um impacto negativo em suas atividades escolares ou outros compromissos.

As sessões serão gravadas. Esta é uma prática comum na musicoterapia já que as análises dessas gravações trazem informações sobre como a próxima sessão deverá ser conduzida. Alguns trechos destas sessões serão selecionados para análise.

Após a conclusão das sessões de musicoterapia eu irei conduzir um grupo de foco com todos os membros do grupo aonde discutiremos suas experiências através das sessões de musicoterapia. Os dados coletados a partir deste grupo de foco farão parte da minha pesquisa.

Todas as informações coletadas a partir das gravações e entrevistas serão tratadas de forma confidencial e nenhuma identidade ou nomes de escolas serão reveladas na dissertação. Por favor, note que não há riscos previsíveis envolvidos neste estudo que pode potencialmente vir a ser de grande benefício, a partir da experiência adquirida.

A participação é voluntária e você é livre para retirar a qualquer momento durante o processo. Se você optar por retirar durante o processo, todos os dados relativos você serão destruídos.

Todos os dados coletados serão armazenados de forma segura na Universidade de Pretória por 15 anos. Após a conclusão, a dissertação será disponibilizada através da Biblioteca da Universidade de Pretória.

Por favor, não hesite em contactar-me se você tiver dúvidas ou preocupações.

Eu ficaria muito grata se pudesse receber a permissão de seu filho na participação neste estudo.

Se você concordar em participar, seus pais / ou responsável receberão uma carta informativa e terão que preencher o formulário de consentimento em anexo. Você também precisará assinar um termo de consentimento, informando que você entendeu o que será esperado de você e que você optou por participar deste estudo.

Desde já muito obrigada.

Petra Jerling  
Pesquisador /  
estudante terapia  
petrajerling@gmail.com

Andeline dos Santos  
Supervisor registrado música  
andelineds@telkomsa.net

Appendix B.c

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### Participant Information (siSwati)

Mfundi

Ngenta tifundvo tekutfufukisa kuhlanguana kwebantu nemakhono elulwimi ngekusebentisa itherapy yemculo. I-Thesis iyincenye yetidzingo te M. Mus (music therapy) degree. Ngingajabula uma ungangisita kute ngenelise letidzingo.

Itherapy yemculo ngelicembu yidlela yekuhlangana nalamanye macembu ebafundzi ngendlela lengatfusi iniketa litfuba lekuhlanguana ngetindlela letihlukahlukene lekufaka ekhatsi kwenta umculo, kunyakata, kucula, nekulalela.

Ngitawube ngenta ema-therapy emacembu langu-8 nehafundzi labangasibo labakhuluma singisi ngisebentisa letindlela letibaliwe ngenhla, letingabasita ekuhlaganeni nebantfu nekutfufukisa emakhono abo elulwimi.

Loku kutawenteka phakatsi kweliviki ngetikhatsi tesikole kodvwa angeke kuphazamise kufundza kwakhe nolokunye.

Uma ngicedza ngalettherapy yomculo. Ngitawubuka licembu lelitawuxoxa ngaloku lebakufundzile kule-therapy yemculo. Lwati lolutawutfolakala kulelicembu litawuba yincenye yelucwaningo lwami nanoma indlela lebatawuchaza ngayo le-therapy noma incenye yayo itawusetshentiswa njengencenye yalokutfolakale elucwaningweni.

Lokwentekako kutawucoshwa (record) kuvidiyo njengoba loku kungumgomo ku therapy yemculo. Kuhlatiwa kwalokucoshiwe kungasita noma kusetjentiswe eklasini lelilandzelako.

Lonkhe lwati lolucoshiwe noma lolutfolakele kuma-inthaviyu lutawugcinwa luyimfihlo, ligama lemfwana ngeke livetwe kule-thesis. Ngecela nati kutsi kute bungoti lobukhona kulolucwaningo futsi umntfwana wakho utawuzuzwa kuloku.

Akukaphocelwa muntfu kungenela letherapy futsi umntfwanakho angayekela noma nini uma angasatsandzi. Lwati lolumayelana naye lutawulahlwa noma lucishwe.

Lonkhe lwati lolutfolakele lutawugcinwa luvikelekile iminyaka lengu-15 enyuvesi yasePitoli. Uma sengicedzile le-thesis itawutfolakala elayibhulari yenyuvesi yasePitoli.

Ngicela ningangabati kutsintsana nami uma ninemibuto noma leningakuvisisi kahle.

Ngingajabula kakhulu uma ningabavumela bantfwana benu kutsi bahlanganye nami kulolucwaningo.

Uma uvuma kutsi umntfwana wakho ahanganye nami kulolucwaningo, ngicela ugcwalise lencenye lelandzelako. Kutawudzingeka kutsi usayine lifomu lesivumelwano lelisho kutsi uyavisisa lokulindzeleke kuwe nekutsi utikhetsese kutsi uhanganye kulolucwaningo.

Ngiyabonga

Petra Jerling

Researcher/Registered music therapy student

petrajerling@gmail.com

Andeline dos Santos

Supervisor

andelineds@telkomsa.net

## APPENDIX C

Participant information for parents/guardians

**Appendix C.a Participant information for English parents/guardians**

**Appendix C.b Participant information for Portuguese parents/guardians**

**Appendix C.c Participant information for siSwati parents/guardian**

Appendix C.a

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### Participant Information

STUDY TITLE: Music Therapy for second language English-speaking learners in an English-medium school: a case study

Dear parent(s)/guardian

As part of my MMus (Music Therapy) degree I would like to conduct a study into the possibility of improving social integration and language skills for siSwati and Portuguese speaking learners at your child's school through the use of music therapy. I would like to conduct this study with volunteers from English speaking, Portuguese speaking and siSwati speaking backgrounds in order to enable me to gain the best insight for this study.

Group music therapy is a unique way of engaging with other group members in a non-threatening way, giving each an opportunity to get involved in different techniques including musical improvisation, performance, composition, movement, vocalisation and listening. I will be conducting at least eight hour long group music therapy sessions with a group of learners using the above techniques which might benefit each individual's social and language skills. These sessions will take place on a weekly basis during school hours and will have no negative impact on your child's school activities or other engagements.

Sessions will be video-recorded. This is standard practice in music therapy as analysis of these recordings informs the manner in which the next session is conducted. Excerpts of these sessions will be selected for analysis.

Prior to conducting the music therapy sessions I will ask the participants to fill in a short questionnaire. After completion of the music therapy sessions, I will conduct a focus group with all the group members discussing their experiences of the music therapy sessions. Data collected from this focus group will become part of my research study.

All information collected will be treated as confidential and neither the name of the school nor any learner's identity will be used in the transcription of data or within the dissertation. Please note that there are no foreseeable risks involved in participation in this study and your child can potentially benefit from this experience.

Participation is voluntary and your child will be free to withdraw at any stage during the process. Should he/she choose to withdraw during the process all data regarding him/her will be destroyed.

All data collected will be stored secured at the University of Pretoria for 15 years. After completion, the dissertation will be made available through the University of Pretoria Library.

Please do not hesitate to contact me should you have any questions or concerns. I would greatly appreciate your permission for your child to participate in this study.

If you consent to your child's participation, please complete the attached consent form.

Thank you in anticipation.

Petra Jerling  
Researcher / Registered music therapy student

petrajerling@gmail.com

Andeline dos Santos  
Supervisor

andelineds@telkomsa.net

Appendix C.b

FACULTY OF HUMANITIES

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Informações aos participante

Caros Pais / Responsáveis

Como parte da minha licenciatura em MMus (Musicoterapia) eu gostaria de realizar um estudo sobre a possibilidade de melhorar a integração social e as competências linguísticas para estudantes de fala portuguesa e siSwati através do uso da musicoterapia. Eu pretendo realizar este estudo com voluntários de fala inglesa, portuguesa e siSwati a fim de poder ter uma melhor noção na condução deste estudo.

Musicoterapia de grupo é uma forma única de envolver os membros do grupo de uma forma não-ameaçadora, dando a cada um a oportunidade de se envolver em diferentes técnicas, incluindo a improvisação musical, performance, composição, movimento, vocalização e audição. Serão realizadas oito sessões de musicoterapia com um grupo de alunos não falantes do Inglês, usando as técnicas mencionadas acima com o propósito de beneficiar as habilidades sociais e linguagem de cada um. Estas sessões serão realizadas semanalmente e durante o horário escolar, não causando um impacto negativo em suas atividades escolares ou outros compromissos.

As sessões serão gravadas. Esta é uma prática comum na musicoterapia já que as análises dessas gravações trazem informações sobre como a próxima sessão deverá ser conduzida. Alguns trechos destas sessões serão selecionados para análise.

Antes de realizar as sessões de musicoterapia eu pedirei aos participantes para preencher

um pequeno questionário. Após a conclusão das sessões eu estarei conduzindo um grupo de reflexão com todos os membros para discutir suas experiências das sessões de musicoterapia. Os dados coletados a partir deste grupo de de reflexão se tornarão parte de minha pesquisa.

Sessões serão gravadas em vídeo. Esta é uma prática comum em musicoterapia como, já que as análises dessas gravações podem informar a próxima sessão. Embora as descrições das sessões, ou partes destas podem ser utilizadas como parte dos dados, trechos de sessões gravadas não serão utilizadas como parte dos resultados do estudo de pesquisa.

Todas as informações coletadas a partir das gravações e entrevistas serão tratadas de forma confidencial e nenhuma identidade ou nomes de escolas serão reveladas na dissertação. Por favor, note que não há riscos previsíveis envolvidos neste estudo que pode potencialmente vir a ser de grande benefício, a partir da experiência adquirida.

A participação é voluntária e o seu filha / sua filha estará livre para se retirar a qualquer momento durante o processo. Se ele / ela optar por retirar-se durante o processo, todos os dados relativos a ele / ela serão destruídos.

Todos os dados coletados serão armazenados de forma segura na Universidade de Pretória por 15 anos. Após a conclusão, a dissertação será disponibilizada através da Biblioteca da Universidade de Pretória.

Por favor, não hesite em contactar-me se você tiver dúvidas ou preocupações.

Gostaria de contar com a sua vontade de permitir que seu filho a participar neste estudo. Se você consentir com a participação do seu filho, por favor preencha o formulário de consentimento em anexo.

Desde já eu agradeço

Petra Jerling  
Pesquisador /  
música estudante terapia  
petrajerling@gmail.com

Andeline dos Santos  
Supervisor registrado  
andelineds@telkomsa.net

Appendix C.c

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Mtali

Ngenta tifundvo tekutfufukisa kuhlangua kwebantu nemakhono elulwimi ngekusebentisa itherapy yemculo. I-Thesis iyincenye yetidzingo te M. Mus (music therapy) degree. Ngingajabula uma ungangisita kute ngenelise letidzingo.

Itherapy yemculo ngelicembu yidlela yekuhlangana nalamanye macembu ebafundzi ngendlela lengatfusi iniketa litfuba lekuhlangua ngetindlela letihlukahlukene lekufaka ekhatsi kwenta umculo, kunyakata, kucula, nekulalela.

Ngitawube ngenta ema-therapy emacembu langu-8 nehafundzi labangasibo labakhuluma singisi ngisebentisa letindlela letibaliwe ngenhla, letingabasita ekuhlaganeni nebanfufu nekutfufukisa emakhono abo elulwimi.

Loku kutawenteka phakatsi kweliviki ngetikhatsi tesikole kodvwa angeke kuphazamise kufundza kwakhe nolokunye.

Uma ngicedza ngalettherapy yomculo. Ngitawubuka licembu lelitawuxoxa ngaloku lebakufundzile kule-therapy yemculo. Lwati lolutawutfolakala kulelicembu litawuba yincenye yelucwaningo lwami nanoma indlela lebatawuchaza ngayo le-therapy noma incenye yayo itawusetshentiswa njengencenye yalokutfolakale elucwaningweni

Lokwentekako kutawucoshwa (record) kuvidiyo njengoba loku kungumgomo ku therapy yemculo. kuhlatiwa kwalokucoshiwe kungasita noma kusetjentiswe eklasini lelandzelako.

Malunga elicembu kutawudzingeka kutsi agcwalise iquestionnaire lemfishane. Lonkhe lwati lolucoshiwe noma lolutfolakele kuma-inthaviyu lutawugcinwa luyimfihlo, ligama lemtfwana ngeke livetwe kule-thesis. Ngecela nati kutsi kute bungoti lobukhona kulolucwaningo futsi umntfwana wakho utawuzuza kuloku.

Akukaphocelwa muntfu kungenela letherapy futsi umntfwanakho angayekela noma nini uma angasatsandzi. Lwati lolumayelana naye lutawulahlwa noma lucishwe.

Lonkhe lwati lolutfolakele lutawugcinwa luvikelekile iminyaka lengu-15 enyuvesi yasePitoli. Uma sengicedzile le-thesis itawutfolakala elayibhulari yenyuvesi yasePitoli.

Ngicela ningangabati kutsintsana nami uma ninemibuto noma leningakuvisisi kahle.

Ngingajabula kakhulu uma ningabavumela bantfwana benu kutsi bahlanganyele nami kulolucwaningo.

Uma uvuma kutsi umntfwana wakho ahanganyele nami kulolucwaningo, ngicela ugcwalise lencenye lelandzelako.

Ngiyabonga

Petra Jerling

Researcher/Registered music therapy student

petrajerling@gmail.com

Andeline dos Santos

Supervisor

andelineds@telkomsa.net

## APPENDIX D

Participant consent forms (parents/guardians)

**Appendix D.a English participant consent form**

**Appendix D.b Portuguese participant consent form**

**Appendix D.c siSwati participant consent form**

Appendix D.a

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**PARTICIPANT CONSENT FORM (PARENT/GUARDIAN)**

STUDY TITLE: Music Therapy for second language English-speaking learners in an English-medium school: a case study

I, \_\_\_\_\_, parent/guardian of \_\_\_\_\_ have read the information letter regarding the abovementioned research study and I understand the benefits and the demands of the project, including completion of a questionnaire, participating in eight video recorded music therapy sessions and a focus group interview. I am aware that I may ask questions regarding the study and process at any time. It has been explained to me that my child's confidentiality will be protected and that I have the right to withdraw my child's participation at any time without any penalty.

With full acknowledgement of the above, I agree/do not agree to my child's

participation in this study on this \_\_\_\_\_(day) of this \_\_\_\_\_(month) and this \_\_\_\_\_(year).

Participant name: \_\_\_\_\_

Parent/guardian name: \_\_\_\_\_

Parent/guardian contact no: \_\_\_\_\_

Signature: \_\_\_\_\_

**RESEARCHER & SUPERVISOR SIGNATURE:**

Researcher Name: \_\_\_\_\_ Signature: \_\_\_\_\_ Date: \_\_\_\_\_

Supervisor Name: \_\_\_\_\_ Signature: \_\_\_\_\_ Date: \_\_\_\_\_

Appendix D.b

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FORMULÁRIO DE CONSENTIMENTO DO PARTICIPANTE (pai / responsável)

STUDY TITLE: Music Therapy for second language English-speaking learners in an English-medium school: a case study

Eu, \_\_\_\_\_, pai / responsável de \_\_\_\_\_

li a carta informativa sobre o estudo acima mencionado e entendo os benefícios e as exigências do projeto, incluindo a conclusão de um questionário, a participação de oito sessões de musicoterapia filmadas e uma entrevista através de grupo de reflexão . Eu estou ciente de poder fazer perguntas sobre o estudo e processo a qualquer momento. Também me foi explicado que todos os dados coletados de meu filho / filha estarão protegidos e que eu tenho o direito de retirar a participação do meu filho / filha a qualquer momento, sem qualquer penalização.

Após estar totalmente ciente das informações, eu concordo / não concordo que meu filho

participe deste estudo em \_\_\_\_\_ (dia) de \_\_\_\_\_ (mês) de \_\_\_\_\_ (ano).

