

Sponsoring Committee: Dr. Charlotte Rappe Zales, Moravian College  
Ms. Beverly Morgan, Moravian College  
Mrs. Deanne Ober, Pocono Mountain  
School District

**DIFFERENTIATED INSTRUCTION AND COOPERATIVE LEARNING IN  
THIRD GRADE RECORDER CLASS**

**Emily Lynn Young**

Submitted in partial fulfillment  
of the requirements for the degree of  
Master of Education  
Moravian College  
Bethlehem, Pennsylvania  
2006

Copyright © 2006 Emily Lynn Young

## **ABSTRACT**

This qualitative research study investigated what occurred when third grade recorder students engaged in differentiated, multi-modal learning tasks while working in various cooperative group arrangements. Findings suggest that completing differentiated activities in cooperative groups in music class may promote the emergence of student leaders, positively affect students' musical self-concepts, and influence the way students relate to one another. Additional findings suggest that while working in cooperative groups, students need additional teacher guidance in order to be successful completing the multi-modal, differentiated tasks. In most cases, students could accurately self-assess performance in their individual roles and responsibilities within the group. Students were able to acknowledge their mistakes and offer appropriate solutions for improvement, even when they were not yet able to execute rhythmic tasks independently. The implementation of differentiated, multi-modal techniques may be essential to ensure that all students learn. In order to create the most optimal learning environment, it was important for the teacher researcher to gather background data about students from a variety of sources. Throughout the study, character education concepts positively affected how students interacted and communicated in whole-class, small-group, and individual instruction settings.



## **ACKNOWLEDGEMENTS**

I would like to thank my third grade students for having the courage to embark on such an enlightening journey with me. I will be forever grateful for their willingness to share insights and discoveries as they learned valuable social and musical skills throughout our time together.

I would also like to thank the teachers, administration, and staff at my school for their constant support and flexibility as I completed my study. They were always willing to discuss elements of my research and were available to lend me guidance and encouragement along the way.

I feel that I could not have accomplished this research project without the help of Dr. Charlotte Rappe Zales. I am extremely grateful for the hours she spent editing my work and poring over my early drafts. Dr. Zales' words of encouragement inspired me to not only complete this master's thesis, but also to go on and pursue a doctoral degree in education. I feel privileged to have worked with Dr. Zales and confident that the skills I learned under her tutelage have prepared me for any and all post-graduate educational pursuits.

Throughout these past three years, I have been surrounded by friends and family members who have been a constant, unwavering source of encouragement and support. I am extremely grateful for their



patience, understanding, and words of wisdom as I became engrossed with my work.

Lastly, I would like to thank my father, and the smartest person I know, Raymond Young, for our Tuesday night soirees after class. Those long conversations over drinks and homemade meals not only revitalized my physical and mental spirits, but also renewed my belief that I could accomplish the task at hand. My father was my first teacher and I believe that it is from him that I adopted the love of learning, research, and discovery. It is for these reasons that I would like to dedicate my research study to him.

## TABLE OF CONTENTS

ABSTRACT .....	iii
ACKNOWLEDGEMENTS .....	iv
LIST OF TABLES .....	xi
LIST OF FIGURES .....	xii
RESEARCHER STANCE .....	1
LITERATURE REVIEW .....	9
Early Exposure to Music .....	9
Self-Concept in Music .....	10
Beginning Instrumental Instruction .....	10
Challenges for Beginning Musicians .....	12
Bridging the Gap .....	12
Alternative Music Education Methods .....	13
Cooperative Groupings .....	15
Benefits of Cooperative Groupings .....	18
Challenges of Cooperative Groupings .....	19
Differentiated Instruction .....	19
Benefits of Differentiated Instruction .....	21
Strategies to Differentiate Instruction .....	22
Conclusion .....	23

RESEARCH DESIGN AND METHODOLOGY .....	24
Purpose .....	24
Setting .....	24
Participants .....	26
Procedure .....	26
Data Sources .....	42
Summary .....	42
TRUSTWORTHINESS STATEMENT .....	43
THIS YEAR'S STORY .....	47
The Passenger Manifest .....	47
Baggage Check .....	49
Boarding Procedures .....	52
Last Minute Boarder .....	55
Air Traffic Control .....	55
Pilot or Passenger .....	57
Cabin Conversations .....	58
Arrival at the Gate .....	60
Group Excursions .....	62
Postcards Home .....	65
Feedback .....	66
Comment Cards .....	69



Last Day .....	70
Trip in Review .....	72
METHODS OF ANALYSIS .....	75
Field Log Analysis .....	75
Student Work Analysis .....	75
Interview Analysis .....	76
Comparison to Educational Theorists .....	76
Memo Analysis .....	77
Codes, Bins, and Themes Analysis .....	77
FINDINGS .....	81
Introduction .....	81
Scaffolding of Multi-Modal, Differentiated Tasks .....	81
Self-Assessment .....	83
Character Education Influence .....	85
Emergence of Student Leaders .....	88
Implementation of Multi-Modal, Differentiated Tasks .....	90
Importance of Gathering Student Background Data .....	92
Student Suggestions for Improvement .....	94
Student Interaction .....	95
Conclusion .....	96

THE NEXT STEP .....	98
REFERENCES .....	100
RESOURCES .....	105
APPENDIXES .....	106
A    HSIRB Approval Letter .....	106
B    Principal Consent Form .....	107
C    Parent Consent Form .....	108
D    Color-Coded Groupings .....	109
E    Theory Time Pretest .....	110
F    Theory Time Grade 3 Lesson 1 .....	112
G    Theory Time Grade 3 Lesson 2 .....	113
H    Learning Style Profile Survey .....	114
I    Music Profile Survey .....	115
J    Theory Time Grade 3 Lesson 4 .....	116
K    “Bumble Bee” .....	117
L    Theory Time Grade 3 Lesson 6 .....	118
M    Theory Time Grade 3 Lesson 7 .....	119
N    Fishbowl Schematic .....	120
O    Group Rotation Schedule .....	121
P    Cooperative Character-Focused Roles .....	122
Q    Classroom Center Schematic .....	124

R	Center 1: Battle of the Notes and Rests Directions .....	125
S	Center 2: Music Ace Directions .....	126
T	Center 3: Quiz Me! Directions .....	127
U	Center 4: Foam Compose and Play Directions .....	128
V	Center 5: Music Games Directions .....	129
W	Comment Moderator Self-Evaluative Rubric .....	130
X	Cooperation Moderator Self-Evaluative Rubric .....	132
Y	Instruction Moderator Self-Evaluative Rubric .....	134
Z	On-Task Moderator Self-Evaluative Rubric .....	136
AA	Volume Moderator Self-Evaluative Rubric .....	138
BB	Individual Recorder Playing Rubric .....	140
CC	Instrumental Group Performance Rubric .....	141
DD	Theory Time Grade 3 Lessons 10, 11 and Symbols Quiz .....	142
EE	Sample Interview Questions .....	145
FF	Sample Double-Entry Journal Page .....	146



**LIST OF TABLES**

Table 1 Yellow Team Comments from Moderator Rubrics .....87

## LIST OF FIGURES

Figure 1	Theory Time Pretest Scores .....	49
Figure 2	Dramatization of Reaction to Cooperative Group Experience .....	65
Figure 3	Comparison of Pretest to Lessons 10, 11, and Symbols Quiz Scores .....	70
Figure 4	Poem Featuring Teacher and Student Comments .....	71
Figure 5	Codes, Bins, and Themes Graphic Organizer .....	78

## RESEARCHER STANCE

I have been playing music since I was eight years old. The first instrument that I ever formally studied was the recorder. I can remember how exciting it was to learn note names, read notes on the staff, and play those notes on my shiny new instrument. As I grew older and matured in both age and musicianship, I switched from the recorder to the organ. After playing the organ for a few years, I began to play the piano, guitar, and French horn before I found my life's true musical calling: the trumpet. I have been playing the trumpet for 17 years now and I attribute much of my musical prowess to those first tentative notes I squeaked out on the recorder when I was in the third grade.