Nome do participante: \_\_\_\_\_

Nome dos pais / responsáveis : \_\_\_\_\_

Número de contato dos pais / responsável: \_\_\_\_\_

Assinatura: \_\_\_\_\_

ASSINATURA DO PESQUISADOR E SUPERVISOR:

Nome Pesquisador: \_\_\_\_\_ Assinatura: \_\_\_\_\_

Date: \_\_\_\_\_

Nome Supervisor: \_\_\_\_\_ Assinatura: \_\_\_\_\_

Data: \_\_\_\_\_

Appendix D.c

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**PRETORIA 0002 SOUTH AFRICA**

**PARTICIPANT CONSENT FORM (PARENT/GUARDIAN)**

STUDY TITLE: Music Therapy for second language English-speaking learners in an English-medium school: a case study

Mina, \_\_\_\_\_, mtali wa \_\_\_\_\_ ngifundzile

incwadzi lekhuluma ngalolucwaningo. Ngiyavisisa imivuzo netidzingo tal-eprojekhi. Lokufaka

ekhatsi kuphendvula mibuto ye -questionnaire nekuhlanganyela kumavidiyo langu 8

latawurekhodwa naku-inthaviyu yelicembu. Ngiyati kutsi ngivumelekile kutsi ngibute imibuto

ngendlela tintfo titawenteka ngayo noma ngasiphi sikhatsi. Ngichazwele kutsi tonkhe tintfo

mayelana nemtfwana wami titawugcinwa tiyimfihlo tivikelekile. Kantsi futsi nginemvume

yekuhoxisa umntfwana wami noma nini ngaphandle kakuhlawuliswa.

Ngelwati lwako konkhe lokungetulu. Ngivumela/ angivumi kutsi umntfwanami ahlanganyela

kulolucwaningo ngelilanga \_\_\_\_\_ lenyanga \_\_\_\_\_ nyaka

Tinombolo tekuchumana temtali: \_\_\_\_\_

Kusayina: \_\_\_\_\_

RESEARCHER & SUPERVISOR SIGNATURE:

Libito lemcwaningi \_\_\_\_\_ kusayina: \_\_\_\_\_ lusuku: \_\_\_\_\_

Libito le-Supervisor: \_\_\_\_\_ kusayina: \_\_\_\_\_ lusuku: \_\_\_\_\_

## APPENDIX E

Participant assent forms (learners)

**Appendix E.a English participant assent form**

**Appendix E.b Portuguese participant assent form**

**Appendix E.c siSwati participant assent form**

Appendix E.a

FACULTY OF HUMANITIES

MUSIC DEPARTMENT

TEL (012) 420-2316/3747

FAX (012) 420-2248

**MUSIC THERAPY UNIT**



**UNIVERSITY OF PRETORIA  
UNIVERSITEIT VAN PRETORIA  
PRETORIA 0002 SOUTH AFRICA**

**PARTICIPANT ASSENT FORM (LEARNER)**

STUDY TITLE: Music Therapy for second language English-speaking learners in an English-medium school: a case study

I, \_\_\_\_\_, hereby agree to participate in this research, through attending eight group music therapy sessions. I also agree to complete a questionnaire at the start of the study and to participate in one group interview after the music therapy sessions have been completed. I give my assent for the music therapy sessions and the interview to be recorded. I know that I may ask questions at any time. It has been explained to me that my name will not be mentioned and that I can say if I do not want to continue at any time without being penalised.

With full acknowledgment of the above, I agree to participate in this study on

this \_\_\_\_\_ (day) of this \_\_\_\_\_ (month) and this \_\_\_\_\_ (year).

Participant name: \_\_\_\_\_

Participant Signature: \_\_\_\_\_

RESEARCHER & SUPERVISOR SIGNATURE:

Researcher Name: \_\_\_\_\_ Signature: \_\_\_\_\_ Date: \_\_\_\_\_

Supervisor Name: \_\_\_\_\_ Signature: \_\_\_\_\_ Date: \_\_\_\_\_

Appendix E.b

FACULTY OF HUMANITIES

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**MUSIC THERAPY UNIT**

**PRETORIA 0002 SOUTH AFRICA**

FORMULÁRIO DE PARTICIPANTE parecer favorável (aluno)

Eu, \_\_\_\_\_, concordo em participar desta pesquisa ao freqüentar as sessões de de grupo de musicoterapia. Concordo também em preencher um questionário no início do estudo e participar de uma entrevista em grupo de reflexão após a conclusão das sessões de musicoterapia. Eu também dou meu consentimento à gravação das sessões de musicoterapia e entrevista. Eu estou ciente de que eu posso fazer perguntas a qualquer momento. Foi explicado para mim que o meu nome não será mencionado e que eu sou livre para para as sessões a qualquer momento sem ser penalizado.

Com o consentimento pleno do acima, concordo em participar deste estudo

em \_\_\_\_\_ (dia) de \_\_\_\_\_ (mês) de \_\_\_\_\_ (ano).

Nome do participante: \_\_\_\_\_

Assinatura Participante: \_\_\_\_\_

ASSINATURA DO PESQUISADOR E SUPERVISOR:

Nome Pesquisador: \_\_\_\_\_ Assinatura: \_\_\_\_\_

Date: \_\_\_\_\_

Nome Supervisor: \_\_\_\_\_ Assinatura: \_\_\_\_\_

Data: \_\_\_\_\_

Appendix E.c

FACULTY OF HUMANITIES

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UNIVERSITY OF PRETORIA  
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**MUSIC THERAPY UNIT**

**PRETORIA 0002 SOUTH AFRICA**

**PARTICIPANT CONSENT FORM (PARENT/GUARDIAN)**

STUDY TITLE: Music Therapy for second language English-speaking learners in an English-medium school: a case study

Mina, \_\_\_\_\_, ngiyavuma kuhlanganyela kulocwzningo ngekuya kumakilasi langu 8 etherapy yomculo. Ngiyavuma futsi kuphendula i-questionnaire uma kucala kufundvwa nekuhlanganyela ku inthaviyu yelicembu emva kwekucedza amakilasi etherapy. Ngoyavuma kutsi lamakilasi emculo ne-inthaviyu kurekhodwe. Ngiyati kutsi ngivumelekile kutsi ngibute mibuto noma ngasiphi sikhatsi: ngichazelwe futsi kutsi ligama lami litawugcinwa liyimfihlo kantsi futsi ngingayekela uma ngingasatsandzi kuchubeka, angeke ngihlawuliswe noma ngijeziswe.

Ngelwati lwako konkhe lokungetulu. Ngivumela/ angivumi kuhlanganyela kulolucwaningo \_\_\_\_\_ ngelilanga lale \_\_\_\_\_ nyanga nom \_\_\_\_\_ nyaka

Kusayina: \_\_\_\_\_

Libito lemcraningi: \_\_\_\_\_ Kusayina: \_\_\_\_\_ lusuku: \_\_\_\_\_

Libito le-supervisor: \_\_\_\_\_ Kusayina \_\_\_\_\_ lusuku

## APPENDIX F

### Questionnaire

**Appendix F.a Questionnaire for English participants**

**Appendix F.b Questionnaire for Portuguese and siSwati participants**

Appendix F.a

**Pre-session questionnaire  
(English learners)**

Please read through the questions below and answer them as honestly as possible.

**DO NOT WRITE YOUR NAME ANYWHERE ON THE PAPER AS YOU WILL  
REMAIN ANONYMOUS.**

1. How do you experience going to a school where many of your classmates are not English-speaking?

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2. How do you experience participating in extra-mural activities where many of your team mates are not English-speaking?

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3. Are most of your close friends English-speaking or do most of your close friends have a different home language?

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4. How do you experience making friends with non-English speaking classmates?

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5. Is there anything you particularly enjoy about being in a school where many cultures and languages are accommodated?

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6. Does your participation in class differ from that of your non-English speaking classmates, and if so, how?

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7. Is there anything that you find difficult about being in an English school with many classmates whose home language is not English?

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8. Do you think your non-English classmates experience certain difficulties in this school and what do you think these could be?

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Appendix F.b

**Questionnaire**  
**(Portuguese and siSwati learners)**

Please read through the questions below and answer them as honestly as possible.

DO NOT WRITE YOUR NAME ANYWHERE ON THE PAPER AS YOU WILL  
REMAIN ANONYMOUS.

1. What is your home-language?

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2. How do you experience going to a school where all lessons are taught in English?

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3. How do you experience participating in extra-mural activities that are conducted in English?

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4. How do you experience English as a subject?

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5. How do feel about speaking English?

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6. Are most of your friends English-speaking or do most of your friends have the same home language as you?

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7. How do you experience making friends with English-speaking classmates?

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8. Is there anything you particularly enjoy about being in an English school?

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9. Is there anything that you find difficult about being in an English school?

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10. If there's something you'd like your English classmates to know about what it's like to be in this school when English is not your first language what would you tell them?

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## APPENDIX G

### Focus Group Guide

## Appendix G

### Focus group guide

1. What were your experiences of the music therapy sessions?
2. Describe your feelings regarding interaction with one another in the sessions?

#### Probes:

- How was your interaction with peers during sessions different from outside of sessions?
- What changes, if any, have you noticed about how you interact with each other after these sessions?

3. Focusing on non-English speaking learners: What is it like for you to speak in English?

#### Probes:

- What changes, if any, have you noticed about how you interact with each other after these sessions?
- Can you talk about changes regarding your English skills?
- Can you talk about changes regarding your attitude towards English in class?

4. Focusing on English speaking learners: Could you talk about your peers with a different home language to yours?

#### Probes:

- Can you describe if and how your attitudes towards each other have changed since participating in music therapy?
- Could you find reasons for these changes (or lack of changes)?

5. Let us discuss how you think this process may be helpful for your friends as well and in what ways.

## APPENDIX H

### Answered questionnaires

**Appendix H.a Grouped responses of English questionnaire**

**Appendix H.b Grouped responses of Portuguese questionnaire**

**Appendix H.c Grouped responses of siSwati questionnaire**

Appendix H.a

**Questionnaire for English-speaking learners**

**1. How do you experience going to a school where many of your classmates are not English-speaking?**

- E1: It sometimes feel bad, but I understand 'cause we don't all speak English and we all not good at it
- E2: It is fine because they can all understand what I am saying. But some people do not know everything of the English language like myself
- E3: I don't experience anything

**2. How do you experience participating in extra-mural activities where many of your team mates are not English-speaking?**

- E1: I just see first if they understand English and if they do I'll ask them to speak English.
- E2: Do not like extra classes but do not mind non-English speakers
- E3: Depends maybe they are not as good at a particular sport

**3. Are most of your close friends English-speaking or do most of your close friends have a different home language?**

- E1: Most of my friends are English-speaking and my other 2 friends are siSwati-speaking
- E2: Most are English speaking but not all are English home language
- E3: Most of my friends speak English

**4. How do you experience making friends with non-English speaking classmates?**

- E1: I find it the same as making friends with English speaking people

E2: Easy because they can talk to me in English

E3: It does not make any difference because he can also speak English

**5. Is there anything you particularly enjoy about being in a school where many cultures and languages are accommodated?**

E1: Yes I sometimes feel better because when someone can't speak English you can translate for him/her

E2: Yes trying to learn how to speak their language

E3: Yes because I can then have a variety of friends that share the same culture as me

**6. Does your participation in class differ from that of your non-English speaking classmates, and if so, how?**

E1: Yes it is because sometimes what you think is fine and perfect to you but not to them

E2: No all are my friends

E3: No, they are all okay with expressing themselves

**7. Is there anything that you find difficult about being in an English school with many classmates whose home language is not English?**

E1: Yes because if you don't understand their language they will start laughing at you

E2: No they can talk English to me

E3: No

**8. Do you think your non-English classmates experience certain difficulties in this school and what do you think these could be?**

E1: Yes I think non-English classmates experience certain difficulties because this is an English school and things are done in English

E2: Yes some of them went to a school that did not study or talk in English like they spoke Afrikaans

E3: Yes non-popularity like they do not know who to choose yet

Appendix H.b

**Questionnaire for Portuguese-speaking learners**

**1. How do you experience going to a school where all lessons are taught in English?**

P1: First day I struggled but then I got myself started

P2: It's fine because since I was young I went to an English school

P3: Difficult

**2. How do you experience participating in extra-mural activities that are conducted in English?**

P1: It wasn't that bad

P2: Its normal participating in extra-mural activities that are conducted in English

P3: I feel that it is more challenging for me

**3. How do you experience English as a subject?**

P1: Very well

P2: Fine but sometimes might have problems

P3: Difficult

**4. How do feel about speaking English?**

P1: I feel great

P2: It's kind of normal because I was in an English school since I was young

P3: It's difficult

**5. Are most of your friends English-speaking or do most of your friends have the same home language as you?**

P1: Most of them speak the same home language as me

P2: Yes most of my friends speak same home language as me

P3: Most speak same home language as me

**6. How do you experience making friends with English-speaking classmates?**

P1: It doesn't make any difference

P2: Kind of nice not just to speak Portuguese all the time

P3: I sometimes feel unacceptable but I get used to it

**7. Is there anything you particularly enjoy about being in an English school?**

P1: Yes because English is one of the best language

P2: No it's all the same except a different education

P3: No

**8. Is there anything that you find difficult about being in an English school?**

P1: No

P2: When you make a mistake most of the English people might laugh at you

P3: Yes because if I don't understand them they start laughing

**9. If there's something you'd like your English classmates to know about what it's like to be in this school when English is not your first language what would you tell them?**

P1: I would tell them that on the first days you will struggle a lot

P2: To not laugh at me when I make a mistake

P3: Don't laugh

Appendix H.c

**Questionnaire for siSwati-speaking learners**

**1. How do you experience going to a school where all lessons are taught in English?**

S1: It's fine because all people want to see themselves speaking English

S2: It is like I am in a new world

S3: it is fine because I have only been to English schools

**2. How do you experience participating in extra-mural activities that are conducted in English?**

S1: As I said everyone wants to see her/himself speaking English, like sports

S2: Now I think it will be nice and I will enjoy it because we did not start music yet, but I feel it

S3: I feel normal because I am used to it

**3. How do you experience English as a subject?**

S1: English is a good subject for a person to do

S2: I feel I like it

S3: It is fine but sometimes it gets really hard but it feels good to learn more

**4. How do feel about speaking English?**

S1: English is a good subject to speak if all your friends are speaking English

S2: I feel like someone special

S3: I am very comfortable with speaking English because I forgot my home language

**5. Are most of your friends English-speaking or do most of your friends have the same home language as you?**

S1: At home I have friends who are speaking my home language, but at school I have English speaking friends

S2: Yes where I am from my friends speak siSwati and here at school my friends speak English and others speak Zulu

S3: Most of my friends speak English but some speak siSwati to me

**6. How do you experience making friends with English-speaking classmates?**

S1: It is good to make friends by speaking English

S2: It doesn't make any difference

S3: It feels normal

**7. Is there anything you particularly enjoy about being in an English school?**

S1: Yes because I want to see myself speaking English as a home language

S2: Yes because there are some words I don't know or understand and I learn them from them

S3: I enjoy the fact of being able to speak English

**8. Is there anything that you find difficult about being in an English school?**

S1: No because English is an easy language

S2: No there is nothing difficult

S3: Yes because I moved to a school where they speak terrible broken English for 2 years so coming here is hard

**9. If there's something you'd like your English classmates to know about what it's like to be in this school when English is not your first language what would you tell them?**

S1: I want me and everyone to speak complete English

S2: I would tell them that it is easy to be in an English school

S3: Read a book and practice your English

## APPENDIX I

Thick descriptions of video excerpts

**Appendix I.a Thick description of excerpt 1 (session 1)**

**Appendix I.b Thick description of excerpt 2 (session 2)**

**Appendix I.c Thick description of excerpt 3 (session 5)**

**Appendix I.d Thick description of excerpt 4 (session 8)**

**Appendix I.e Thick description of excerpt 5 (session 9)**

Appendix I.a

**Thick Descriptions of video excerpts**

**Excerpt number 1 Time: 9:39-13:51 (Session 1)**

The group members are seated in a circle and the MT is included in the circle. To the right of the MT is S2, then S1, followed by S3, E3, E1, P2, P1 (arriving late), P3 (arriving late), E5, E2 and completing the circle is E4. It is early in the session and the MT greeting song has been sung. Each participant had an opportunity to say how they are. The group is now expanding on the previous activity in which each group member had to identify themselves with a unique sound or word. In this excerpt a particular gesture is added. Each group member says his name and then adds his sound or word and gesture.

E1 starts with an energetic 'E1, O yea', showing off his muscles by putting up fistful hands as his gesture. He then continues saying E3's name and sound: 'Yea' which he clearly remembers from earlier in the session. E3 looks a little surprised and the group laughs at his reaction. He then continues: 'E3, yea' crossing his arms over his chest and then naturally continues to 'S3, potlood'. S3 instantly gets up saying 'S3, potlood' sticking his index fingers in the air. He continues with 'S2, saah'. S1, who is next to S3, continues with his own name and sound 'hoosaa', throwing his arms up in the air and passing on to 'S2. He hesitates to think what S2's sound was and the group laughs again. However, he remembers and continues: 'S2, ooh'. S2 is the least energetic of the group thus far and quietly says: 'S2, ooh' bending his body forward. The MT is next, but S2 skips to E4. E1 immediately asks why the MT was skipped. The MT reminds them of her sound: 'ke-ching'. S2 is now clearly embarrassed and the MT makes use of the opportunity to say that it does not matter. S3 forgot S1's name earlier. S3 only now realises that he had the wrong name and there is a condescending laughter from the group. The MT now keeps the energy up when saying her own name and ke-ching, clicking her fingers together as gesture, passing on to 'E4, boom'. E4's energy is so low when he replies and opens his arms about arm width, that the group starts laughing again. E4 continues with 'E2, bam'. E2 is more energetic than E4 and with his sound he curls his arms above his head like a ballerina. The group laughs wholeheartedly before E2 continues with 'E5, ching-ching'. E5's voice is very subdued when he says: 'E5, ching-ching'. His gesture is rubbing his fingers. He now looks at P3, who have entered the session late. The MT encourages P3 to say his name and make a sound and a gesture. He does exactly what E5 did without any sound. The MT encourages him again to be creative and think of a unique gesture. She also reminds him to make a sound. Some other group members make suggestions. After a while some lose interest and start fiddling

around. P3 notices and then says: 'Yes', putting his thumbs up. Next is P1 who also just arrived at the session. P1 says his name, and then scratches his head, saying his name again. E2 models an idea, opening his hands as if in disbelief, showing some frustration. E1 sighs deeply. Then P1 says: 'Bha'. E2 shakes his head. The MT asks P2 to complete the circle. P2 hesitates and again the group has suggestions. After quite a bit of encouragement from the MT and other group members, he flaps his hands in front of him, saying 'P2, wings'. Everybody laughs, because his surname means 'wings' and it is also his nickname at school. The whole group then tries different 'flying' gestures with their hands and fingers supporting P2's idea. Everybody has now had a turn. The MT asks the group to continue with this 'identity game' by doing their own name, sound and gesture and then chose somebody else in the group, do that person's name, sound and gesture and so on. The group sits up as the game is about to re-start.

P2 messages to E1: "From P2 'wings', flapping his fingers in front of him, to E1..." He scratches his head. The rest of the group members are turned towards P2 and are smiling. The MT asks: "Who can help him?" P1, E5 and E2 all do E1's gesture while E1 says in a loud voice: "O yeah" pushing a strong arm with a fist into the air and passes the message on to "E4 'boom'", opening his hands and forearms. In a very subdued voice and with low energy, E4 continues: "E4 'boom'", opening his hands and arms shoulder width, "to P1 'qua!'" The whole group corrects him in a loud voice: "Bha!" P1 says his sound was 'boom-ch-ch'. The MT reminds the group that they are not allowed to change their words or sounds or gestures halfway through the game. P1 continues to message to "S1 'aah'", throwing his arms up in the air. He has the name and the sound wrong and the group members laugh at him. The group members who all are invested in the process, except E4 who is occupied with himself next to the MT, laughs. S1 corrects P1 without interrupting the messaging game by simply continuing: "S1 'hoosaa' to S3 'potlood!'" He puts both thumbs-up in such an energetic way that the whole group laughs again. P1 also puts his thumbs in the air. When the group has calmed down, S3 continues with: "S3 'potlood'", doing the thumbs-up, "to E2 uhm..." E1 immediately helps him out: "Bam" with wide open arms above his head. Once again P1 also puts his arms up. S3 continues: "Bam." E2 takes the game to its conclusion with: "E2 'bam' to P2 'wings!'" including the gestures that they have created with their sounds.

## Appendix I.b

**Excerpt number 2 Time: 31:56-34:22 (Session 2)**

The group members are seated in a circle and the MT is included in the circle. To the right of the MT is S2, then S1, followed by S3, E3, E1, P2, P1, P3, E5, E2 and completing the circle is E4. It is about a halfway through the session. We have had a discussion on the alternative way of communicating by using instruments instead of words. Each group member has chosen an instrument and in the circle individuals may choose who they want to have an instrumental dialogue with, but it should be someone that they do not know well. The rest of the group listens.

P2 (using a shaker) chooses E4 (on a djembe drum) to have a musical dialogue with. P2's playing is dynamically on an *mp* level while E4's playing becomes more assertive and louder each time when it is his turn. The dialogue is short. P1 laughs out loudly while the rest of the group watches attentively. E3 has a big smile on his face and he looks from the one to the other while they converse.

E4 chooses S3 (he uses a wooden block) and S3 starts with *mf* playing. E4's playing is also *mezzo forte*. This dialogue grows in dynamic level. S3 adds body language by pulling up his shoulders in an animated manner. Keeping eye contact with E4 all the time S3 ends with a loud single hit on the block. Everybody in the group laughs. After the laughter has quietened down, S3 hesitates but then chooses E2 (who is playing the cabasa). Their conversation exists of small bursts of playing. S3's phrases become longer each time it is his turn and he adds body language again by pulling up his shoulders and using his arms in such a way as to suggest that he does not understand what E2 is saying. His body language as well as his musical reaction evokes more laughter from the entire group. E2 hesitates for a long while before choosing E3.

The moment E3 hears his name, his face lights up and a big smile appears. He (who is playing on the frog guiro) looks E2 straight in the eyes for their entire musical conversation. From across the circle E4 tries to instruct E3 as to how to play the frog properly. E1, sitting next to E3, also tells him how to play. The MT says it does not matter. E3 is adding dynamics to his playing using from *piano* to *fortissimo* playing on the frog. The entire group is watching E3 closely. The conversation gets too long for some of the group members and some starts to look around while others start to play on their instruments. The MT notices the dynamic and asks the participants to move on to the next dialogue. E3 invites P2 to have a dialogue with him. P2 shakes his shaker only once every time before handing the

conversation back to E3. Both their playing is dynamically on an *mp* level. This dialogue ends with both members playing at the same time. P2 chooses P1, but E1 mentions that they know each other well.

## Appendix I.c

**Excerpt number 3 Time: 37:40-40:07 (Session 5)**

The group is arranged in a circle with a djembe drum, bongo drums, hand drum or cymbal placed in front of each group member. Seated next to the MT are S1, then S3, E3, P1 and P2. S2 completes the circle. Only one of the English home language group members is present in this session. We are close to the end of the session, busy with an activity where a particular djembe is the 'leading drum'. The person at that drum gives a rhythm and the group follows. When the MT shakes the tambourine everybody moves along to the next chair. The person who is now at the 'leading drum' gives a new rhythm. The aim is to have uninterrupted playing with short solo parts linking ensemble playing every time when a new individual gives a new beat.

E3 now gives a rhythm that is simple and strong and the rest of the group copies. When the MT shakes the tambourine, the group moves in the circle to the next chair, quick enough for the music not to be interrupted. Now S3 gives a distinct *fortissimo* rhythmic pattern and the group copies. The MT shakes the tambourine and everybody moves on again. S1 follows with a strong but slightly slower rhythm which the group picks up immediately. The MT is next at the leading drum and there is a short moment where no music is played and the anticipation is clear on the faces of group members. Nobody talks. When the MT gives a new rhythm, short, quick and *forte*, everybody is very quick to respond. The MT shakes tambourine. S2 is next to lead and he says: "Yeah, my turn!" before starting a rhythm which the group immediately copies. There is eye contact between all the members in the group and the MT allows this pattern to continue a little longer before she shakes the tambourine. P2 is unsure about a pattern and the group cannot immediately follow. S2 does not play and looks from P2 to the MT in an effort to get the pattern perfectly correct. When S2 does pick up the rhythm he plays louder with stronger intention and body language until everybody copies exactly. The tempo increases and the dynamic level is now *fortissimo*. The MT shakes the tambourine. P1 is the last one to complete the circle. He plays a 'param-pam-pam' rhythm on *ff* and the group finds its groove once again with eye contact and excited body language showing pure enjoyment.

## Appendix I.d

**Excerpt number 4 Time: 8:14-12:57 (Session 8)**

The group is seated in a circle: P1, S3, E1, E3, S1, P3, E2, P2 and the MT. This excerpt is taken from early in the session after the greeting song. The process has been explained to the group. The MT is going to play excerpts from five pre-recorded pieces of music in a variety of styles and the group is going to create a story using the music as a guide to spark their ideas.

The MT plays the first piece, a Sevillanas. The first reaction is from E2: OLD. The MT repeats the word and E2 continues by saying OLD PEOPLE. P2 and P1 laugh. The MT reminds the group of the intention – to create a story. E1 adds SCOTLAND. The MT reiterates and E2 adds DANCING. The MT tries to link the ideas: Old people dancing in Scotland. For a while the music is playing and there is just some mumbling among group members, but nobody really contributes any ideas. The MT encourages the group. P2 says: TRADITION, SCOTTISH TRADITION. The MT repeats and encourages the group again, telling the group that there are some wonderful ideas but it would be great if everybody would contribute. The energy in the group seems low as members are sitting quietly listening for quite long moments. P2 also encourages the rest of the group to say something. E3 is ‘dancing’ in his chair. The second piece of music is played: The Warrior. E3 immediately reacts SCARY. E1 says DISNEY WORLD and P2 snorts about this comment and looks at E2 who shakes his head. P3 is also laughing. E1 continues to say that it does remind him of Disney World. The MT asks the group to continue. P1 brings a new idea: AND THEN THE ARMY COMES. E2 agrees and adds: FIGHTING. After a subdued discussion between E3 and E1 that is not audible to the rest of the group, E3 adds: WAR. P1 notices that S1 and P3 have not contributed at all and encourages them by saying: “Say something”. They both say: “Something” Most of the group does not notice. E1 says that the music reminds him of the film ‘Joseph’ looking at S1, asking him if he does not agree. S1 stays quiet. P2 directs with his arms to the beat of the music and says it is PROUD MUSIC. The MT repeats the ideas and encourages the participants who have not contributed thus far again before moving on to the next piece of music.

The third piece of music is an orchestral arrangement of Bach’s Toccata and Fugue in D minor begins and S3 reacts by saying EVIL. E1 adds ACTION and somebody else says LIKE A BALLET IN A STORM. The group laughs. Finally S1 puts up his hand and the MT asks the group to listen to him. He says that there is a SADNESS IN THIS MUSIC AND THAT SOMEBODY MAYBE GOT SHOT IN THE ARMY. E1 mentions a DUNGEON,

SOMEONE GOT STUCK IN A DUNGEON. The fourth piece of music is played: Dancing with the lion. P1 remarks that it sounds CHINESE. There is a mumbling in the group and S3 says it sounds more like HAWAI to him. P3 says PARTY and again there is a light-hearted mumbling and giggling among the boys and this time E1 is dancing in his chair. P2 is subtly directing the music again, swaying his head to the beat. The last piece of music is a piano solo called 'Home' and there are multiple input from different group members this time: S3: PIANO, E3: SOFT, P2: LOVE SONG, S3: SOFT, S2: GENTLE, P3: LULLABY, S3: SOMEONE PASSED AWAY. The group as a whole dislikes this statement, showing it by waving their arms at S3 and mumbling. P1 says: Don't talk about death, clearly upset.

Appendix I.e

**Excerpt number 5 Time: 43:38-47:15 (Session 9)**

Note: This is not a thick description but only the final product of the RAP song that the group created. The subject for the rap was ENGLISH. The reason for including this excerpt is to demonstrate the vocabulary (or lack thereof) and the repetitive approach of the participants. Each line represents a different contribution. Only one English home language participant was present in this session.

English is boring

Adjectives, verbs

English is boring, every time we get there, we always reading

Romeo and Juliet, Romeo and Juliet, learning about old stuff, old stuff

Very boring, very boring. Aach

We hate English. Whenever we enter English we always do Romeo and Juliet.

Romeo and Juliet

Aah, Aah, Ooh, Yeah

Romeo and Juliet is boring

We don't wanna talk about love

He died alone

Yeah, yeah, yeah

We hate Romeo and Juliet - ooh

Romeo and Juliet is boring because it is a dialogue!

We hate Romeo and Juliet

Yeah

We don't like dialogues 'cause they're so boring. Yeah, yeah

Nobody likes boring. That's just enough!

Yeah, Yeah

I hate reading old thing 'cause they remind me about the past

Yeah

Yeah, yeah

English is boring because we only do Romeo and Juliet, I wish....

Everyone hate Romeo and Juliet

That is not true. Everyone loves Juliet but the thing is that we always read Romeo and Juliet and it is now boring

Yeah, that's the truth, bro

I wish we could read another book, something like 'The Holes'

Yeah

'The Holes' you know that 'The Holes' is too old, just like Romeo and Juliet. Why don't they tell us to choose our books 'cause we're good at that and I know that

I don't know why they don't let us read autobiographies

I would choose anything sweet...

I would choose Rafael Nadal's autobiography. Yeah!

I don't know what I would choose

This idea won't work

## APPENDIX J

### Transcription of Focus Group

Appendix J

## Focus group transcription

### 1. What were your experiences of the music therapy sessions?

S1: I learnt new words

P2: I also learnt new words

S3: I can say I have learnt like how to communicate with other people

E1: Yah me too

S2: I've learnt...uhm...

E1: I've learnt to tolerate other people

P2: A lot about music

E1: Other types of people that are not really like your friends and stuff

P2: Music

P1: Yes

P2: Lots of music

P1: New music

P2: Music instruments, the rain stick

S3: Yah

E3: I've learnt that... if you work together...you can prove something...

E1: What I've learnt

MT: Ok if you can work together?

E1: You can achieve

E3: With instruments

S3: and stuff

E3: If you can work together with instruments you can make something nice, you can make something sound nice

MT: Okay, what else?

E1: That if you can achieve

S3: snorts

E1: I learnt

P1: You learnt nothing

S2: laughs

E1: I learnt about other people, and how they communicate and stuff and I also learnt that...I also learnt to tolerate people that weren't really like my friends and stuff that I didn't know about.

MT: Okay so you got to know other people and how to tolerate them

S3: To share with other people like stuff

E3: Yah me too

MT: Share

Group mumbling

MT: If you want to say something, then say it to all of us. P3?

P3: New instruments and how to play new instruments

## **2. Describe your feelings regarding interaction with one another in the sessions?**

MT: How was your interaction with peers during sessions different from outside of sessions?

E3: It was different because...

E2: You are almost forced to cooperate... you were almost forced to like talk to people that you don't usually talk to.

MT: Okay and how did that feel?

P2: It feels great

E2: Mixed emotions

MT: Mixed emotions, say more?

E2: Sometimes it's nice when they actually like work with you and stuff but they were sometimes irritating

P2: When they cooperate

P1: Yes when they make noise, eish...

P2: And they irritate you

P1: Yes and they talk nonsense

(Somebody laughs)

S3: I know you are talking about me and E1.

MT: Okay, is there anybody who wants to add to what E2 has said? There's mixed emotions, cooperation...

R 7: And we've learnt to...

P2: To work together

P1: As a group...

P2: As a group...

P1: Amongst ourselves

E3: smiles

MT: E2 used the word 'forced', you're almost forced to...

E2: Yes

E1: You ARE forced

MT: Was that different to other interactions outside of the group

Multiple respondents: Yah.

E2: You don't usually like....mess with those people, not mess with them, but now you have to

E1: You choose...

MT: Okay and was that an unpleasant experience?

E2: Looks away

P2: Sometimes...

P1: Yes

E2: Sometimes it was uncomfortable and sometimes it was not

P2: Sometimes it was very unpleasant

P1: It was a disgrace sometimes

S3: Like me and E1 (under his breath)

P2: I didn't mention anybody

MT: We are entitled to how we feel.

P2: It might be P1, it might be you...

MT: Were there any changes about how you interact with each other after these sessions?

E2: Yes

E3: We've learnt, we've learnt to uhm..., we've learnt how other people are...like...let's say

E2 gets angry quickly or something like that

P2: Yah

MT: So you've learnt something new about other people..

E3: We've learnt...

P2: How some people are childish...

P1: Yes

S3: Now I know that other people act like they are too big and stuff

E1: Yah, yah true

MT: To me it looks like...

S3: You act like you are in Grade 12

E1: True, man, true, true, man true

P1: That's true

E1: I'm with S3 about that

MT: E1, you used the word tolerate. Do you all know what tolerate means?

E1: Yes, but some people are too big for their boots

MT: Did you grow in tolerance through this experience for example? Do you think you've learnt something?

E1: Before this thing like, on the playground and stuff, those people always used to stick

together. We used to stick together and they used to stick together and it wasn't like a whole group. Now maybe it will be whole group. It depends.