Currently, I am in my fourth year of teaching music to my own class of budding third grade musicians. I know that these young beginners are feeling much of the same excitement and possibility that I felt so many years ago. Yet I realize that not every child in my classroom comes from the same rich musical background that I did as a novice recorder player. I was fortunate as a child to take private instrumental lessons, to travel to New York City to experience the opera and musical theater, and to have parents who whole-heartedly supported the arts. Those amazing childhood experiences ignited the fire of my passion for music. How would



I be able to replicate those positive musical experiences in my classroom to spark the passionate learning of my diverse group of students?

As a concerned music educator and motivated teacher researcher, I wanted to explore ways in which I could differentiate my music instruction so that third grade students possessing various ability levels, learning styles, and musical abilities could successfully learn to play the recorder in my classroom. Once I committed myself to doing action research on this topic, I came upon the lyrics to the song, "Beat of a Different Marcher" — lyrics that encapsulate the direction and underlying educational significance of my study. These words have inspired me to create interesting beginning recorder lessons that showcase the true capabilities of my students and recognize the unique gifts and talents that each child possesses:

"Beat of a Different Marcher"

Bobby marches to the beat of his different drummers

Jeffery does his reading, but he can't do numbers.

Shawna's up and talkin' 90 miles an hour, again

Can't find his book or pencil, that would be Ben

Hyperactive, dyslexic, class clown, non-reader

Upper class, no class, off-task, bottom feeder

Little Arty's a challenge; Martin's a dream

We've seen them all, they all need to be seen

Refrain: All children in reach when we find their rhythm—

The step, the dance, the song within them

That's a better journey, but so much harder

Too extraordinary, but so much smarter

To march to the beat of each different marcher.

Sandy's in the slow group, a proven low achiever

She's the small quiet one, not a class leader

Crayons in her hand, she can draw what she knows best

But no room for pictures on the standardized test.

Ballerina, bricklayer, biochemist, ball player

Diesel driver, drum major, diva-destined, dragon slayer—

Some kids have a chance, with a different choice

To show what they know, they must have a voice

Refrain

Introspective, oversized, minimized, criticized

Round holes, square lives, not much room for compromise.

There's a new song not yet written

For each and every child, will we listen?

All children in reach when we find their rhythm—

The step, the dance, the song within them

That's a better journey, but so much harder  
Too extraordinary, but so much smarter  
To drum to the beat of each different marcher.  
Let's all dance to the beat of each different marcher!  
(Silver, n.d.)

Needless to say, the students in this song possess skills and abilities that are not always appreciated or valued within the traditional school experience. Each year, my classroom is filled with students like Bobby, Jeffery, and Shawna, and I myself have grown frustrated by their looks of disappointment and frustration as they struggle to make sense of abstract musical concepts. I believe that the lyrics to this song challenge us as educators to give our students multiple ways to demonstrate their talents and abilities. The lyrics also explicitly describe how much harder it is to customize learning experiences for all students — yet it is suggested that the benefits of doing so far outweigh the drawbacks. The song “Beat of a Different Marcher” has inspired me to take an introspective look at how I assess children and has caused me to question the variety of music learning experiences that I offer my students throughout the third grade recorder curriculum.

For the past four years, I have been trying to develop more meaningful learning experiences for my students. I began to experiment



with non-traditional instrumental teaching techniques during the 2004-2005 school-year. I coupled intense music theory instruction with fundamental recorder instruction. I did this by requiring students to complete music theory worksheets. After completing the theory-based worksheets, students applied their newly acquired theoretical knowledge to the recorder by reading and playing the notes and rhythms from their finished worksheets. I incorporated this type of theory-to-practice methodology into my lessons because I felt that students would benefit from the hands-on application of abstract concepts.

Using another non-traditional instrumental teaching technique, I also taught students to use meta-cognitive and kinesthetic practice techniques to improve their playing. I wanted to give my students more than one way to remember how many beats each note or rest receives. Therefore, I devised a system of note syllables and motions that students regularly practice before playing rhythms. For example, on a quarter note, students clap and say *ta*. On a half note, students bend front and then back while sustaining the syllable, *two*. On a whole note, students count to four on their fingers while sustaining the syllable *toe*. When students move to the longer note and rest values, they can feel the length of the note as they vocalize the syllable. For rests, students move just as they would for notes, but do not vocalize the syllables. This helps students solidify their



understanding that different notes and rests have varying lengths depending on the symbolic notation.

Utilizing another alternate method of teaching instruments, I have incorporated performance-based assessments into my music curriculum in the hopes that I will be better able to tap the interests and abilities of my music students. In previous years, I have provided my students with music books and developmentally appropriate musical repertoire. I then allowed students to choose one selection from the book to play for the class as a performance piece. This type of assessment was successful in the past because it allowed me to hear each student's individual progress as well as allowed students to hear each other play in a supportive environment.

I am aware that my students learn differently from one another. So often, teachers present a one-size-fits-all curriculum to their students. In fact, when I received recorder instruction in third grade, the entire class worked on playing the same notes at the same time while the teacher administered the same teaching techniques to each student. I can remember how monotonous the process was because I was taking organ lessons and I could already read the notes my classmates were struggling to decipher. This, of course, put me at a distinct advantage over my classmates as a beginning recorder player.

Now that I have my own classroom, I am very aware of the spectrum of my students' abilities. I realize that even though I have taught the majority of them since first grade, there is a wide range of ability levels within the classroom. Some students take private vocal or instrumental lessons, some students sing in the school or church choir, and some students have had the opportunity to hear live bands and orchestras perform. Yet other students have never seen a real musical instrument up close before or have had the chance to hear instrumentalists play or vocalists perform outside of the music classroom. Academic levels also range in my class from very low to very high in terms of ability. Knowing this, I will strive to use my pedagogical expertise to "organize the conditions of the experience of the immature" (Dewey, 1997, p. 38) and optimize the efficiency of my classroom learning environment.

I wanted to develop a method in which students possessing diverse ability levels could work collaboratively in cooperative groups to complete highly structured yet flexible differentiated learning tasks. This means that students would be able to choose from a variety of structured learning activities that best suit their developmental abilities and learning preferences. These differentiated activities would include: musical games, foam rhythmic composition, Music Ace computer activities, and musical manipulatives.

Working in cooperative groups will hopefully provide students with the support necessary to develop to their utmost musical potentials. Thus, my research question is as follows: What are the observed and reported experiences of third grade students who receive differentiated instruction in recorder class?



## LITERATURE REVIEW

### Introduction

When educators utilize alternative assessment techniques, cooperative groupings, and differentiated instruction methods, students can reap positive musical and social benefits.

### Early Exposure to Music

Research suggests that music plays a crucial role in a child's brain development (Yoon, 2000). Children who are exposed to music and who receive musical training at young ages benefit from increased brain activity. This exposure to music may result in heightened student academic abilities. Yoon also writes that children develop the complex musical skills of listening, visual discrimination, and kinesthetic coordination between the second and third grades if they are actively exposed to a musical environment. However, students must be exposed to music over a period of time in order to reap the full neurological benefits of it (Jensen, 2000). According to Hargreaves and Marshall (2003), every child has the ability to become a musician at some level. "What pupils seem to like most about music in or out of school is to develop the skills and confidence to 'do it for themselves': to gain ownership of and autonomy in their music making" (p. 269).



### Self-Concept in Music

While students may possess the innate ability to become musicians at some level, many students enter music class with pre-conceptions about their musical inadequacies. In studies conducted by Eccles, Wigfield, Harold, and Blumenfeld (1993), results suggested that as elementary music students move through their school experience, their feelings of self-competence lessen over time. Educators must then work diligently to promote healthy musical self-concept in their students.

Stauffer (1999) writes:

Instruction is most meaningful and assessment is most relevant when it leads students to take pride in their accomplishments – especially when these achievements reflect substance and depth. Even if students can't yet articulate why they do so, they often place special value on these kinds of accomplishments. Your students' sense of making meaningful progress can motivate their continued participation and build mature feelings of self-confidence and competence. (p. 29)

### Beginning Instrumental Instruction

Much of introductory instrumental music instruction focuses upon executive skills. These skills include putting the instrument together, holding it correctly, demonstrating proper posture, fingering, and learning

coordination. Although time consuming, instrumental teachers must spend time teaching students these skills as they simultaneously try to teach them basic musicianship skills. Grunow, Gordon, and Azzara write (as cited in Conway, 2003):

Because many students today lack the readiness to begin instruction on an instrument and because others need to apply their musicianship to the instrument, it is necessary for the teacher to teach all students to audiate a sense of tonality and a sense of meter while at the same time teaching instrumental technique. Stated another way, a student will simultaneously be learning two instruments—the audiation instrument (in her head) and the executive skill instrument (the instrument in her hands). Audiation is to music what thought is to language. It is through audiation that children learn a sense of tonality and meter. (p. 27)

Beginning instrumental students need to learn and apply executive skills, music-playing skills, and music-reading skills all at the same time. This is often difficult and overwhelming for budding instrumentalists and it is difficult to determine which skills the student should focus on improving first.



### Challenges for Beginning Musicians

Kinate (1999) writes that elementary students often have difficulties in elementary music because they imitate rather than read written music. In order to become successful musicians, it is imperative for students to learn the basic elements of musical notation and comprehension. These basic elements of music, however, are rather difficult to express in words. Therefore, students who have had many prior opportunities to respond to music by moving, listening, singing, playing, and notating will experience success when they study music in a more formal manner (Weaver, 1981). Conway (2003) writes, "Students cannot learn to read what they have not moved to, responded to, sung to, improvised to, and audiated" (p. 28).

### Bridging the Gap

Educators have the unique ability to relate new and abstract musical concepts to the many diverse musical encounters students have had in the past. Then, teachers can design developmentally appropriate learning activities for students that bridge the gap between what students can conceptually understand from their past experiences and link them to the abstract musical concepts that are currently being introduced (Russell, 1997). As an added benefit, Alderson writes that when students engage in activities based upon the fundamental elements of music – rhythm,

harmony, melody, form, and tone color – teachers can easily evaluate and assess student progress (as cited in Carole, 1995).

Teachers should design instruction that both motivates and strengthens student musical abilities. A study by Kinate (1999) suggests that most students enjoy coming to music class and playing instruments. However, many students respond indifferently when teachers require them to perform more structured music-reading tasks. This presents a problem. If students are not interested in the methods used to teach basic music techniques, it is likely that they will never become adept music readers.

#### Alternative Music Education Methods

Perhaps teaching music using traditional methods is not the best way to engage students and maximize their music-reading abilities. Barry (1990) writes about one alternative to traditional music instruction called *mental practice*. Mental practice is the cognitive rehearsal of a particular musical skill without physical activity. Studies done by Weinberg in 1982 suggest these five effects of mental practice:

1. Mental practice when combined with physical practice is more effective than either mental practice or physical practice alone.
2. Mental practice is most effective during the early stages of learning or during the later stages.



3. There may be an optimal time for the length of the mental practice interval.
4. When imagining themselves performing, individuals should try to “feel” themselves going through the movements.
5. Mental practice seems to be associated with muscular responses in the muscles that would actually perform the movement. (Barry, 1990, p. 4)

Fortney (1992) conducted a study of elementary instrumental students who applied this type of mental practice technique to their practice sessions. The results suggested that the use of mental practice is more effective than mere sight-reading or free practice.

Sheldon (2001) writes about another alternative to traditional music instruction that pairs up students to maximize individual engagement and learning: *peer coaching*. Peer coaching helps to develop student initiative, fosters the improvement of problem-solving skills, promotes independence, and increases achievement. The improvement of social skills is also a frequent by-product of peer coaching due to the high frequency of student interaction and discourse. Um (n.d.) states that other by-products of peer coaching throughout instrumental instruction include enhanced listening ability, improved intonation, and more accurate melodic and rhythmic playing capability. These positive outcomes may

hasten the musical, mental, and social development of students as well. Musically, students fine tune their sight-reading, listening, and technical abilities. Mentally, students gain confidence and grow on a personal level as they develop a heightened sense of self-esteem, creativity, and individual responsibility. Socially, students come to the realization that their cooperative efforts and disciplined approach result in a communal sense of accomplishment and growth.

As tutor and tutee engage in meaningful, content-related conversation, both students are learning valuable musical and social skills. Russell (1997) suggests that music-related talk is a critical component of students as they become musicians and teachers. "Language is a means by which speakers engage in the process of reinforcing, formulating, and clarifying the musical concepts that they perceive are pertinent to the satisfactory performance of the work" (p. 2).

In a study done by Bell and Bell (2003), this type of music-related communication between teachers, students, and parents increased discussion of musical ideas and stimulated everyone involved to critically reflect upon musical performances.