MT: So when you walk out of here and you see each other in a few weeks time, will you remember that you were together in this group and...

Multiple respondents: Yes

MT: And will you have 'group memories'?

Most respondents: Yes, yes

E2 just nods and some are quiet

### **3. Focusing on non-English speaking learners: What is it like for you to speak in English?**

MT: Have you noticed any changes regarding your use of English in this group when speaking to the English members?

P2: Yes, there was.

MT: Was there? What changes?

P3: No

MT: You say no?

P2: You try and speak like them

P1: So they don't laugh at you and stuff like that

S3: I've learnt new English words and stuff

S1: Yes lots of new words

MT: So your English vocabulary has grown?

P2: Yes, it has grown

MT: Can you talk about changes regarding your English skills? You've learnt new words. What else?

P3: We've learnt to speak fluently

MT: Fluently?

P3: In class we do better

MT: Really? Do you think this group has helped with that?

E1, P1, P3: Yes!

MT: Can you talk about changes regarding your attitude towards English in class?

E3: Yes

P2: Trying to learn harder and trying to be more con....

S3: Confident

P2: And to be more cooperative

MT: Why do you think is that? Is it the small group or the kind of opportunities that you got?

P2 & P1: The kind of opportunities that we got.

MT: Like?

P2: To learn new words and learn new instruments

S3: Instruments that we could play and stuff

#### **4. Focusing on English speaking learners: Could you talk about your peers with a different home language to yours?**

MT: Can you describe if and how your attitudes towards each other have changed since participating in this music therapy group?

E1: I would say it's the same to be honest

MT: You must be honest

E2: Yah, because nothing has really changed towards how I feel about non-English speaking people

E3: Me too

MT: Okay so you're not better friends or less friends or....

E1: No, no. I don't think so.

E3: It's still the same. Except for a few people that I know better now

MT: Why do you think there was no change?

E2: We never really had to sit down and talk to and get to know that person. It's just like.. I don't know

MT: Okay so the opportunities for getting to know each other in a different way were not enough...

E2: No, it's just not like in that way.

S3: Yah

MT: Okay

S3: Because when we were like in groups, you'll find that you will be with someone that can speak that language and stuff and you know him like better. So let's say when we are in groups then I am with one person that I didn't know then I would have known everything about him and stuff. But now I was with someone I know everything like about him

MT: Good point. Why when we were in groups you always went with the person you knew?

E1: Because we know our friends, we know how they are going to respond, we know what they like and what they don't like so you know it is safe

MT: But I asked you to go with someone that you did not know...

S3: If like today you're not in the mood you just choose him and say we don't know each Other

MT: If I knew you were friends and I made you go with someone else, would it be different?

E1: It would be more tough

E2: It would be harder to work with the person because

E1: It would be harder to work with the person

E2: They don't know you

MT: Did you experience some of that in the session when had to tell a story in a group?

E3: Yah

P2: Yes

S3: Sometimes because when you said something and you think that maybe the person would carry on with it but

E1: They just end it

S3: Like what E3 did. I said something and then he said and the love starts and so

E1: You think that they are going to carry on but then they don't

S3: So you sit next to your friend so that when you say something he can carry on with it

E1: We haven't even finished the story and then somebody just said they died

MT: How did that make you feel?

E1: It made me feel sad because then I could not say what I was going to say.

MT: How did you feel when E3 changed your story?

S3: It made me feel sad and bored because the story just ended

E2: It might be that the person just has nothing in his head to say

P2: And then he says something silly perhaps

MT: Do you think this process has given you some opportunities to use your imagination?

P2: Yes

S3: Yah

E2: I was gonna say that that makes it more like a...like...it makes it more relatable to that person. Instead of one person's story it's everyone's story.

MT: That was the idea – to make it everyone's story. Okay so there weren't changes and the lack of changes was maybe because you kept on choosing your friends, the ones that you knew anyway

Multiple respondents: Yes

MT: So I did not create enough opportunities for you in the group to get to know other people in the group

E1: Like remember when we had to rap?

MT: Yes, I asked you to change partners every few minutes

E1: I went with S2 but I could have gone with E3

MT: And how was that experience?

E1: It was different

S3 We could get to know them

E1: It was good

MT: Okay. You are all in the Foundation English class with Mrs V.

P1: Yes, it's so cool

P2: Yes it helps us a lot

**5. Let us discuss how you think this process may be helpful for your friends as well and in what ways.**

MT: Would you tell the rest of the people in your Foundation English class to come to this kind of intervention.

S1: No

P2: Yes!

S3: Yes!

MT: Why?

S3: 'cause to me like it was fun. Sometimes it was fun. I don't know how others will react

MT: Any other reasons? S2?

S2: 'cause we learn like... new stuff... and it was fun

E1: I think it will help us... I think it will... I think it will help them with their English, they'll improve on their grades and stuff

MT: Okay. S1 you said no. Why?

S1: No I said yes

MT: Have you changed your mind?

S1: Yes because it's fun

P2: Great fun

MT: If for example there were three separate groups and then in the end we compare the groups' stories that you had to create with the music, what do you think would the outcome be?

S1: It would be boring

MT: Boring? Why?

S3: Maybe next time we will try and improve ours and yah...

MT: Okay. E3 how do you feel?

E3: If we put all the stories together it would actually...uhm... you'd see how different people think

P2: And react

MT: P3 you've been very quiet. Do you think this kind of intervention will be interesting for your friends in the Foundation English class?

P3: I think so 'cause they also want the group fun

P2: Yes

P3: And play instruments

S3: Yah, play instruments

P3: And sing

P1: Learn some new stuff

MT: I want to ask you one more thing and I'm going to give you a little time to think: What are you taking away from this process? In one word – what have you learnt, what is new, what will you remember? Anything.

S1: Respect. We learnt to respect each other

MT: Respect?

S1: Yes

S3: The fun that we had

MT: Fun

E2: Acceptance

MT: Acceptance

S2: Joyful

MT: Joyful

P2: Friendship

MT: Friendship

P1: I'll go with respect as well

MT: Respect as well

E3: Happy

MT: Happy

E1: Different

MT: Friend?

E1: Different

MT: Different

P3: Team work

E3: Acceptance. I think that's a very good word

MT: Acceptance. Okay now I would like to just say thank you for the time that you've given me to do this process with me. And I would like to ask you: take that word with you into your future and particularly into your English classes. Thank you very much guys!

## APPENDIX K

### Coding of data sources

**Appendix K.a English participants' questionnaire - coded**

**Appendix K.b Portuguese participants' questionnaire - coded**

**Appendix K.c siSwati participants' questionnaire - coded**

**Appendix K.d Thick description of excerpt 1 (session 1) - coded**

**Appendix K.e Thick description of excerpt 2 (session 2) - coded**

**Appendix K.f Thick description of excerpt 3 (session 5) - coded**

**Appendix K.g Thick description of excerpt 4 (session 8) - coded**

**Appendix K.h Thick description of excerpt 5 (session 9) - coded**

**Appendix K.i Focus Group transcript – coded**

## Appendix K.a

**Questionnaire for English-speaking learners – coded**

<b>Question</b>	<b>Response</b>	<b>Code</b>
<b>How do you experience going to a school where many of your classmates are not English-speaking?</b>	<p>E1: It sometimes feel bad, but I understand 'cause we don't all speak English and we all not good at it</p> <p>E2: It is fine because they can all understand what I am saying. But some people do not know everything of the English language like myself</p> <p>E3: I don't experience anything</p>	<p>Sympathy for non first-language English speakers English speakers: also not all good at English</p> <p>Understood by non first-language English speakers English speakers: also not all good at English</p> <p>Language mix not a factor</p>
<b>How do you experience participating in extra-mural activities where many of your team mates are not English-speaking?</b>	<p>E1: I just see first if they understand English and if they do I'll ask them to speak English.</p> <p>E2: Do not like extra classes but do not mind non-English speakers</p> <p>E3: Depends maybe they are not as good at a particular sport</p>	<p>English preferred in extra-murals</p> <p>Not opposed to non first-language English speakers</p> <p>Engagement across languages also depend on other factors</p>
<b>Are most of your close friends English-speaking or do most of your close friends have a different home language?</b>	<p>E1: Most of my friends are English-speaking and my other 2 friends are siSwati-speaking</p> <p>E2: Most are English speaking but not all are English home language</p> <p>E3: Most of my friends speak English</p>	<p>Mostly English close friends</p> <p>Some siSwati speaking friends</p> <p>Mostly English close friends</p> <p>Mostly English close friends</p>
<b>How do you experience making friends</b>	<p>E1: I find it the same as making friends with English speaking people</p>	<p>Comfortable making non first-language English speaking friends – still speak English</p>

<p><b>with non-English speaking classmates?</b></p>	<p>E2: Easy because they can talk to me in English</p> <p>E3: It does not make any difference because he can also speak English</p>	<p>Comfortable making non first-language English speaking friends – still speak English</p> <p>Comfortable making non first-language English speaking friends – still speak English</p>
<p><b>Is there anything you particularly enjoy about being in a school where many cultures and languages are accommodated?</b></p>	<p>E1: Yes I sometimes feel better because when someone can't speak English you can translate for him/her</p> <p>E2: Yes trying to learn how to speak their language</p> <p>E3: Yes because I can then have a variety of friends that share the same culture as me</p>	<p>Enjoys assisting with translation</p> <p>Tries to learn other's languages</p> <p>Different languages; Shared culture</p>
<p><b>Does your participation in class differ from that of your non-English speaking classmates, and if so, how?</b></p>	<p>E1: Yes it is because sometimes what you think is fine and perfect to you but not to them</p> <p>E2: No all are my friends</p> <p>E3: No, they are all okay with expressing themselves</p>	<p>Different languages, different perspectives</p> <p>Friendship across languages</p> <p>Equal class participation across languages</p>
<p><b>Is there anything that you find difficult about being in an English school with many classmates whose home language is not English?</b></p>	<p>E1: Yes because if you don't understand their language they will start laughing at you</p> <p>E2: No they can talk English to me</p> <p>E3: No</p>	<p>English speakers: laughed at for not understanding</p> <p>Adequate communication between learners</p> <p>Mixed language school: no difficulties</p>

<p><b>Do you think your non-English classmates experience certain difficulties in this school and what do you think these could be?</b></p>	<p>E1: Yes I think non-English classmates experience certain difficulties because this is an English school and things are done in English</p> <p>E2: Yes some of them went to a school that did not study or talk in English like they spoke Afrikaans</p> <p>E3: Yes non-popularity like they do not know who to choose yet</p>	<p>Non first-language English: some difficulties at school</p> <p>Non first-language English: some difficulties at school</p> <p>Non first-language English: less popular</p>
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## Appendix K.b

**Questionnaire for Portuguese-speaking learners – coded**

<b>Question</b>	<b>Response</b>	<b>Code</b>
<b>How do you experience going to a school where all lessons are taught in English?</b>	P1: First day I struggled but then I got myself started P2: It's fine because since I was young I went to an English school P3: Difficult	Brief initial difficulty at English school Accustomed to English tuition English school: Difficult
<b>How do you experience participating in extra-mural activities that are conducted in English?</b>	P1: It wasn't that bad P2: Its normal participating in extra-mural activities that are conducted in English P3: I feel that it is more challenging for me	English extra-murals: managed Accustomed to English extra-murals English extra-murals: challenging
<b>How do you experience English as a subject?</b>	P1: Very well P2: Fine but sometimes might have problems P3: Difficult	English subject: Enjoys English subject: Sometimes problems English subject: Difficult
<b>How do feel about speaking English?</b>	P1: I feel great P2: It's kind of normal because I was in an English school since I was young P3: It's difficult	Positive experience of speaking English Accustomed to speaking English Difficulties speaking English
<b>Are most of your friends English-speaking or do you and most of your friends have the same</b>	P1: Most of them speak the same home language as me P2: Yes most of my friends speak same home language as me P3: Most speak same home language as me	Close friends Portuguese-speaking Close friends Portuguese-speaking Close friends Portuguese-speaking

<b>home language?</b>		
<b>How do you experience making friends with English-speaking classmates?</b>	<p>P1: It doesn't make any difference</p> <p>P2: Kind of nice not just to speak Portuguese all the time</p> <p>P3: I sometimes feel unacceptable but I get used to it</p>	<p>Language not a factor in making friends</p> <p>Enjoys English friendships</p> <p>Challenging making English friends. Feels unacceptable (unaccepted?) with English peers</p>
<b>Is there anything you particularly enjoy about being in an English school?</b>	<p>P1: Yes because English is one of the best language</p> <p>P2: No it's all the same except a different education</p> <p>P3: No</p>	<p>Values English</p> <p>English school: No difference</p> <p>English school: No difference</p>
<b>Is there anything that you find difficult about being in an English school?</b>	<p>P1: No</p> <p>P2: When you make a mistake most of the English people might laugh at you</p> <p>P3: Yes because if I don't understand them they start laughing</p>	<p>No difficulties in English school</p> <p>English school: Mistakes are laughed at</p> <p>English school: Lack of understanding is laughed at</p>
<b>If there's something you'd like your English classmates to know about what it's like to be in this school when English is not your first language what would you tell them?</b>	<p>P1: I would tell them that on the first days you will struggle a lot</p> <p>P2: To not laugh at me when I make a mistake</p> <p>P3: Don't laugh</p>	<p>Brief initial difficulty at English school</p> <p>English school: Mistakes are laughed at</p> <p>English school: Laughed at</p>

## Appendix K.c

**Questionnaire for siSwati-speaking learners – coded**

<b>Question</b>	<b>Response</b>	<b>Code</b>
<b>How do you experience going to a school where all lessons are taught in English?</b>	S1: It's fine because all people want to see themselves speaking English S2: It is like I am in a new world S3: It is fine because I have only been to English schools	School: Wants to speak English  English school: foreign environment Accustomed to using English
<b>How do you experience participating in extra-mural activities that are conducted in English?</b>	S1: As I said everyone wants to see her/himself speaking English, like sports S2: Now I think it will be nice and I will enjoy it because we did not start music yet, but I feel it S3: I feel normal because I am used to it	Extra-mural: Wants to speak English  Positive attitude towards starting music  Extra-mural: Accustomed to using English
<b>How do you experience English as a subject?</b>	S1: English is a good subject for a person to do S2: I feel I like it S3: It is fine but sometimes it gets really hard but it feels good to learn more	Importance of learning English  Likes English subject English is hard to learn; Receptive to learning English
<b>How do feel about speaking English?</b>	S1: English is a good subject to speak if all your friends are speaking English S2: I feel like someone special S3: I am very comfortable with speaking English because I forgot my home language	English facilitates communication with friends Speaking English gives status It feels special Accustomed to using English; lost home language
<b>Are most of your friends English-speaking or do</b>	S1: At home I have friends who are speaking my home language, but at school I have English speaking	At home: Close friends siSwati  School: English-speaking

<p><b>most of your friends have the same home language as you?</b></p>	<p>friends</p> <p>S2: Yes where I am from my friends speak siSwati and here at school my friends speak English and others speak Zulu</p> <p>S3: Most of my friends speak English but some speak siSwati to me</p>	<p>friends</p> <p>At home: Close friends siSwati</p> <p>School: English-speaking friends</p> <p>School: Zulu-speaking friends</p> <p>School: English-speaking friends; Some friends home-language</p>
<p><b>How do you experience making friends with English-speaking classmates?</b></p>	<p>S1: It is good to make friends by speaking English</p> <p>S2: It doesn't make any difference</p> <p>S3: It feels normal</p>	<p>English facilitates friendships</p> <p>Friendships not divided by language</p> <p>Friendships not divided by language</p>
<p><b>Is there anything you particularly enjoy about being in an English school?</b></p>	<p>S1: Yes because I want to see myself speaking English as a home language</p> <p>S2: Yes because there are some words I don't know or understand and I learn from them</p> <p>S3: I enjoy the fact of being able to speak English</p>	<p>Desire for English as home language</p> <p>Valuing English learning</p> <p>Enjoys speaking English</p>
<p><b>Is there anything that you find difficult about being in an English school?</b></p>	<p>S1: No because English is an easy language</p> <p>S2: No there is nothing difficult</p> <p>S3: Yes because I moved to a school where they speak terrible broken English for 2 years so coming here is hard</p>	<p>English easy to learn</p> <p>English easy to learn</p> <p>Difficulties learning English</p>
<p><b>If there's something you'd like your English classmates to know about what it's like to be in this school</b></p>	<p>S1: I want me and everyone to speak complete English</p> <p>S2: I would tell them that it is easy to be in an English school</p> <p>S3: Read a book and practice your English</p>	<p>Desire for fluent English</p> <p>Easy in an English school</p> <p>Reading improves English</p>