#### Cooperative Groupings

Dewey (1997) eloquently states "All human experience is ultimately social: that it involves contact and communication" (p. 38). Johnson,



Johnson, and Holubec (2002) highlight five essential components present in successful cooperative groupings. The first component is called *positive interdependence*. Positive interdependence occurs when each student in the group believes that he or she plays a key role in the success or failure of his or her peers. Students who have achieved positive interdependence are concerned not only with their own success, but the success of everyone in the group. Positive interdependence serves as the foundation of cooperative learning.

The second component of cooperative learning is *accountability*. *Group accountability* is present when the group determines a focused set of goals and employs a method to measure both group and individual progress toward those goals. *Individual accountability* exists when the success of each group member is assessed and relayed back to the group. This allows each group member to know where he or she stands and whether or not any additional remediation is needed to master a certain task.

The third component of cooperative learning is *promotive interaction*. This interaction exists when group members "share resources and help, support, encourage, and praise each other's efforts to learn" (p. 9). Students exhibit promotive interaction when they compliment each other and give support to their fellow group members. It is through this

type of encouragement that students work to mutually achieve group goals.

The fourth component of cooperative learning is teaching students the interpersonal skills necessary to conduct functioning groups.

Throughout the cooperative learning experience, students are not only learning subject matter, but valuable social constructs as well. Students must possess problem-solving abilities and utilize various coping strategies to deal with conflicts that may arise during group work.

And the fifth and final component to cooperative groupings is *group processing*. Group processing occurs when group members discuss progress and the process by which they are attaining their group goals. Students must process what works and what does not when working within their cooperative groups. This careful analysis of process and procedure can give insight into how to best attack problems and solve conflicts.

This type of non-traditional education style may be even more beneficial to at-risk learners who are most in need of solving problems that simulate real-life situations. Although the benefits of peer coaching are staggeringly positive, some see peer-coaching as too time consuming to implement in the context of the classroom. Sheldon (2001), however,



regards the time allotted to peer coaching as time well spent; in other words, a time investment.

### Benefits of Cooperative Groupings

The time investment required to establish worthwhile cooperative groups helps to generate wonderful opportunities for students who grow up in today's modern technological world. Televisions, computers, and cell phones have become commonplace in the lives of children all across the nation. Yet despite the ease at which technology helps children to communicate and unite with one another across the globe, teachers cannot assume that their students come to school with adept social skills. Andrusyk and Andrusyk (2003) write that it is now more important than ever to teach students appropriate communication skills in order for them to function in today's modern society. Students must also be explicitly taught how to express ideas clearly, listen well, and accept the opinions of others in a respectful manner.

According to Andrusyk and Andrusyk (2003), cooperative activities provide great opportunities for students to practice empathy. So often, self-esteem issues create problems when students are refused by their peers. Yet if there is an established cooperative environment of respect, students feel valued and are then able to accept others in turn.

Cooperative groupings in the music classroom may also facilitate interaction amongst members, encourage dialogue, promote conflict resolution, and foster a sense of team-work (Di Natale & Russell, 1995).

#### Challenges of Cooperative Groupings

It goes without saying that implementing cooperative learning strategies based upon developmentally appropriate musical activities will be a challenge both logistically and pedagogically. Classroom size, limited experience with managing cooperative groupings, and an over-reliance on one-size-fits all instruction may inhibit teachers from incorporating cooperative techniques in the classroom (Reis, et al., 1998).

If teachers are able to overcome these challenges, set reasonable goals for their students, and organize their classroom environments, they can then design the most appropriate learning activities for their students.

#### Differentiated Instruction

Tomlinson (1999) suggests that teachers must identify central concepts within the unit and determine the essential content that all students should understand. After writing clear student objectives, the teacher should next design multi-modal, content-based activities that students can complete to uncover the essential understandings of the unit. These activities should represent the spectrum of the cognitive domains featured in Bloom's Taxonomy and make allowances for the diverse



needs of all students. To evaluate learning, teachers must then assess students' cognitive abilities while allowing them to showcase their learning through multiple modalities.

It is important to note that differentiated classrooms do not require all students to perform the same learning tasks. Rather, differentiated classrooms provide learners with multiple ways to explore content. This is done by creating learning experiences in which students have opportunities to form their own understandings about content while allowing them several ways to demonstrate what they have learned. "Any of the nine National Music Standards can be addressed through cooperative learning in any class setting" (Kassner, 2002, p. 19).

Tomlinson and Eidson (2003) describe several key components of differentiated classrooms. In differentiated classrooms, teachers must monitor the effectiveness of their students' differentiated learning experiences. Assessment is a key element of effective differentiated instruction. Assessment should be ongoing and built into the curriculum and teachers must be flexible enough to provide extra support when necessary throughout the learning process. Through use of continual assessment, teachers can gauge when students are ready to move on to other material or when there is a need to do additional review or practice.



Tomlinson and Eidson also write that flexible groupings are often utilized in successful differentiated classrooms. It is not uncommon for students to work alone, in pairs, in small-groups, or in whole-class settings during differentiated instruction. Because tasks may be interest-based, readiness-based, learning-style-based, or a combination of those, it is important for teachers to be open to various grouping strategies.

Finally, excellent differentiated classrooms are created by teacher facilitators who guide their students in active exploration of subject matter. And throughout this exploration, teacher facilitators must help students accept responsibility for their own learning. This can only be done by creating well-planned learning activities, by establishing class goals, by gauging student interest, by assessing student learning preferences, and by making informed decisions about instruction based upon the results of continuous assessment (Tomlinson & Eidson, 2003).

#### Benefits of Differentiated Instruction

Differentiating instruction in such a manner promotes on-task behavior and student responsibility for learning. If differentiated activities are set up properly, students will know what is expected of them, receive positive reinforcement, and therefore feel a heightened sense of self-esteem. Carefully planned management strategies can minimize student misunderstandings, lessen off-task behavior, and decrease the amount of

teacher work. This would free up more time for teachers to spend creating lessons and instruction (Kassner, 1996).

Hayes (n.d.) summarizes differentiated instruction and writes that it is a hands-on educational approach that focuses more on the quality of learning than the quantity of information learned. Differentiated instruction offers various means of approaching the content, the process, and the products of learning. It is student-centered rather than class-centered. It is a blend of whole-class, group, and individual instruction, and it is based on broad, over-arching concepts rather than facts. Differentiated classrooms celebrate discovery and creativity as opposed to traditional classrooms that mainly focus upon logic and reasoning. Research suggests that only 25% of students respond best to the traditional classroom format. Differentiated instruction may be the best way to target the remaining 75% of students who are not being reached in the traditional classroom.

#### Strategies to Differentiate Instruction

Tomlinson and Eidson (2003) suggest multiple strategies for managing a differentiated classroom. They include using supplementary materials or resources, incorporating the use of computer programs, designing interest centers, compacting curriculum, introducing leveled activities and leveled products, creating tasks and products that utilize the

multiple intelligences, creating product criteria through dialogue between student and teacher, and compiling leveled task and product rubrics.

#### Conclusion

Through the use of alternative assessment techniques, cooperative groupings, and differentiated instruction methods, students who possess diverse ability levels can maximize their potential in music class.



## RESEARCH DESIGN AND METHODOLOGY

### Purpose

I conducted this study to determine the effectiveness of the implementation of new teaching methodologies, character-centered cooperative learning environments, and non-traditional pedagogical recorder techniques in my music classroom. I followed the procedures written below.

### Setting

I conducted this research in the general music room of a large elementary school located in an upper-middle class suburban neighborhood in Northeast Pennsylvania. The music room was equipped with five student computers, a high-quality sound system, and acoustic tiles. The room was also equipped with moveable and stackable chairs, which facilitated flexible grouping arrangements.

The elementary school in which this research was conducted involved all 920 kindergarten through fifth grade students in its character education program. Before this study commenced, the character education program had been in place for four years. Throughout those four years, students from all grade levels engaged in a variety of activities that explored the character traits of persons who demonstrate *respect*,

*responsibility, caring, citizenship, honesty, determination, fairness, and courage.*

Each year, the elementary school adopted four of the aforementioned character words and integrated them into all areas of the school's curriculum. Administrators selected one word per quarter to focus upon and explore in classroom, school, and community settings. Students in a designated grade level were given the chance to head a school-wide assembly to kick-off the new word for the quarter. They designed skits, wrote reflection papers, and coordinated with community members who exemplified the traits inherent in the current character word.

After the grade level presented an assembly to the school, all students in grades kindergarten through five worked with teachers in the classroom to deconstruct the assembly and discover the true meaning of the character word. They did this by conducting weekly class meetings. Students also integrated character words into other curricular areas by writing journal entries, creating pictorial representations, and discussing how good character is a necessary component of the school's social environment. Each teacher in the school helped to bring these character words to life in every grade level by making short appearances on the morning television announcements and by describing how their classes had come to understand and demonstrate the central qualities of the word.



### Participants

A mixed-ability group of 22 third grade elementary students (11 boys and 11 girls, mean age = 8 years) participated in this study. All students were enrolled in the same class at their upper-middle class suburban neighborhood school. The study was conducted during the class's regularly scheduled 40 minute music period that was held once every six school days. None of the participants involved in this study had Individualized Education Plans (IEPs) or any other documentation of specific learning disabilities. None of the participants were enrolled in the school's English Language Learner (ELL) program.

The participants had received music instruction two years prior to this study as a result of the school's consecutive yearly progression of music learning. The participants therefore had already practiced and mastered the musical skills necessary to begin their third year of formal music study with the exception of two students who were new to the district.

### Procedure

My study officially began after I received permission to commence research from the Moravian College Human Subjects Internal Review Board (see Appendix A). The purpose of the HSIRB process was to allow Moravian College HSIRB committee members to review my research



proposal and determine if my study met the ethical guidelines for research with human participants. Once the HSIRB approved my study based upon these guidelines, I received consent forms from my principal as well as from the parents of my student participants (see Appendixes B & C). After doing so, I was able to put my research plan into action in my classroom.

Previously, I taught third grade recorder class using the technique of whole-class instruction. This entailed whole-class completion of leveled Theory Time reproducible worksheets at the beginning of each lesson. I guided students through the worksheets with the help of an overhead projector. After students completed the worksheets and stored them in their music folders, I helped them work on their recorder playing technique for the remaining part of class.

In years past, the overall objectives for the third grade recorder class were twofold. The first objective stated that by the end of the school year, given notated music, students would be able to recognize the notes B, A, G, C, and D, and play them accurately on the recorder. The second objective stated that students, given Theory Time worksheets, would be able to recognize and notate musical symbols by completing the Theory Time Posttest at the end of the year with a score of 85% or better.

I decided to try some new approaches to recorder instruction as I conducted my study during the first fifteen weeks of the 2005-2006 school

year. The overall objectives of my study differ somewhat from previous years in that I broadened the scope of recorder study to encompass social skills as well as ensemble techniques. The first overall objective for my study stated that by the end of 15 weeks, given multiple differentiated learning strategies, students would be able to demonstrate their growing knowledge of musical concepts by working in cooperative groups to complete assorted skills-based activities based upon the Theory Time concepts covered in lessons one through seven. The second objective stated that by the end of fifteen weeks, given instruction in cooperative group dynamics, the students would be able to analyze both individual and group contributions to the class by completing rubrics to assess efficiency and performance.

To aid in record-keeping, each participant was assigned to a color-coded group (see Appendix D). I placed students into these particular groups based upon their performance on the Theory Time Pretest (see Appendix E). I tried to place a high-scoring student, an average-scoring student, and a low-scoring student in each group to maximize group diversity. Placing the students into these color-coded groups also aided in the organization of materials and facilitated individual student recognition of group membership.

The lesson procedures, objectives, activities, and plans for the study adhere to the formats explained on the next several pages.

### *Class 1*

My goal for class one stated that given the results of the Theory Time Pretest (see Appendix E), I would be better able to gauge my students' musical theory abilities and be better able to determine what concepts needed to be reviewed and/or re-taught. The study began when I gave students the Theory Time Pretest. This pretest assessed student knowledge of basic music terminology as well as student recognition of musical symbols. I used an overhead projector to guide students as they completed this task.

### *Class 2*

My first objective for class two stated that given practice on the Theory Time lesson one worksheet (see Appendix F), students would be able to demonstrate the note values ♩, ♪, ♫, ♬, and ♮ using a metronome by playing the pitch "B" for the correct number of beats.

My second objective for class two stated that given practice on the Theory Time lesson two worksheet (see Appendix G), students would be able to name all the letters of the musical alphabet.



I began class by using magnetic foam note shapes on the board to review the note values ♩, ♪, ♫, and ♮ as well as the spoken syllables and kinesthetic motions that accompany them (♪ = ½ beat, say “ti” and slap knee; ♩ = 1 beat, say “ta” and clap; ♫ = 2 beats, say “two” and bend forward then backward; ♫. = 3 beats say “tay-ah” bend forward then backward and clap; and ♮ = 4 beats, say “toe” and count to four on one hand).

I gave students copies of the Theory Time lesson one worksheet. Students practiced the notation of note values on their lesson one worksheets and proceeded to say the syllables with kinesthetic motions to internalize the concept of each note’s value.

Next, I passed out recorders to the students and instructed them how to sit with proper posture, breathe appropriately, and hold the instrument correctly. Referring to a fingering chart poster on the wall, I instructed students to play “thumb one”, the fingering for the note “B”. Then, using a metronome to ensure rhythmic accuracy, I instructed students to refer to their lesson one worksheets and play the four quarter notes, four half notes, four dotted half notes, four whole notes, and eight eighth notes that they notated.

I then asked students to turn to lesson two and review the letter names of the musical alphabet. The students practiced starting on

different letters of the alphabet and saying the letter names of the notes going up and down the musical scale.

### *Class 3*

My goal for class three stated that through compilation and analysis of the Learning Style Profile/Music Profile (see Appendixes H & I) results, I would be better able to understand student background, prior learning, interest, and preferred learning style. I would use the data I gathered to inform future instructional practices.