## Appendix K.d

**Excerpt number 1 Time: 9:39-13:51 (Session 1)**

Td = Thick Description

Line	Thick description	Code
	<p>The group members are seated in a circle and the MT is included in the circle. To the right of the MT is S2, then S1, followed by S3, E3, E1, P2, P1 (arriving late), P3 (arriving late), E5, E2 and completing the circle is E4. It is early in the session and the MT greeting song has been sung. Each participant had an opportunity to say how they are. The group is now expanding on an activity which was introduced earlier in the session. Each group member had to identify themselves with a unique sound or word. In this excerpt a particular gesture is added. Each group member says his name and then adds his sound or word and gesture.</p>	
TD1-1	E1 starts with an energetic 'E1, O yea', showing off his	E1 participates enthusiastically
TD1-2	muscles by putting up fist ed hands as his gesture. He then	E1 participates creatively
TD1-3	continues saying E3's name and sound: 'Yea' which he	
TD1-4	clearly remembers from earlier in the session. E3 looks a	
TD1-6	little surprised and the group laughs at his reaction. He	Group laughs at reaction
TD1-7	then continues: 'E3, yea' crossing his arms over his chest	E3 participates creatively
TD1-8	and then naturally continues to 'S3, potlood'. S3 instantly	
TD1-9	gets up saying 'S3, potlood' sticking his index fingers in the	S3 participates creatively
TD1-10	air. He continues with 'S2, saah'. S1, who is next to S3,	S1 shows sympathy
TD1-11	continues with his own name and sound 'hoosaa', throwing	
TD1-12	his arms up in the air and passing on to 'S2. He hesitates	
TD1-13	to think what S2's sound was and the group laughs again.	Group laughs at hesitation
TD1-14	However, he remembers and continues: S2, ooh'. S2 is	
TD1-15	the least energetic of the group thus far and quietly says:	S2 participates with low energy
TD1-16	'S2, ooh' bending his body forward. The MT is next, but S2	
TD1-17	skips to E4. E1 immediately asks why the MT was	

TD1-18	skipped. The MT reminds them of her sound: 'ke-ching'.	
TD1-19	S2 is now clearly embarrassed and the MT makes use of	S2 reveals embarrassment
TD1-20	the opportunity to say that it does not matter. S3 forgot	
TD1-21	S1's name earlier. S3 only now realises that he had the	S3 reveals embarrassment
TD1-22	wrong name and there is condescending laughter from the	Group laughs at embarrassment
TD1-23	group. The MT now keeps the energy up when saying her	
TD1-24	own name and ke-ching, clicking her fingers together as	
TD1-25	gesture, passing on to 'E4, boom'. E4's energy is so low	E4 participates with low energy
TD1-26	when he replies and opens his arms about arm width, that	
TD1-27	the group starts laughing again. E4 continues with 'E2,	
TD1-28	bam'. E2 is more energetic than E4 and with his sound he	E2 participates enthusiastically
TD1-29	curls his arms above his head like a ballerina. The group	
TD1-30	laughs wholeheartedly before E2 continues with 'E5,	
TD1-31	ching-ching'. E5's voice is very subdued when he says:	E5 participates subdued
TD1-32	E5, ching-ching. His gesture is rubbing his fingers. He now	
TD1-33	looks at P3, who have entered the session late. The MT	Eye contact between E5 & P3
TD1-34	encourages P3 to say his name and make a sound and a	
TD1-35	gesture. He does exactly what E5 did without any sound.	P3 reveals insecurity
TD1-36	The MT encourages him again to be creative and think of	
TD1-37	a unique gesture. She also reminds him to make a sound.	
TD1-38	Some other group members make suggestions. After a	Group keen to assist
TD1-39	while some lose interest and start fiddling around. P3	Group loses of interest
TD1-40	notices and then says: 'Yes', putting his thumbs up. Next is	P3 participates creatively
TD1-41	P1 who also just arrived at the session. P1 says his name,	
TD1-42	and then scratches his head, saying his name again. E2	P1 reveals insecurity
TD1-43	models an idea, opening his hands as if in disbelief,	E2 demonstrates irritation,
TD1-44	showing some frustration. E1 sighs deeply. Then P1 says:	frustration
TD1-45	'Bha'. E2 shakes his head. The MT asks P2 to complete	P1 participates creatively
TD1-46	the circle. P2 hesitates and again the group has	P2 reveals insecurity
TD1-47	suggestions. After quite a bit of encouragement from the	
TD1-48	MT and other group members, he flaps his hands in front	Group encourages P2
TD1-49	of him, saying 'P2, wings'. Everybody laughs, because his	Group laughs at P2
TD1-50	surname means 'wings' and it is also his nickname at	
TD1-51	school. The whole group then tries different 'flying'	Group is involved
TD1-52	gestures with their hands and fingers supporting P2's idea.	
TD1-53	Everybody has now had a turn. The MT asks the group to	

<p>TD1-54 TD1-55 TD1-56 TD1-57 TD1-58 TD1-59 TD1-60 TD1-61 TD1-62 TD1-63 TD1-64 TD1-65 TD1-66 TD1-67 TD1-68 TD1-69 TD1-70 TD1-71 TD1-72 TD1-73 TD1-74 TD1-75 TD1-76 TD1-77 TD1-78 TD1-79 TD1-80 TD1-81 TD1-82 TD1-83 TD1-84 TD1-85 TD1-86</p>	<p>continue with this 'identity game' by doing their own name, sound and gesture and then chose somebody else in the group, do that person's name, sound and gesture and so on. The group sits up as the game is about to re-start. P2 messages to E1: "From P2 'wings' (flapping his fingers in front of him) to E1..." He scratches his head. The rest of the group members are turned towards P2 and are smiling. The MT asks: "Who can help him?" P1, E5 and E2 all do E1's gesture while E1 says in a loud voice: "O yeah" pushing a strong arm with a fisted hand into the air and passes the message on to "E4 'boom'", opening his hands and forearms. Still with a very subdued voice and with low energy, E4 continues: "E4 'boom'", opening his hands and arms shoulder width, "to P1 'qua'!" The whole group corrects him in one loud voice: "Bha!" P1 says his sound was 'boom-ch-ch'. The MT reminds the group that they are not allowed to change their words or sounds or gestures halfway through the game. P1 continues to message to "S1 'aah'", throwing his arms up in the air. He has the name and the sound wrong and the group members laugh at him. They are all invested in the process, except E4 who is occupied with himself next to the MT. S1 corrects P1 without interrupting the flow of the game by simply continuing: "S1 'hoosaa' to S3 'potlood'!" He puts both thumbs-up in such an energetic way that the whole group laughs again. P1 also puts his thumbs in the air. When the group has calmed down, S3 continues with: "S3 'potlood'", doing the thumbs-up, "to E2 uhm..." E1 immediately helps him out: "Bam" with wide open arms above his head. This time P1 copies E1's gesture. S3 continues: "Bam." E2 takes the game to its conclusion with: "E2 'bam' to P2 'wings'!" including the gestures that they have created with their sounds.</p>	<p>P2 chooses without hesitation</p> <p>Group is attentive</p> <p>Group members keen to correct</p> <p>E1 participates enthusiastically</p> <p>E1 chooses without hesitation</p> <p>E4 subdued participation</p> <p>E4 is uninvolved</p> <p>Group members keen to correct</p> <p>P1 reveals sense of humour</p> <p>Group laughs at mistake</p> <p>Group is attentive</p> <p>E4 is uninvolved</p> <p>S1 corrects P1 sympathetically</p> <p>S1 shows energetic participation</p> <p>P1 is very invested</p> <p>Group is attentive</p> <p>E1 is keen to rescue/correct</p> <p>P1 is very invested</p> <p>E2 shows energetic participation</p>
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## Appendix K.e

**Excerpt number 2 Time: 31:56-34:22 (Session 2)**

TD = Thick Description

Line	Thick description	Code
	<p>The group members are seated in a circle and the MT is included in the circle. To the right of the MT is S2, then S1, followed by S3, E3, E1, P2, P1, P3, E5, E2 and completing the circle is E4. It is about a halfway through the session. We have had a discussion on the alternative way of communicating by using instruments instead of words. Each group member has chosen an instrument and in the circle individuals may choose who they want to have an instrumental dialogue with, but it should be someone that they do not know well. The rest of the group listens.</p>	
TD2-1	P2 (using a shaker) chooses E4 (on a djembe drum) to have	P2 chooses somebody he
TD2-2	a musical dialogue with. P2's playing is dynamically on an <i>mp</i>	doesn't know
TD2-3	level, starting the 'conversation' a little hesitantly.	P2's playing portrays his
TD2-4		subdued manner when talking
TD2-6	On the other hand E4's playing becomes more assertive and	E4's playing demonstrates a
TD2-7	louder each time when it is his turn. The dialogue is short. P1	little frustration with P2
TD2-8	laughs out loudly while the rest of the group watches	P1 invested in peers' dialogue
TD2-9	attentively.	Group is attentive
TD2-10	E3 has a big smile on his face and he looks from the one to	E3 enjoys watching peers
TD2-11	the other while they converse.	musical dialogue
TD2-12	E4 chooses S3 (he uses a wooden block) and S3 starts with	E4 chooses somebody he
TD2-13	<i>mf</i> playing. E4's playing is also mezzo forte. This dialogue	doesn't know
TD2-14	grows in dynamic level. S3 adds body language by pulling up	Musical dialogue on similar
TD2-15	his shoulders in an animated manner.	dynamic level and growing in
TD2-16		intensity
TD2-17	Keeping eye contact with E4 all the time S3 ends with a loud	Eye contact between S3 & E4
TD2-18	single hit on the block. Everybody in the group laughs. After	Group laughing at S3's abrupt
TD2-19	the laughter has quietened down, S3 hesitates but then	ending
TD2-20	chooses E2 (who is playing the cabasa).	S3 is hesitant to choose

TD2-21		somebody new now
TD2-22	Their conversation consists of small bursts of playing. S3's	S3 & E2's musical dialogue
TD2-23	phrases become longer each time it is his turn and he adds	mirrors a verbal conversation
TD2-24	body language again by pulling up his shoulders and using	S3 adds body language to
TD2-25	his arms in such a way as to suggest that he does not	conversation in music
TD2-26	understand what E2 is saying. His body language as well as	
TD2-27	his musical reaction evokes more laughter from the entire	Group's laughter now shows
TD2-28	group.	awareness
TD2-29	E2 hesitates for a long while before choosing E3.	E2 is hesitant to choose a new
TD2-30		person
TD2-31	The moment E3 hears his name, his face lights up and a big	E3 enjoys a feeling of
TD2-32	smile appears. He (who is playing on the frog guiro) looks E2	acceptance
TD2-33	straight in the eyes for their entire musical conversation. From	Eye contact between E3 & E2
TD2-34	across the circle E4 tries to instruct E3 as to how to play the	E4 shows irritation in E3's
TD2-35	frog properly.	playing
TD2-36	E1, sitting next to E3, also tells him how to play.	E1 shows interest in assisting
TD2-37	The MT says it does not matter. E3 is adding dynamics to his	E3 varies dynamic levels in his
TD2-38	playing using from <i>p</i> to <i>fortissimo</i> playing on the frog. The	musical conversation
TD2-39	entire group is watching E3 closely. The conversation gets too	Group is attentive
TD2-40	long for some of the group members and some starts to look	Group loses interest in
TD2-41	around while others start to play on their instruments. The MT	dialogue
TD2-42	notices the dynamics and asks the participants to move on to	MT aware of group dynamics
TD2-43	the next dialogue. E3 invites P2 to have a dialogue with him.	E3 chooses somebody new
TD2-44	P2 shakes his shaker only once every time before handing	without hesitation
TD2-45	the conversation back to E3.	P2 uses short phrases
TD2-46		indicating he has little to say
TD2-47	Both their playing is dynamically on an <i>mp</i> level	Musical dialogue on similar
TD2-48	demonstrating peacefulness in the conversation. This	dynamic level
TD2-49	dialogue ends with both members playing at the same time.	Playing together/talking
TD2-50		together
TD2-51	P2 chooses P1, but E1 mentions that they know each other	P2 chooses somebody he
TD2-52	well.	knows

## Appendix K.f

**Excerpt number 3 Time: 37:40-40:07 (Session 5)**

TD = Thick Description

Line	Thick description	Code
	<p>The group is arranged in a circle with a djembe drum, bongo drums, hand drum or cymbal placed in front of each group member. Seated next to the MT is S1, then S3, E3, P1 and P2. S2 completes the circle. Only one of the English home language group members is present in this session. We are close to the end of the session, busy with an activity where a particular djembe is the 'leading drum'. The person at that drum gives a rhythmic pattern and the group then has to imitate the leader's rhythmic pattern. When the MT shakes the tambourine everybody moves along to the next chair. The person who is now at the 'leading drum' gives a new rhythmic pattern. The aim is to have uninterrupted playing with short solo parts linking ensemble playing every time when a new individual gives a new beat. Also significant is the exercise to listen and imitate, and validating each individual's contribution</p>	
TD3-1	E3 now gives a rhythm that is simple and strong and the rest	E3 leads music/group follows
TD3-2	of the group copies. When the MT shakes the tambourine,	MT initiates change: quick
TD3-3	the group moves in the circle to the next chair, quick enough	reaction
TD3-4	for the music not to be interrupted. Now S3 gives a distinct	Group music continues
TD3-5	<i>fortissimo</i> rhythmic pattern and the group copies. The MT	S3 leads music/group follows
TD3-6	shakes the tambourine and everybody moves on again. S1	S1 leads music/group follows
TD3-7	follows with a strong but slightly slower rhythm which the	
TD3-8	group picks up immediately. The MT is next at the leading	
TD3-9	drum and there is a short moment where no music is played	Musical anticipation
TD3-10	and the anticipation is clear on the faces of group members.	MT leads music/group follows
TD3-11	Nobody talks. When the MT gives a new rhythm, short,	
TD3-12	quick and <i>forte</i> , everybody is very quick to respond. The MT	S2 leads music/group follows
TD3-13	shakes tambourine. S2 is next to lead and he says: "Yeah,	S2 participates enthusiastically

TD3-14	my turn!” before starting a rhythm which the group	Eye contact between members
TD3-15	immediately copies. There is eye contact between all the	
TD3-16	members in the group and the MT allows this pattern to	Group music continues
TD3-17	continue a little longer before she shakes the tambourine.	P2 uncertain to take leadership
TD3-18	P2 is unsure about a pattern and the group cannot	role
TD3-19	immediately follow. S2 does not play and looks from P2 to	S2 is confused
TD3-20	the MT in an effort to get the pattern perfectly correct. When	
TD3-21	S2 does pick up the rhythm he plays louder with stronger	S2 takes the lead/group follows
TD3-22	intention and body language until everybody copies exactly.	
TD3-23	The tempo increases and the dynamic level is now	P1 leads music/group follows
TD3-24	<i>fortissimo</i> . The MT shakes the tambourine. P1 is the last	Group music continues
TD3-25	one to complete the circle. He plays a ‘param-pam-pam’	
TD3-26	rhythm on <i>ff</i> and the group finds its groove once again with	Eye contact between members
TD3-27	eye contact and excited body language showing pure	
TD3-28	enjoyment.	