My objective for class three stated that given a review of note values and recorder technique, students would be able to correctly execute notated rhythms while playing the pitch "B" on the recorder.









I began class by passing out the Learning Style Profile and Music Profile surveys. I put the surveys on the overhead projector to help students follow along. I also read the survey to students in another effort to facilitate accurate completion. Next, I informed students that the data gathered from the pretest and surveys would help me to plan recorder instruction throughout the coming weeks.




Once the survey was collected, students reviewed the note values from the preceding week and executed the kinesthetic/syllable pattern to demonstrate their knowledge. I then asked the students to play the pitch



“B” on recorder while reading a variety of foam note rhythms. I stressed the importance of good posture and accurate playing technique.

#### *Class 4*

My objective for class four stated that given practice on the Theory Time lesson four worksheet (see Appendix J), students would be able to demonstrate the note values , , , , and  and the rest values , , and  using a metronome by playing the pitch “B” or resting for the correct number of beats while playing the familiar tune “Bumble Bee” (see Appendix K).

I began class by giving each student a copy of the Theory Time lesson four worksheet. Next, I used magnetic foam notes to review syllables, kinesthetic motions, and note values for each symbol. I then turned over the foam notes to reveal the corresponding rest symbols ( = 1 beat of silence,  = 2 beats of silence, and  = 4 beats of silence). The motion for each symbol silently corresponds with its equivalent note value. Students then practiced notating rests as they completed lesson four.

Next, the students took out their recorders and reviewed proper playing, breathing, and posture techniques. I then advised students to refer to the final section of the lesson four worksheet and I asked them to



play each note or rest as indicated for the correct number of beats. A metronome provided a steady beat throughout this activity.

At the end of class, I put the tune "Bumble Bee" on the overhead projector and reminded the students that they had sung and played this tune on Boomwhackers last year. The students followed the written notation that they could now read and played their first official song on recorder.

#### *Class 5*

My objective for class five stated that given practice on Theory Time lessons six and seven (see Appendixes L & M), students would be able to identify the line notes on the treble clef staff.

I distributed the Theory Time lesson six and seven worksheets and told students to use the following sentence to help remember the line notes of the treble staff (E, G, B, D, and F): Empty Garbage Before Dad Flips.

Before class ended, I distributed recorder order forms and told students that if they were interested, they would have the opportunity to purchase their own recorder and/or recorder book for at-home and in-school use.

### *Class 6*

My first objective for class six stated that given Post-It notes with the letters of the music alphabet written on them, students would be able to work in cooperative groups to put the letters in alphabetical order by silently giving cues to their group members and arranging themselves accordingly.

My second objective for class six stated that given examples of both good and poor recorder playing, students would be able to analyze and critique their recorder buddy's performance by verbally providing him or her with a positive aspect of the performance as well as one tip for improvement.

Class began when I asked seven student volunteers to come to the front of the classroom. I attached a Post-It note to each student's back containing a letter of the music alphabet. I then instructed the seven students to arrange themselves in alphabetical order using silent cues. I also instructed the remaining students in the class to observe carefully and describe ways in which the seven selected students interacted with one another to solve the problem. The same process was repeated with a second group of seven students. After two groups of students completed this activity successfully, I asked both the observing and participating students to comment about the methods that were utilized to solve the

problem. I charted student responses about this cooperative experience on the overhead projector. I saved the cooperative learning strategies that were recorded and displayed them during future group activities.

When finished, I showed students how to properly play the pitch "A" on the recorder. I then allowed students to select one partner to become their recorder buddy. Next, I wrote a simple rhythm on the board utilizing familiar note and rest values. After I demonstrated examples and non-examples of rhythmically accurate recorder playing using the pitches "B" and "A", one student from each pair became the designated *listener* while the other student became the designated *player*. I instructed the listener to listen carefully to his or her recorder buddy's performance and verbally offer one compliment about some aspect of the performance as well as offer one tip for improvement. When this task was completed, the recorder buddies reversed roles. While students engaged themselves in this activity, I circulated around the room, took notes, and assisted anyone in need of guidance.

At the conclusion of the activity, we conducted a whole-class discussion about the roles of listener and player. I encouraged students to explain the insights gained from this cooperative experience. Once more, I recorded student comments on the overhead projector to be saved and utilized at a later date.



### *Class 7*

My objective for class seven stated that students would be able to demonstrate their knowledge of musical concepts by simulating a rotation through learning centers using the *fishbowl* technique (see Appendix N).

In order to prepare for upcoming weeks of independent team rotation through learning centers, I conducted a fishbowl exercise to introduce the activities to students. Utilizing the color-coded grouping system mentioned previously, I divided the class into five teams. The designated team leader participated in a simulation of center one's learning activity. The remaining students in the team assisted their team leader by quietly whispering to him or her and offering answers or comments. After I explained center one and allowed the team leaders to interact cooperatively to complete the activity in it, students who were designated as center two leaders then moved to the inner-circle of the fishbowl to complete the second activity. This continued until each learning center activity had been explained and each student had a chance to be a team leader in the fishbowl.

Next, I told students that in the coming weeks, they would rotate throughout two of the five centers per class (see Appendix O). I informed students that they would have fifteen minutes to work at each center. I

would use a stopwatch to help keep track of time and aid in group transitions.

I further explained that each student will have a specific role within the group as his or her team rotates throughout the centers. To make these roles clear for students, I conducted a group discussion to discover ways in which the cooperative roles coincide with our school's character education words. I placed Appendix P on the overhead projector and asked students how our character words may manifest themselves in each of the five cooperative roles. I recorded student answers on the overhead transparency to be saved and referenced at a later date.

Although teams would rotate to two centers per week, teams would remain exactly as they were during the fishbowl activity. The students who previously acted as team leaders in the fishbowl would be expected to act as instruction moderators when their groups' teams reached his or her centers of expertise. Each week, the non-team leaders would divide and assume the roles of on-task moderator (to ensure that the group remains on-task by re-directing student attention back to the task at hand if focus ever wavers), volume moderator (to ensure that all group members remember to play instruments properly and speak with quiet voices), comment moderator (to ensure that all group members speak and behave respectfully towards one another), and cooperation moderator (to ensure



that in the event of conflict or disagreement, cooperative strategies are utilized to resolve the problem).

The centers were set up as follows (see Appendix Q):

*Center 1: Battle of the Notes and Rests* (see Appendix R). Center one was located in a designated area of the music classroom floor. A tub of note and rest manipulatives was provided for student use. The game was played much like the card game War in that the person who flipped the card with the highest note or rest value won the battle and kept both cards.

*Center 2: Music Ace* (see Appendix S). Center two was located at the bank of computers in the back of the classroom. All computers were equipped with headphones to control classroom noise.

As a result of Music Ace's sequential lesson format and capability to monitor individual student progress, students who finished lesson one early had the option to play the Music Ace game that accompanied the lesson or the option to continue on to the next lesson in the sequence.

*Center 3: Quiz Me!* (see Appendix T). Center three was located in a designated area of the music classroom floor. A dry erase board, marker, and several packets of note name popsicle sticks were provided for student use at this center. To complete this center, a student wrote a note on the dry erase board staff and the rest of the group answered using their



note name popsicle sticks. Each person in the group had the opportunity to write the notes on the dry erase board as well as answer questions using the popsicle sticks.

*Center 4: Foam Compose and Play* (see Appendix U). Center four was located near the blackboard area in the front of the music room. Packets of magnetic foam notes/rests and recorders were provided for student use. To complete this center, one student wrote an eight-beat rhythm pattern on the board using magnetic foam notes. After the rhythm was composed, the rest of the group performed the kinesthetic/syllable pattern before picking up their recorders and playing the rhythm on the pitch "B" or "A". Students took turns playing the role of composer.

*Center 5: Music Games* (see Appendix V). Center five was located at a kidney-shaped table in the music room. Tubs containing a musical memory and matching game were provided for student use.

#### *Classes 8 and 9*

My first objective for classes eight and nine stated that given instructions about how to complete activities, students would be able to apply musical concepts by rotating to two out of the five learning centers per day.

My second objective for classes eight and nine stated that given roles within their groups, students would be able to analyze their

contributions to the group by completing role-based collaborative-work rubrics.

I provided students with a copy of the color-coded group member chart to remind them of their team assignments and help them establish team-member roles. Each group spent fifteen minutes at one center before completing a reflective rubric to evaluate individual group roles as well as the manifestation of character concepts during the center activity. The students then moved to their second and final center of the day and again filled out a self-evaluative rubric upon its completion (see Appendixes W - AA).

#### *Class 10*

My first objective for class ten stated that given practice with foam note and rest values, students would be able to work in cooperative groups to compose and perform original eight-beat rhythms on the recorder while playing the pitches "B" and "A".

My second objective for class ten stated that given established criteria for accurate rhythmic and melodic recorder performance, students would be able to critique their individual performance after executing their team's original eight-beat rhythm pattern by completing an individual self-evaluative performance rubric (see Appendix BB).

My third objective for class ten stated that given established criteria for accurate rhythmic and melodic recorder performance, students would be able to critique the performance of another team's original eight-beat rhythm patterns by completing an instrumental group performance rubric (see Appendix CC).

I began class by asking the red team to come to the board. I gave the team a packet of foam notes and rests and asked them to cooperatively compose an eight-beat rhythmic pattern. I then asked the group to do the kinesthetic/syllable pattern before I asked them to pick up their recorders and play back the notated rhythm using the pitch "A". When finished, the group members completed a self-evaluative rubric based on their performance.

After the individual rubrics were completed, the red team then got ready to listen to the orange team's composition and performance. The rotation continued throughout all the groups in a similar fashion.

### *Class 11*

My first goal for class eleven stated that given the results of the Theory Time Lessons 10, 11, and Symbols Quiz (see Appendix DD), I would be able to gauge my students' musical growth throughout the course of the study.



My second goal for class eleven was to collect data that summarized student experiences throughout the study. I held small-group interviews (see Appendix EE) and re-distributed the Learning Profile/Music Profile Survey (see Appendix H) to gauge student growth and/or change.

#### Data Sources

I gathered data by examining the work of students, by observing students interact with one another during activities, and by interviewing students about their experiences (Wolcott, 2001). Based on the techniques described by MacLean and Mohr (1999), I collected data from each class using a double-entry journal for my participant observations and reflections (see Appendix FF). I gathered student work data from pre-tests, worksheets, surveys, rubrics, and quizzes (Hubbard & Power, 2003). I also gathered additional data from whole-class and small-group interviews (Merriam, 1998). I stored all data securely in my field log.

#### Summary

After administering pre-tests, surveys, worksheets, rubrics, quizzes, and interviews while simultaneously delivering recorder instruction in a new way by using differentiation and cooperative groupings, I believe that I have gained valuable insight into my research question.

### **TRUSTWORTHINESS STATEMENT**

Following the suggestions of Arhar, Holly, and Kasten (2005), I ensured the trustworthiness of my research study by utilizing a multitude of safeguards. I informed parents, students, and school administrators of my study's content and distributed consent forms to obtain written permissions. In these consent forms, I stated the topic and purpose of the study, described how participants were involved, and explained the potential risks and benefits of participating in the research study. I made sure that students were aware that they could refuse to participate in the study at any time and that in no way would their non-participation detract from their music class grade. I provided contact numbers for myself, my principal, and my research advisors if parents or participants had any questions regarding the study. I obtained signatures from all consent forms and I did not include any data in my research report from students whose parents did not submit written approval.

I made sure that all students engaged in regular classroom procedures even if their work was not permitted to be included in my study. I was open to student suggestions and other points of view throughout the study.

I ensured student confidentiality by storing all my data in a locked desk in my home. I also ensured student anonymity by using pseudonyms when I wrote up data in my research report.

I strove throughout the course of this study to develop relationships of trust and respect between myself and my students as well as amongst the students and their peers.

I kept a detailed participant observation journal, collected samples of student work, conducted surveys, and asked interview questions to gain a multi-faceted perspective of my classroom. I also wrote analytic and methodological memos to assess and reflect upon the progress of my study as well as discussed my findings with my teacher researcher group. Before formally writing my research report, I checked with my participants to make sure that all written data I recorded was accurate.

I utilized the aforementioned strategies to ensure participant confidentiality, minimize risk, and foster open and honest communication between all persons involved in my study.

#### Biases

I will admit that I have personal biases regarding assessment. I find it extremely difficult and time-consuming to create assessments that are fair and well-balanced in terms of showcasing student abilities. I am aware of my personal views on this matter and I made every effort to keep



detailed participant observation journals that helped me make better choices regarding the most effective means of assessing student progress and ability. I also was open to student suggestions as we jointly determined the most beneficial means of assessing development and musical ability.

Although my school's character education program continuously exemplifies the necessary qualities to work collaboratively, I have little personal experience coaching students to operate in cooperative settings. I designed my study with cooperative groupings in mind because I wanted students to feel supported by their peers in a non-threatening environment. I wanted them to have opportunities to shine and become leaders. I wanted them to get more talk-time during class. Yet these lofty goals of mine will not come to fruition unless I am equipped to deal with issues that will surely arise as students struggle in their initial attempts to work together.

Dewey (1997) eloquently states "All human experience is ultimately social: that it involves contact and communication" (p. 38). However, human beings are by no means perfect in their attempts to deal with other human beings. Although I may have a personal bias about teaching students to work collaboratively with one another, I was open to the suggestions of my class as we grappled with issues that arose during

group work. After obtaining student input, I am confident that as a class, we devised problem-solving strategies that we utilized during differentiated collaborative activities.

## **THIS YEAR'S STORY**

### **The Passenger Manifest**

It was hard to interpret the looks on my third graders' faces as all twenty-one of them filed into the room and took their seats. Some seemed eager to begin the journey while others appeared apathetic and disengaged. I knew right then and there that before us lay a long and winding road. And to be perfectly honest, I was not exactly sure where that road would take us.