## Appendix K.g

**Excerpt number 4 Time: 8:14-12:57 (Session 8)**

TD = Thick Description

Line	Thick description	Code
TD4-1	The group is seated in a circle: P1, S3, E1, E3, S1, P3, E2, P2 and the MT. This excerpt is taken from early in the session after the greeting song. The process has been explained to the group. The MT is going to play excerpts from five pre-recorded pieces of music in a variety of styles and the group is going to create a story using the music as a guide to spark their ideas. The MT plays the first piece, a Sevillanas. The first reaction is	
TD4-2	from E2: OLD. The MT repeats the word and E2 continues by saying OLD PEOPLE. P2 and P1 laugh. The MT reminds the	Story initiated with one word
TD4-3	group of the intention – to create a story. E1 adds SCOTLAND.	P2 and P1 laughs at E2's idea
TD4-4	The MT reiterates and E2 adds DANCING. The MT tries to link	One word contribution
TD4-5	the ideas: Old people dancing in Scotland. For a while the	One word contribution
TD4-6	music is playing and there is just some mumbling among group	Group seems uninvolved
TD4-7	members, but nobody really contributes any ideas. The MT	
TD4-8	encourages the group. P2 says: TRADITION, SCOTTISH	Short phrase contribution
TD4-9	TRADITION. The MT repeats and encourages the group again,	Group encouraged by MT
TD4-10	telling the group that there are some wonderful ideas but it	
TD4-11	would be great if everybody would contribute. The energy in the	
TD4-12	group seems low as members are sitting quietly listening for	
TD4-13	quite long moments. P2 also encourages the rest of the group	Group encouraged by P2
TD4-14	to say something. E3 is 'dancing' in his chair. The second piece	E3 moving to the music
TD4-15	of music is played: The Warrior. E3 immediately reacts SCARY.	Different ideas for the same
TD4-16	E1 says DISNEY WORLD and P2 snorts about this comment	piece of music
TD4-17	and looks at E2 who shakes his head. P3 is also laughing. E1	E1 is laughed at
TD4-18	continues to say that it does remind him of Disney World. The	
TD4-19	MT asks the group to continue. P1 brings a new idea: AND	Short phrase contribution
TD4-20	THEN THE ARMY COMES. E2 agrees and adds: FIGHTING.	
TD4-21	After a subdued discussion between E3 and E1 that is not	
TD4-22	audible to the rest of the group, E3 adds: WAR. P1 notices that	One word contribution
TD4-23	S1 and P3 have not contributed at all and encourages them by	Group encouraged by P1

TD4-24	saying: "Say something". They both say: "Something" Most of	P1 is mocked after giving
TD4-25	the group does not notice. E1 says that the music reminds him	encouragement
TD4-26	of the film 'Joseph' looking at S1, asking him if he does not	
TD4-27	agree. S1 stays quiet. P2 directs with his arms to the beat of	P2 participates
TD4-28	the music and says it is PROUD MUSIC. The MT repeats the	enthusiastically
TD4-29	ideas and encourages the participants who have not	
TD4-30	contributed thus far again before moving on to the next piece of	
TD4-31	music.	
TD4-32	The third piece of music is an orchestral arrangement of	
TD4-33	Bach's Toccata and Fugue in D minor begins and S3 reacts by	S3 contributes for the 1 <sup>st</sup> time
TD4-34	saying EVIL. E1 adds ACTION and somebody else says LIKE	One word contribution
TD4-35	A BALLET IN A STORM. The group laughs. Finally S1 puts up	Group laughs at him
TD4-36	his hand and the MT asks the group to listen to him. He says	S1 contributes for the first
TD4-37	that there is a SADNESS IN THIS MUSIC AND THAT	time
TD4-38	SOMEBODY MAYBE GOT SHOT IN THE ARMY. E1 mentions	Short phrase contribution
TD4-39	a DUNGEON, SOMEONE GOT STUCK IN A DUNGEON. The	Different ideas for the same
TD4-40	fourth piece of music is played: Dancing with the lion. P1	music
TD4-41	remarks that it sounds CHINESE. There is a mumbling in the	Different reactions to the
TD4-42	group and S3 says it sounds more like HAWAI to him. P3 says	same music
TD4-43	PARTY and again there is a light-hearted mumbling and	Group is involved
TD4-44	giggling among the boys and this time E1 is dancing in his	E1 moving to the music
TD4-45	chair. P2 is subtly directing the music again, swaying his head	P2 participates
TD4-46	to the beat. The last piece of music is a piano solo called	enthusiastically
TD4-47	'Home' and there are multiple input from different group	
TD4-48	members this time: S3: PIANO, E3: SOFT, P2: LOVE SONG,	Different ideas, different
TD4-49	S3: SOFT, S2: GENTLE, P3: LULLABY, S3: SOMEONE	reactions to the music
TD4-50	PASSED AWAY. The group as a whole dislikes this statement,	Group is involved
TD4-51	showing it by waving their arms at S3 and mumbling. P1 says:	
TD4-52	"Don't talk about death". He is clearly upset.	P1 shows his feelings: he is
TD4-53		upset

## Appendix K.h

**Excerpt number 5 Time: 43:38-47:15 (Session 9)**

VE = Video Excerpt

Line	Thick description	Code
	This is not a thick description but only the final product of the RAP song that the group created. The subject for the rap was ENGLISH. The reason for including this excerpt is to demonstrate the vocabulary (or lack thereof) and the repetitive approach of the participants. Each line represents a different contribution. Only one English home language participant was present in this session.	
VE5-1	English is boring	English lessons experienced as boring
VE5-2	Adjectives, verbs	
VE5-3	English is boring, every time we get there, we always reading	English lessons experienced as repetitive
VE5-4		
VE5-5	Romeo and Juliet, Romeo and Juliet, learning about old stuff,	Shakespeare set work experienced as old
VE5-6	old stuff	
VE5-7	Very boring, very boring. Aach	Negative attitude towards English lessons
VE5-8	We hate English. Whenever we enter English we always do	
VE5-9	Romeo and Juliet.	
VE5-10	Romeo and Juliet	
VE5-11	Aah, Aah, Ooh, Yeah	Shakespeare set work experienced as boring
VE5-12	Romeo and Juliet is boring	
VE5-13	We don't wanna talk about love	
VE5-14	He died alone	
VE5-15	Yeah, yeah, yeah	Dialogue experienced as boring
VE5-16	We hate Romeo and Juliet - ooh	
VE5-17	Romeo and Juliet is boring because it is a dialogue!	
VE5-18	We hate Romeo and Juliet	
VE5-19	Yeah	Dialogue experienced as boring
VE5-20	We don't like dialogues 'cause they're so boring. Yeah, yeah	
VE5-21	Nobody likes boring. That's just enough!	
VE5-22	Yeah, Yeah	

VE5-23	I hate reading old thing 'cause they remind me about the past	Set work experienced as a reminder of the past
VE5-24	Yeah	
VE5-25	Yeah, yeah	English lessons experienced as boring and repetitive
VE5-26	English is boring because we only do Romeo and Juliet, I	
VE5-27	wish....	
VE5-28	Everyone hate Romeo and Juliet	English character enjoyed
VE5-29	That is not true. Everyone loves Juliet but the thing is that we	
VE5-30	always read Romeo and Juliet and it is now boring	
VE5-31	Yeah, that's the truth, bro	Desire to read something else
VE5-32	I wish we could read another book, something like 'The Holes'	
VE5-33	Yeah	Disagreement regarding taste
VE5-34	'The Holes' you know that 'The Holes' is too old, just like	
VE5-35	Romeo and Juliet. Why don't they tell us to choose our books	
VE5-36	'cause we're good at that and I know that	Desire to read something else
VE5-37	I don't know why they don't let us read autobiographies	
VE5-38	I would choose anything sweet...	Difficulty in choosing own books expressed
VE5-39	I would choose Rafael Nadal's autobiography. Yeah!	
VE5-40	I don't know what I would choose	
VE5-41	This idea won't work	

## Appendix K.i

**Focus Group Coded**

Line	Original text	Code
FG1	MT: What were your experiences of the music therapy	
FG2	sessions?	
FG3	S1: I learnt new words	MT: learnt new words
FG4	P2: I also learnt new words	
FG5	S3: I can say I have learnt like how to communicate with	MT: improved communication
FG6	other people	
FG7	E1: Yah me too	
FG8	E2: I've learnt...uhm...	
FG9	E1: I've learnt to tolerate other people	MT: learnt tolerance
FG10	P2: A lot about music	MT: learnt about music
FG11	E1: Other types of people that are not really like your	MT: engaged with people other
FG12	friends and stuff	than friends
FG13	P2: Music	MT: valued new music
FG14	P1: Yes	
FG15	P2: Lots of music	
FG16	P1: New music	MT: experiences with musical
FG17	P2: Music instruments, the rain stick	instruments
FG18	S3: Yah	
FG19	E3: I've learnt that... if you work together...you can prove	MT: valuing team work
FG20	something...	
FG21	E1: What I've learnt	
FG22	MT: Ok if you can work together?	
FG23	E1: You can achieve	MT: valuing team work -
FG24	E3: With instruments	achievement
FG25	S3: and stuff	
FG26	E3: If you can work together with instruments you can	MT: valuing team work –
FG27	make something nice, you can make something sound	creating good music
FG28	nice	
FG29	MT: Okay, what else?	
FG30	E1: That if you can achieve	
FG31	S3: snorts	

FG32	E1: I learnt	
FG33	P1: You learnt nothing	
FG34	E2 laughs	
FG35	E1: I learnt about other people, and how they communicate	MT: learning about other people
FG36	and stuff and I also learnt that...I also learnt to tolerate	
FG37	people that weren't really like my friends and stuff that I	MT: learning how people communicate
FG38	didn't know about.	
FG39	MT: Okay so you got to know other people and how to	
FG40	tolerate them	MT: improved tolerance
FG41	S3: To share with other people like stuff	MT: sharing
FG42	E3: Yah me too	
FG43	MT: Share	
FG44	Group mumbling	
FG45	MT: If you want to say something, then say it to all of us.	
FG46	P3?	
FG47	P3: New instruments and how to play new instruments	MT: experiencing new instruments
FG48	MT: Describe your feelings regarding interaction with one	
FG49	another in the sessions? How was your interaction with	
FG50	peers during sessions different from outside of	
FG51	sessions?	
FG52	E3: It was different because...	MT: Different kind of interaction
FG53	E2: You are almost forced to cooperate... you were almost	MT: Forced to cooperate
FG54	forced to like talk to people that you don't usually talk	MT: forced to engage with new people
FG55	to.	
FG56	MT: Okay and how did that feel?	
FG57		
FG58	P2: It feels great	MT: positive experience of interacting with new people
FG59		MT: mixed experiences of interacting with new people
FG60	E2: Mixed emotions	MT: cooperation plus irritation
FG61	MT: Mixed emotions, say more?	
FG62	E2: Sometimes it's nice when they actually like work with	
FG63	you and stuff but they were sometimes irritating	
FG64	P2: When they cooperate	MT: enjoy cooperation
FG65	P1: Yes when they make noise, eish...	MT: irritation from lack of cooperation
FG66	P2: And they irritate you	
FG67	P1: Yes and they talk nonsense	MT: interpersonal irritation

FG68	Somebody laughs	
FG69	S3: I know you are talking about me and E1.	
FG70	MT: Okay, is there anybody who wants to add to what E2	
FG71	has said? There's mixed emotions, cooperation...	
FG72	S3: And we've learnt to...	
FG73	P2: To work together	MT: valuing team work
FG74	P1: As a group...	
FG75	P2: As a group...	
FG76	P1: Amongst ourselves	
FG77	E3 smiles	
FG78	MT: E2 used the word 'forced', you're almost forced to...	
FG79	E2: Yes	
FG80	E1: You ARE forced	MT: Forced to interact with
FG81	MT: Was that different to other interactions outside of the	new people
FG82	group?	
FG83	Multiple respondents: Yah.	MT: Different interactions to
FG84	E2: You don't usually like....mess with those people, not	what is known
FG85	mess with them, but now you have to	Don't mix with certain people
FG86	E1: You choose...	
FG87	MT: Okay and was that an unpleasant experience?	Choose who you want to
FG88	E2 looks away	interact with
FG89	P2: Sometimes...	
FG90	P1: Yes	
FG91	E2: Sometimes it was uncomfortable and sometimes it was	MT: Sometimes unpleasant to
FG92	not	interact with new people
FG93	P2: Sometimes it was very unpleasant	MT: Sometimes uncomfortable
		to interact with new people
FG94	P1: It was a disgrace sometimes	MT: Sometimes very
FG95	S3: Like me and E1 (under his breath)	unpleasant to interact with new
FG96	P2: I didn't mention anybody	people
FG97	MT: We are entitled to how we feel.	
FG98	P2: It might be P1, it might be you...	MT: interpersonal irritation
FG99	MT: Were there any changes about how you interact with	FG: interpersonal irritation
FG100	each other after these sessions?	becomes uncomfortable
FG101	E2: Yes	MT: Changed interaction
FG102	E3: We've learnt, we've learnt to uhm..., we've learnt how	

FG103	other people are...like...let's say E2 gets angry quickly	MT: learning about people
FG104	or something like that	
FG105	P2: Yah	MT: interpersonal irritation
FG106	MT: So you've learnt something new about other people..	
FG107	E3: We've learnt...	
FG108	P2: How some people are childish...	MT: interpersonal irritation
FG109	P1: Yes	
FG110	S3: Now I know that other people act like they are too big	FG: interpersonal irritation becomes uncomfortable
FG111	and stuff	
FG112	E1: Yah, yah true	
FG113	MT: To me it looks like...	
FG114	S3: You act like you are in Grade 12	
FG115	E1: True, man, true, true, man true	
FG116	P1: That's true	
FG117	E1: I'm with S3 about that	
FG118	MT: E1, you used the word tolerate. Do you all know what	
FG119	tolerate means?	
FG120	E1: Yes, but some people are too big for their boots	MT/FG: Interpersonal irritation
FG121	MT: Did you grow in tolerance through this experience for	
FG122	example? Do you think you've learnt something?	Fixed group of friends
FG123	E1: Before this thing like, on the playground and stuff, those	
FG124	people always used to stick together. We used to stick	
FG125	together and they used to stick together and it wasn't	
FG126	like a whole group. Now maybe it will be whole	
FG127	group. It depends.	
FG128	MT: So when you walk out of here and you see each other	
FG129	in a few weeks time, will you remember that you were	
FG130	together in this group and...	MT: Positive interaction with new people
FG131	Multiple respondents: Yes	
FG132	MT: And will you have 'group memories'?	
FG133	Most respondents: Yes, yes	
FG134	E2 just nods and some are quiet	
FG135	MT: Focusing on non-English speaking learners: What is it	
FG136	like for you to speak in English? Have you noticed any	
FG137	changes regarding your use of English in this group	
FG138	when speaking to the English members?	MT: valuing the new group

FG139	P2: Yes, there was.	MT: Changes in English interaction
FG140	MT: Was there? What changes?	
FG141	P3: No	
FG142	MT: You say no?	MT: No changes in English interaction
FG143	P2: You try and speak like them	MT: change in the WAY
FG144	P1: So they don't laugh at you and stuff like that	English is spoken in order not to be laughed at
FG145	S3: I've learnt new English words and stuff	MT: learnt new words
FG146	S1: Yes lots of new words	
FG147	MT: So your English vocabulary has grown?	
FG148	P2: Yes, it has grown	
FG149	MT: Can you talk about changes regarding your English skills? You've learnt new words. What else?	
FG150		
FG151	P3: We've learnt to speak fluently	MT: English is spoken more fluently
FG152	MT: Fluently?	MT: better performance in class
FG153	P3: In class we do better	
FG154	MT: Really? Do you think this group has helped with that	
FG155	E1, P1, P3: Yes!	
FG156	MT: Can you talk about changes regarding your attitude towards English in class?	
FG157		
FG158	E3: Yes	MT: Changed attitude towards English – learning harder
FG159	P2: Trying to learn harder and trying to be more con....	MT: confidence
FG160	S3: Confident	MT: cooperation
FG161	P2: And to be more cooperative	
FG162	MT: Why do you think is that? Is it the small group or the kind of opportunities that you got?	
FG163		
FG164	P2 & P1: The kind of opportunities that we got.	MT: unique opportunities for changed interaction with new people
FG165	MT: Like?	MT: learnt new words; learnt new instruments
FG166	P2: To learn new words and learn new instruments	MT: learnt to play instruments
FG167	S3: Instruments that we could play and stuff	
FG168	MT: Focusing on English speaking learners: Could you talk about your peers with a different home language to yours? Can you describe if and how your attitudes towards each other have changed since participating in	
FG169		
FG170		
FG171		

FG172	this music therapy group?	
FG173	E1: I would say it's the same to be honest	MT: No change in attitude towards non-English speakers
FG174	MT: You must be honest	
FG175	E2: Yah, because nothing has really changed towards how	MT: No change in attitude towards non-English speakers
FG176	I feel about non-English speaking people	
FG177	E3: Me too	
FG178	MT: Okay so you're not better friends or less friends or....	
FG179	E1: No, no. I don't think so.	
FG180	E3: It's still the same. Except for a few people that I know	MT: Changed attitude towards some new people
FG181	better now	
FG182	MT: Why do you think there was no change?	
FG183	E2: We never really had to sit down and talk to and get to	MT: Not enough opportunities created for better interaction
FG184	know that person. It's just like.. I don't know	
FG185	MT: Okay so the opportunities for getting to know each	
FG186	other in a different way were not enough...	
FG187	E2: No, it's just not like in that way.	
FG188	S3: Yah	
FG189	MT: Okay	
FG190	S3: Because when we were like in groups, you'll find that	MT: Choose who you want to interact with
FG191	you will be with someone that can speak that language	
FG192	and stuff and you know him like better. So let's say	
FG193	when we are in groups then I am with one person that	
FG194	I didn't know then I would have known everything about	
FG195	him and stuff. But now I was with someone I know	
FG196	everything like about him	
FG197	MT: Good point. Why when we were in groups you always	
FG198	went with the person you knew?	
FG199	E1: Because we know our friends, we know how they are	MT: safer to interact with people you know
FG200	going to respond, we know what they like and what	
FG201	they don't like so you know it is safe	
FG202	MT: But I asked you to go with someone that you did not	
FG203	know...	
FG204	S3: If like today you're not in the mood you just choose him	MT: Too effortful to interact with new people
FG205	and say we don't know each other	
FG206	MT: If I knew you were friends and I made you go with	
FG207	someone else, would it be different?	

FG208	E1: It would be more tough	MT: More difficult to interact
FG209	E2: It would be harder to work with the person because	with new people
FG210	E1: It would be harder to work with the person	MT: More difficult to interact
FG211	E2: They don't know you	with new people
FG212	MT: Did you experience some of that in the session when	
FG213	had to tell a story in a group?	
FG214	E3: Yah	
FG215	P2: Yes	
FG216	S3: Sometimes because when you said something and you	MT: interaction with new
FG217	think that maybe the person would carry on with it but	people was unexpected
FG218	E1: They just end it	
FG219	S3: Like what E3 did. I said something and then he said	
FG220	and the love starts and so	MT: interaction with new
FG221	E1: You think that they are going to carry on but then they	people was unexpected
FG222	don't	
FG223	S3: So you sit next to your friend so that when you say	MT: interaction with known
FG224	something he can carry on with it	people easier
FG225	E1: We haven't even finished the story and then somebody	MT: interpersonal irritation
FG226	just said they died	
FG227	MT: How did that make you feel?	MT: frustration due to lack of
FG228	E1: It made me feel sad because then I could not say what	predictability
FG229	I was going to say.	
FG230	MT: How did you feel when E3 changed your story?	
FG231	S3: It made me feel sad and bored because the story just	MT: frustration due to lack of
FG232	ended	predictability
FG233	E2: It might be that the person just has nothing in his head	MT: sympathy towards another
FG234	to say	participant's lack of ideas
FG235	P2: And then he says something silly perhaps	MT: sympathy towards another
FG236	MT: Do you think this process has given you some	participant's lack of vocabulary
FG237	opportunities to use your imagination?	
FG238	P2: Yes	
FG239	S3: Yah	
FG240	E2: I was gonna say that that makes it more like a...like...it	MT: Opportunities for creative
FG241	makes it more relatable to that person. Instead of one	teamwork
FG242	person's story it's everyone's story.	
FG243	MT: That was the idea – to make it everyone's story. Okay	

FG244	so there weren't changes and the lack of changes was	
FG245	maybe because you kept on choosing your friends, the	
FG246	ones that you knew anyway?	
FG247	Multiple respondents: Yes	
FG248	MT: So I did not create enough opportunities for you in the	
FG249	group to get to know other people in the group	
FG250	E1: Like remember when we had to rap?	MT: opportunity for getting to
FG251	MT: Yes, I asked you to change partners every five minutes	know somebody new
FG252	E1: I went with S2 but I could have gone with E3	
FG253	MT: And how was that experience?	
FG254	E1: It was different	MT: Different experience
FG255	S3 We could get to know them	working with someone new
FG256	E1: It was good	MT: Good experience to get to
FG257	MT: Okay. You are all in the Foundation English class with	know new people
FG258	Mrs V.	
FG259	P1: Yes, it's so cool	Extra English: is cool
FG260	P2: Yes it helps us a lot	Extra English: beneficial
FG261	MT: Let us discuss how you think this process may be	
FG262	helpful for your friends as well and in what ways.	
FG263	Would you tell the rest of the people in your	
FG264	Foundation English class to come to this kind of	
FG265	intervention?	
FG266	S1: No	MT: Not recommended to
FG267	P2: Yes!	peers
FG268	S3: Yes!	MT: recommended to peers
FG269	MT: Why?	
FG270	S3: 'cause to me like it was fun. Sometimes it was fun. I	MT: fun
FG271	don't know how others will react	
FG272	MT: Any other reasons? E2?	
FG273	E2: 'cause we learn like... new stuff... and it was fun	MT: Learning new stuff
FG274	E1: I think it will help us... I think it will... I think it will help	MT: can possibly be beneficial
FG275	them with their English, they'll improve on their grades	for English
FG276	and stuff	
FG277	MT: Okay. S1 you said no. Why?	
FG278	S1: No I said yes	
FG279	MT: Have you changed your mind?	

FG280	S1: Yes because it's fun	MT: fun
FG281	P2: Great fun	
FG282	MT: If for example there were three separate groups and	
FG283	then in the end we compare the groups' stories that	
FG284	you had to create with the music, what do you think	
FG285	would the outcome be?	
FG286	S1: It would be boring	MT: More groups make it
FG287	MT: Boring? Why?	unpredictable/difficult
FG288	S3: Maybe next time we will try and improve ours and yah...	MT: More groups will make it
FG289	MT: Okay. E3 how do you feel?	competitive
FG290	E3: If we put all the stories together it would	MT: more people will create
FG291	actually...uhm... you'd see how different people think	more opportunities for
FG292	P2: And react	interaction
FG293	MT: P3 you've been very quiet. Do you think this kind of	
FG294	intervention will be interesting for your friends in the	
FG295	Foundation English class?	
FG296	P3: I think so 'cause they also want the group fun	MT: is group fun
FG297	P2: Yes	
FG298	P3: And play instruments	MT: Playing instruments
FG299	S3: Yah, play instruments	
FG300	P3: And sing	MT: Singing
FG301	P1: Learn some new stuff	MT: Learning new stuff
FG302	MT: I want to ask you one more thing and I'm going to give	
FG303	you a little time to think: What are you taking away from	
FG304	this process? In one word – what have you learnt, what	
FG305	is new, what will you remember? Anything.	
FG306	S1: Respect. We learnt to respect each other	MT: Respect for each other
FG307	MT: Respect?	
FG308	S1: Yes	
FG309	S3: The fun that we had	MT: Fun
FG310	MT: Fun	
FG311	E2: Acceptance	MT: Acceptance
FG312	MT: Acceptance	
FG313	E2: Joyful	MT: Joyful
FG314	MT: Joyful	
FG315	P2: Friendship	MT: Friendship

FG316	MT: Friendship	
FG317	P1: I'll go with respect as well	MT: Respect
FG318	MT: Respect as well	
FG319	E3: Happy	MT: Happy
FG320	MT: Happy	
FG321	E1: Different	MT: Difference
FG322	MT: Friend?	
FG323	E1: Different	
FG324	MT: Different	
FG325	P3: Team work	MT: Team work
FG326	E3: Acceptance. I think that's a very good word	MT: Acceptance
FG327	MT: Acceptance.	
FG328	MT: Okay now I would like to just say thank you for the time	
FG329	that you've given me to do this process with me. And I	
FG330	would like to ask you: take that word with you into your	
FG331	future and particularly into your English classes. Thank	
FG332	you very much guys!	

## APPENDIX L

### Colour coded tables

**Appendix L.a Pre-music therapy colour-coded table**

**Appendix L.b Post-music therapy colour-coded table**

**Appendix L.c Combined colour-coded tables**

## APPENDIX M

### Codes and categories

## Appendix M

Categories	Codes (Repeated codes are only listed ones)	Context (data source)
Close friendships with home language speakers	Close friends Portuguese speaking Mostly English close friends At home: close friends siSwati School: English speaking friends School: Zulu speaking friends Some close friends home-language Fixed group of friends	QP QE QS QS QS QS FG
Difficulty of making friends with non-home language speakers	Challenging making English friends Feels unacceptable with English peers Engagement across languages depend on other factors Non-first language English peers: less popular Different languages; different perspectives English extra-murals: difficult to manage P2 chooses somebody he knows E2 hesitant to choose somebody he does not know S3 hesitant to choose somebody he does not know	QS QP QE  QE QE QS TD TD TD
Ease of making friends with non-home language speakers	Comfortable making non-English friends Friendships across languages: no difficulties Language mix not a factor choosing friends Friendships not divided by language Language not a factor in making friends Not opposed to non-first language English friendships English facilitates friendships Different languages; shared culture Tried to learn other languages E1 chooses somebody new without hesitation P2 chooses somebody he does not know Developed new friendships	QE QE QP QE QS QE  QP QE QE TD TD FG
Superciliousness	English school: mistakes are laughed at English school: Laughed at English school: lack of understanding laughed at Group laughs at P2; E1 etc. Group laughs at mistake S2; S3 reveals embarrassment Group laughs at embarrassment P1 and P2 laughs at E2's idea in a condescending way P1 is laughed at after giving encouragement	QP QP QP TD TD TD TD TD TD TD
Empathy	Sympathy for non-first language English speakers S1 shows sympathy S1 corrects P1 sympathetically Sympathy towards another participant's lack of ideas	QE TD TD FG

	Sympathy towards another participant's lack of vocabulary	FG
Emotional expression	P1;P2;P3 reveals insecurity S2 shows confusion P1 reveals a sense of humour P1 shows his feelings: He is very upset	TD TD TD FG
Range of roles	S2 (P1;E3 etc) takes the lead/group follows E1 shows interest in assisting E1 is keen to rescue P2 uncertain to take leadership role Group encouraged by P1 (P2) Group members keen to assist Group members keen to correct	TD TD TD TD TD TD TD
Investment in participation	Energetic participation by E2; S1 Enthusiastic participation by E1; P2 etc. Creative participation by S3; P3 etc. Invested participation by P1 etc. E1; E3 moving to the music Eye contact between individuals Self confidence boosted	TD TD TD TD TD TD FG
Group togetherness	Musical anticipation from group Group is involved Group is attentive Mt creates change in music: quick reaction Group music continuous Eye contact between group members Group laughing together Cooperation Team work Valuing team work Acceptance of others Respect for others Learnt tolerance	TD TD TD TD TD TD TD TD FG FG FG FG FG
Enjoyment	MT is fun MT is happy MT is joyful MT group is fun	FG FG FG FG
Facilitating interaction with new people	E3 enjoys a feeling of being accepted Positive experience of interacting with new people Good experience to get to know new people Opportunity to get to know somebody new Engage with people other than your friends Learning about new people Changed attitude towards some new people Changed interaction with new people Unique opportunities for change towards new people Valuing the new group Change in English interaction Different interaction towards English people	TD FG FG FG FG FG FG FG FG FG FG FG

Musical communication	Musical dialogue on similar dynamic level, growing in intensity	TD
	S3 and E2's musical dialogue mirrors a verbal dialogue	TD
	E3 varies dynamic levels in his musical conversation	TD
	P2's playing portrays his subdued manner when talking	TD
	P2 uses short phrases indicating he has little to say	TD
	S3 adds body language to conversation in music	TD
	E3 enjoys watching musical dialogue	TD
	P1 is invested in peer's dialogue Playing together/talking together	TD TD
Valuing music therapy	Positive attitude towards starting music	QS
	Interacting in MT is different to what is known	FG
	MT creates opportunities for creative teamwork	FG
	More people in MT will create more opportunities for interaction	FG
	More groups will make MT more competitive	FG
	Valuing new music	FG
	Experiencing new instruments	FG
	Singing	FG
	Learnt about music	FG
	Playing instruments	FG
	Learnt to play instruments	FG
	Valuing teamwork – creating good music	FG
Valuing teamwork – achievement	FG	
MT recommended to peers	FG	
Subdued participation	Low energy participation by S2; E4	TD
	Subdued participation by E4; E5	TD
	Group seems uninvolved	TD
	Group loses interest	TD
Negotiating challenges	Different ideas for the same music	TD
	Different reactions to the same music	TD
	MT encourages; group reacts diversely	TD
	Change in music; little reaction	TD
	Disagreement regarding taste	FG
Interpersonal difficulties	E4's playing demonstrates frustration with P2	TD
	E4 shows irritation with E3's playing	TD
	E2 demonstrates irritation and frustration in his playing	TD
	Interpersonal irritation	TD
	Interpersonal irritation becomes uncomfortable	FG
	Irritation with lack of cooperation	FG
	Frustration due to lack of predictability	FG
	Interaction with known people more predictable	FG

Difficulties interacting with new people	Sometimes uncomfortable to interact with new people	FG
	Sometimes unpleasant to interact with new people	FG
	Sometimes very unpleasant to interact with new people	FG
	Interaction with new people was unexpected	FG
	Forced to engage with new people	FG
	Forced to interact with other people	FG
	Forced to cooperate	FG
	Don't mix with certain people	FG
	Choose who you want to interact with	FG
	More groups make it more difficult	FG
	Not enough opportunities for better interaction	FG
	Mixed experiences of interacting with new people	FG
	Different experience working with someone new	FG
Not experiencing change in interaction	No change in attitude towards non-English speakers	FG
	No changes in English interaction	FG
	Not recommended for peers	FG
	More difficult to interact with new people	FG
	Safer to interact with people you know	FG
	Too effortful to interact with new people	FG
Positive attitude towards learning and speaking English	Enjoys assisting with translation	QE
	Enjoys English	QS
	Likes English	QP
	Easy in an English school	QE
	Easy to learn English	QS
	English subject: Enjoys	QP
	Valuing English learning	QP
	English facilitates communication with friends	QS
	Importance of learning English	QS
	English preferred in extra-murals	QS
	Speaking English gives status	QS
	It feels special	QS
	School: wants to speak English	QS
	Extra-murals: wants to speak English	QS
	Receptive towards English learning	QP
	Desire for fluent English	QS
	Desire for English as home language	QS
	Reading improves English	QP
	Positive experiences of speaking English	QS
	English character enjoyed	TD
	Desire to read something new	TD
Extra English: cool	FG	
Extra English: beneficial	FG	
No difficulty in English school	FG	
Accustomed to English	Accustomed to using English	QS
	Accustomed to English tuition	QS
	Accustomed to speaking English	QP
	Accustomed to using English; home language lost	QS
	Accustomed to English extra-murals	QP
	English school: no difference	QE
	Equal class participation across languages	QE
	Understood by non-first language English speakers	QE

<p>Learning English experienced as difficult</p>	<p>Non-first language English: some difficulties English school: difficult English subject: difficult English extra-murals: challenging Difficulties learning English Difficulties speaking English English is hard to learn English school is a foreign environment Brief initial difficulties at English school English subject: sometimes problems English speakers also not all good at English Difficulty in choosing books expressed</p>	<p>QS QS QS QS QE QP QE QS QP QP QE TD</p>
<p>English as subject experienced as boring</p>	<p>Shakespeare set work experienced as old Shakespeare set work experienced as boring English lessons experienced as boring English lessons experienced as repetitive English lessons experienced as repetitive and boring Dialogues experienced as boring Negative attitude towards English lessons</p>	<p>TD TD TD TD TD TD TD</p>
<p>Improvement in attitude towards English</p>	<p>MT can possibly be beneficial for English Changed attitude towards English – learning harder Learnt new words in MT Learnt new words and about instruments in MT</p>	<p>FG FG FG FG</p>
<p>Reported improvement in competence in English</p>	<p>Improved communication in MT English is spoken more fluently after MT Better performance in class after MT MT changed the way in which English is spoken in order not to be laughed at</p>	<p>FG FG FG FG</p>
<p>Limited English vocabulary</p>	<p>E2 initiated the story using only one word P1 (E1;P2 etc.) contributes single word ideas S1; S3 contributes for the first time only later</p>	<p>TD TD TD</p>

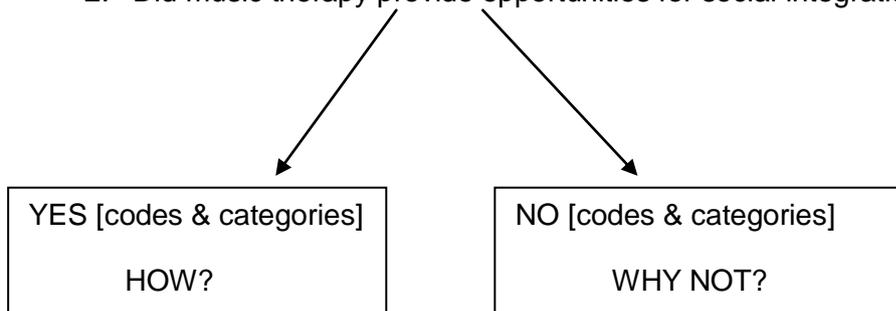
## APPENDIX N

Figures to demonstrate how themes developed

Appendix N

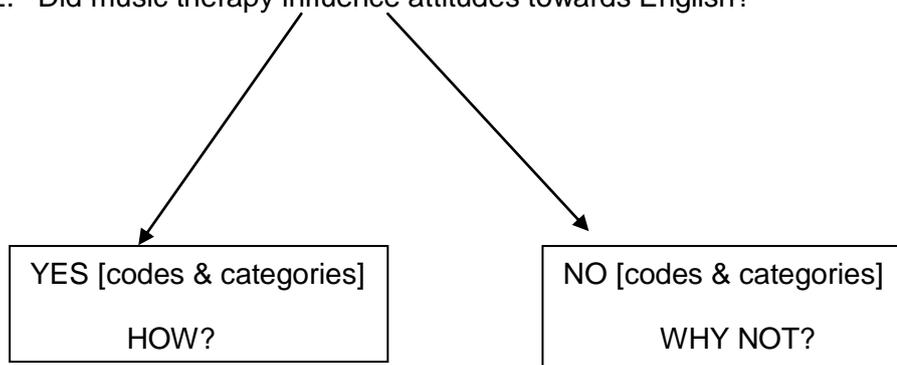
A. SOCIAL INTEGRATION

1. Context at the start of the study [codes & categories]
2. Did music therapy provide opportunities for social integration?



B. ATTITUDES TOWARDS ENGLISH

1. Context at the start of the study [codes & categories]
2. Did music therapy influence attitudes towards English?



## APPENDIX O

### Themes and Categories

### THEMES THAT EMERGED FROM CATEGORIES

THEME	CATEGORIES
SOCIAL INTEGRATION: CONTEXT	<ol style="list-style-type: none"> <li>1. Close friendships with home language speakers</li> <li>2. Difficulty with making friends with non-home language speakers</li> <li>3. Ease with making friends with non-home language speakers</li> <li>4. Superciliousness</li> <li>5. Empathy</li> </ol>
OPPORTUNITIES FOR SOCIAL INTEGRATION	<ol style="list-style-type: none"> <li>9. Emotional expression</li> <li>10. Range of roles</li> <li>11. Investment in participation</li> <li>12. Group togetherness</li> <li>13. Enjoyment</li> <li>14. Facilitating interaction with new people</li> <li>15. Musical communication</li> <li>16. Valuing music therapy</li> </ol>
CHALLENGES REGARDING INTEGRATION	<ol style="list-style-type: none"> <li>1. Subdued participation</li> <li>2. Negotiation challenges</li> <li>3. Interpersonal difficulties</li> <li>4. Difficulties interacting with new people</li> <li>5. Not experiencing change in interaction</li> </ol>
ATTITUDES TOWARDS ENGLISH: CONTEXT	<ol style="list-style-type: none"> <li>1. Positive attitude towards learning and speaking English</li> <li>2. Accustomed to English</li> <li>3. English as subject experienced as boring</li> <li>4. Learning English experienced as difficult</li> </ol>
INFLUENCE OF MUSIC THERAPY ON ATTITUDES TOWARDS ENGLISH	<ol style="list-style-type: none"> <li>1. Improvement in attitude towards English</li> <li>2. Reported improvement in competence in English</li> <li>3. Limited English vocabulary</li> </ol>

Appendix L.a

	P1	P2	P3	S1	S2	S3	E1	E2	E3
Pre MT	Brief initial difficulty at English school English extra- murals: managed English subject: Enjoys Positive experience of speaking English Close friends Portuguese- speaking Language not a factor in making friends  Values English	Accustomed to English tuition Accustomed to English extra-murals English subject: Sometimes problems Accustomed to speaking English Close friends Portuguese- speaking Enjoys English friendships  English school: No difference English	English school: Difficult  English extra- murals: challenging English subject: Difficult Difficulties speaking English Close friends Portuguese- speaking Challenging making English friends. Feels unacceptable (unaccepted?) with English peers English school: No	School: Wants to speak English Extra-mural: Wants to speak English Importance of learning English English facilitates communication with friends At home: close friends siSwati School: English- speaking friends English facilitates friendships Desire for English as home language English easy to learn Desire for fluent English	English school: foreign environment Positive attitude towards starting music Likes English subject Speaking English gives status It feels special At home: close friends siSwati School: English- speaking friends School: Zulu- speaking friends Friendships not divided by language Valuing English learning English easy to learn Easy in an	Accustomed to using English Extra-mural: Accustomed to using English English is hard to learn; Receptive to learning English Accustomed to using English; lost home language School: English- speaking friends; Some friends home- language Friendships not divided by language Enjoys speaking English	Sympathy for non first-language English speakers English speakers: also not all good at English English preferred in extra-murals Mostly English close friends Comfortable making non first- language English speaking friends – still speak English Enjoys assisting with translation Different languages, different perspectives English speakers: laughed at for not understanding Non first- language English:	Understood by non first-language English speakers English speakers: also not all good at English Not opposed to non first-language English speakers Mostly English close friends close friends Comfortable making non first- language English speaking friends – still speak English Tries to learn other's languages Friendship across languages Adequate communication between learners Non first-language English: some difficulties at	Language mix not a factor Engagement across languages also depend on other factors Mostly English close friends Comfortable making non first- language English speaking friends – still speak English Different languages; Shared culture Equal class participation across languages Mixed language school: no difficulties

	No difficulties in English school Brief initial difficulty at English school	school: Mistakes are laughed at English school: Mistakes are laughed at	difference English school: Lack of understanding is laughed at English school: Laughed at		English school	Difficulties learning English Reading improves English	some difficulties at school	school	Non first- language English: less popular
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Appendix L.b

	P1	P2	P3	S1	S2	S3	E1	E2	E3
Post MT	MT: valued new music MT: irritation from lack of cooperation MT: valuing team work MT: Different interactions to what is known MT: Sometimes unpleasant to interact MT: interpersonal irritation MT: valuing the new group MT: change in the WAY English is spoken in order not to be laughed at MT: unique opportunities	MT: learnt about music MT: valued new music MT: experiences with musical instruments MT: positive experience of interacting with new people MT: enjoy cooperation MT: interpersonal irritation MT: valuing team work MT: Different interactions to what is known MT: Sometimes very unpleasant to interact with new people	MT: experiencing new instruments MT: Different interactions to what is known MT: valuing the new group MT: No changes in English interaction MT: English is spoken more fluently MT: better performance in class MT: is group fun MT: Playing instruments MT: Singing MT: Team work	MT: learnt new words MT: Different interactions to what is known MT: valuing the new group MT: learnt new words MT: Not recommended to peers MT: fun MT: More groups make it boring MT: Respect for each other	MT: Different interactions to what is known MT: valuing the new group MT: Joyful	MT: improved communication MT: Different interactions to what is known FG: interpersonal irritation becomes uncomfortable MT: interpersonal irritation FG: interpersonal irritation becomes uncomfortable MT: valuing the new group MT: learnt new words MT: confidence MT: learnt to play instruments MT: Choose who you want to interact with MT: Too effortful to interact with new people	MT: learnt tolerance MT: engaged with people other than friends MT: valuing team work - achievement MT: learning about other people MT: Forced to interact with other people MT: Different interactions to what is known FG: interpersonal irritation becomes uncomfortable Fixed group of friends MT: Possible interaction with	MT: Forced to cooperate MT: forced to engage with different people MT: mixed experiences of interacting with new people MT: cooperation plus irritation MT: Different interactions to what is known Don't mix with certain people Choose who you want to interact with MT: Sometimes uncomfortable to interact with new people MT: Changed	MT: valuing team work MT: valuing team work – creating good music MT: Different kind of interaction MT: valuing team work MT: Different interactions to what is known MT: learning about people MT: valuing the new group MT: Changed attitude towards some new people MT: more people will create more opportunities

	<p>for change</p> <p>Extra English: is cool</p> <p>MT: Learning new stuff</p> <p>MT: Respect</p>	<p>FG: interpersonal irritation becomes uncomfortable</p> <p>MT: interpersonal irritation</p> <p>MT: valuing the new group</p> <p>MT: Changes in English interaction</p> <p>MT: change in the WAY English is spoken in order not to be laughed at</p> <p>MT: Changed attitude towards English – learning harder</p> <p>MT: cooperation</p> <p>MT: unique opportunities for change</p> <p>MT: learnt new</p>				<p>MT: interaction with new people had unexpected outcomes</p> <p>MT: interpersonal irritation</p> <p>MT: sadness/boredom due to lack of predictability</p> <p>MT: Different experience working with someone new</p> <p>MT: recommended to peers</p> <p>MT: fun</p> <p>MT: More groups will make it competitive</p> <p>MT: Fun</p>	<p>new people</p> <p>MT: No change in attitude towards non- English speakers</p> <p>MT: safer to interact with people you know</p> <p>MT: More difficult to interact with new people</p> <p>MT: interaction with known people more predictable outcomes</p> <p>MT: frustration due to lack of predictability</p> <p>MT: opportunity for getting to know somebody new</p> <p>MT: Good experience to get to know</p>	<p>interaction</p> <p>MT: No change in attitude towards non- English speakers</p> <p>MT: Not enough opportunities created for better interaction</p> <p>MT: More difficult to interact with new people</p> <p>MT: sympathy towards another participant's lack of ideas</p> <p>MT: Opportunities for creative teamwork</p> <p>MT: Learning new stuff</p> <p>MT: Acceptance</p>	<p>for interaction</p> <p>MT: Happy</p> <p>MT: Acceptance</p>
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		words; learnt new instruments MT: sympathy towards another participant's lack of vocabulary Extra English: beneficial MT: recommended to peers MT: Friendship					new people MT: can possibly be beneficial for English MT: Difference		
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Appendix L.c

	P1	P2	P3	S1	S2	S3	E1	E2	E3
Pre MT	Brief initial difficulty at English school English extra-murals managed English subject: Enjoys Positive experience of speaking English Close friends Portuguese-speaking Language not a factor in making friends	Accustomed to English tuition Accustomed to English extra-murals English subject: Sometimes problems Accustomed to speaking English Close friends Portuguese-speaking Enjoys English friendships English school: No difference English school: Mistakes are laughed at English school:	English school: Difficult English extra-murals: challenging English subject: Difficulties speaking English Close friends Portuguese-speaking Challenging making English friends. Feels unacceptable (unaccepted?) with English peers English school: No	School: Wants to speak English Extra-mural: Wants to speak English Importance of learning English English facilitates communication with friends At home: close friends siSwati School: English-speaking friends English facilitates friendships Desire for English as home language English easy to learn Desire for fluent English	English school: foreign environment Positive attitude towards starting music Likes English subject Speaking English gives status It feels special At home: close friends siSwati School: English-speaking friends School: Zulu-speaking friends Friendships not divided by language Valuing English learning English easy to learn Easy in an	Accustomed to using English Extra-mural: Accustomed to using English English is hard to learn; Receptive to learning English Accustomed to using English; lost home language School: English-speaking friends; Some friends home-language Friendships not divided by language Enjoys speaking English Difficulties learning English Reading improves English	Sympathy for non first-language English speakers English speakers: also not all good at English preferred in extra-murals Mostly English close friends making non first-language English speaking friends – still speak English Different languages,	Understood by non first-language English speakers English speakers: also not all good at English Not opposed to non first-language English speakers Mostly English close friends Comfortable making non first-language English speaking friends making non first-language English speaking friends – still speak English Tries to learn other's languages	Language mix not a factor Engagement across languages also depend on other factors Mostly English close friends Comfortable making non first-language English speaking friends – still speak English Different languages; Shared culture Equal class participation across languages Mixed

	No difficulties in English school Brief initial difficulty at English school	Mistakes are laughed at	difference English school: Lack of understanding is laughed at English school: Laughed at		English school		different perspectives English speakers: laughed at for not understanding Non first-language English: some difficulties at school	Friendship across languages Adequate communication between learners Non first-language English: some difficulties at school	language school: no difficulties Non first-language English: less popular
Post MT	MT: valued new music MT: irritation from lack of cooperation MT: valuing team work MT: Different interactions to what is known MT: Sometimes unpleasant to interact MT: interpersonal irritation	MT: learnt about music MT: valued new music MT: experiences with musical instruments MT: positive experience of interacting with new people MT: enjoy cooperation MT:	MT: experiencing new instruments MT: Different interactions to what is known MT: valuing the new group MT: learnt new words MT: No recommended to peers MT: More groups make it	MT: learnt new words MT: Different interactions to what is known MT: valuing the new group MT: Joyful	MT: Different interactions to what is known MT: valuing the new group MT: Joyful	MT: improved communication MT: Different interactions to what is known FG: interpersonal irritation becomes uncomfortable MT: interpersonal irritation FG: interpersonal irritation becomes uncomfortable MT: valuing the new group	MT: learnt tolerance MT: engaged with people other than friends MT: valuing team work - achievement MT: learning about other people MT: Forced to interact with other people MT: Different	MT: Forced to cooperate MT: forced to engage with different people MT: mixed experiences of interacting with new people MT: cooperation plus irritation MT: Different interactions to what is known Don't mix with	MT: valuing team work MT: valuing team work – creating good music MT: Different kind of interaction MT: valuing team work MT: Different interactions to what is known MT: learning

<p>MT: valuing the new group MT: change in the WAY English is spoken in order not to be laughed at MT: unique opportunities for change Extra English: is cool MT: Learning new stuff MT: Respect</p>	<p>interpersonal irritation MT: valuing team work MT: Different interactions to what is known MT: Sometimes very unpleasant to interact with new people FG: interpersonal irritation becomes uncomfortable MT: interpersonal irritation MT: valuing the new group MT: Changes in English interaction MT: change in the WAY English is</p>	<p>fluently MT: better performance in class MT: is group fun MT: Playing instruments MT: Singing MT: Team work</p>	<p>boring MT: Respect for each other</p>	<p>MT: learnt new words MT: confidence MT: learnt to play instruments MT: Choose who you want to interact with MT: Too effortful to interact with new people MT: interaction with new people had unexpected outcomes MT: interpersonal irritation MT: sadness/boredom due to lack of predictability MT: Different experience working with someone new MT: recommended to peers MT: fun MT: More groups</p>	<p>interactions to what is known FG: interpersonal irritation becomes uncomfortable Fixed group of friends MT: Possible interaction with new people MT: No change in attitude towards non- English speakers MT: safer to interact with people you know MT: More difficult to interact with new people MT: interaction with known people more predictable</p>	<p>certain people Choose who you want to interact with MT: Sometimes uncomfortable to interact with new people MT: Changed interaction MT: No change in attitude towards non- English speakers MT: Not enough opportunities created for better interaction MT: More difficult to interact with new people MT: sympathy towards another participant's lack of ideas MT: Opportunities for</p>	<p>about people MT: valuing the new group MT: Changed attitude towards some new people MT: more people will create more opportunities for interaction MT: Happy MT: Acceptance</p>
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		<p>spoken in order</p> <p>not to be</p> <p>laughed at</p> <p>MT: Changed</p> <p>attitude</p> <p>towards</p> <p>English –</p> <p>learning harder</p> <p>MT:</p> <p>cooperation</p> <p>MT: unique</p> <p>opportunities</p> <p>for change</p> <p>MT: learnt new</p> <p>words; learnt</p> <p>new</p> <p>instruments</p> <p>MT: sympathy</p> <p>towards</p> <p>another</p> <p>participant's</p> <p>lack of</p> <p>vocabulary</p> <p>Extra English:</p> <p>beneficial</p> <p>MT:</p> <p>recommended</p> <p>to peers</p> <p>MT: Friendship</p>				<p>will make it</p> <p>competitive</p> <p>MT: Fun</p>	<p>outcomes</p> <p>MT: frustration</p> <p>due to lack of</p> <p>predictability</p> <p>MT: opportunity</p> <p>for getting to</p> <p>know</p> <p>somebody new</p> <p>MT: Good</p> <p>experience to</p> <p>get to know</p> <p>new people</p> <p>MT: can</p> <p>possibly be</p> <p>beneficial for</p> <p>English</p> <p>MT: Difference</p>	<p>creative</p> <p>teamwork</p> <p>MT: Learning</p> <p>new stuff</p> <p>MT: Acceptance</p>	
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