In an effort to plan the best possible route of travel throughout my study, I thought it would be a good idea to administer a pretest on that very first day. After analyzing the results, I would be able to gauge each student's current musical ability and be better able to customize future instruction. Armed with these intentions as well as a strong willingness to understand my students' needs more fully, I passed out the pretests.

As the students began to work, the sound of pencils busily scribbling away filled the air and made me smile. Although it was only my fourth September teaching music, I felt like an old pro. I felt confident in both my teaching ability and my pedagogical style. After all, I had taught almost all of these students for the past two years, and here they were jotting down their answers with utmost aplomb. I was shaken from my



reverie when Dana, a kind-hearted and shy girl, raised her hand to tell me that the new student, Jonah, did not know any of the answers.

I thanked her for her concern for Jonah, but advised her to keep her eyes on her own paper. Was this the best course of action? After all, he was a brand new student of whom I knew nothing about. It must have been quite intimidating for him to listen to the confident pencil scribbles of his classmates as he struggled to decipher the symbolic musical notation on his own paper. Also, what message did I send to Dana when I asked her to be concerned with only her work?

Then again, my goal for administering the pretest was to gain baseline data on all my students. This thought consoled me and seemed to justify how I handled the situation.

Two weeks later, in an attempt to gain more insight into my students as learners and musicians, I asked them to complete Learning Style/Music Style Profiles. How could I design the most developmentally appropriate lessons without learning how my students learn best? Upon completion, I asked the students what they liked most about the survey. Leo, an out-spoken boy, raised his hand and said, "Because there is no right or wrong answer and you get to express yourself." I wonder how many times a third grader is asked how he or she prefers to learn. How do teachers truly know their students unless they find out?

## Baggage Check

When students enter our classrooms, they often come to us laden with content-centered experiences, knowledge, and know-how. Some others come to us devoid of any exposure. Some students have had positive experiences while others have had nothing but negative ones. Before setting forth on our expedition, it was critical that I collect the most information that I could about my students. This background data would eventually enable me to construct the itinerary of our journey together.

I had already gathered baseline data from the pretests (see Figure 1) which suggested that I needed to do a lot of review before getting into the real “meat” of the study.

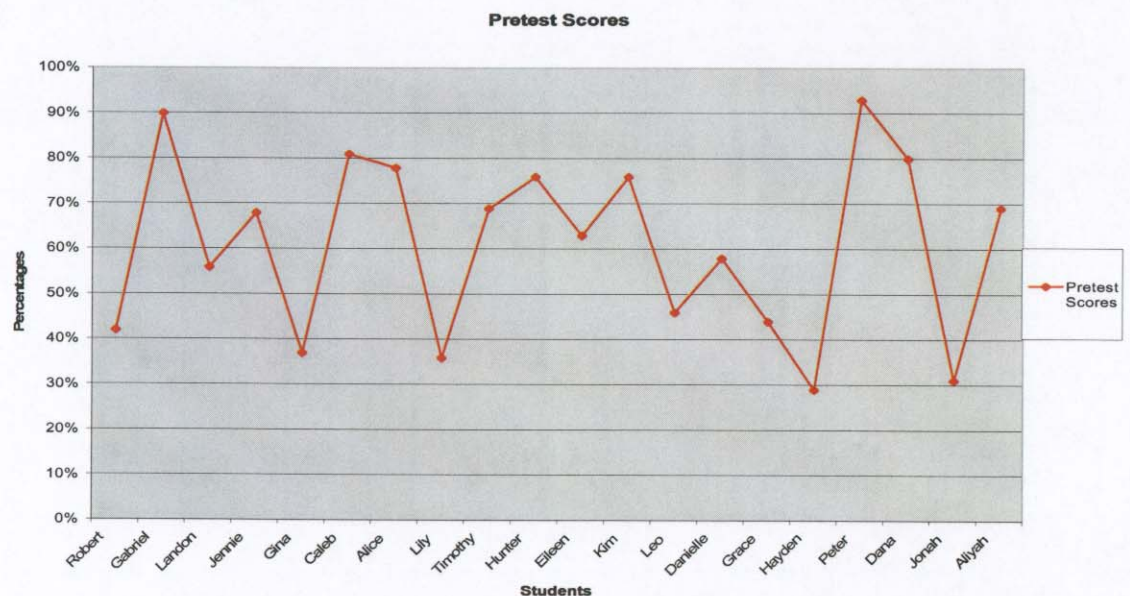


Figure 1. Theory Time pretest scores.



The Learning Style/Music Profile Surveys also shed new light on my students, their interests, and prior experiences. Based upon the responses from these surveys, I became aware of the wide latitude of student preference in terms of learning style. Yet there was a consensus when it came to work ethic. Every student in the class responded that they try to do their best work. Could this result be related to our school's first quarter character word: *determination*? Was this character concept that was celebrated each day on the morning television announcements, incorporated in classroom writing assignments, and discussed in class meetings, so engrained in the students' minds that it was going to influence their performance in the music classroom?

I was particularly interested to find out how students felt about working in groups, as much of the study would involve cooperative group activities. Six students claimed to enjoy working in groups, eleven were indifferent, and four responded that they did not like working in groups. I made a mental note to carefully monitor the four students that responded unfavorably to group work.

On the Music Profile Survey, I found it interesting that only 5 students considered themselves to be musicians, 12 were unsure of their musician status, and 4 did not consider themselves to be musicians at all. Would the self-concept of my students change over the course of the



study? Would positive musical experiences boost the confidence of the students who were unsure about their status as musicians?

Overall, an overwhelming majority of my students were very interested to learn how to play the recorder and responded that they liked attending music class in general. This gave me a renewed sense of confidence and a desire to stay in their good favor.

While playing the recorder was definitely an area of high interest for students, learning notes and rhythms was on the very bottom of the list in terms of student preference. How would students learn how to play the recorder accurately if they did not enjoy the fundamentals of music reading? Would student interest in playing recorders wane if the demands of learning proper rhythmic technique became too cumbersome? How could I prevent that very thing from happening?

The survey also revealed some of my students' prior musical experiences. I now knew that Dana takes guitar lessons, Landon plays the guitar and drums, and that Gabriel used to play the piano but switched to the guitar. Dana, Hayden, Robert, Aliyah, and Lily also sing in the church choir or the school choir that I direct.

Possessing this background knowledge about my students' musical abilities, learning preferences, and favorite musical activities gave me a

renewed sense of direction and purpose for my study. It was time to travel onward.

### Boarding Procedures

While learning a new skill, it is essential to master certain procedures and methods of execution. I was determined to offer my students multi-modal ways of understanding proper recorder technique. This would be a three-fold process. First, we would work on identifying notes and rests while completing the Theory Time worksheet series. The purpose of this was to familiarize students with the complex symbolic system of music notation. Second, we would use a designated body movement to represent each symbol. Finally, after practicing writing the symbols on worksheets and moving to the symbols, the students would be ready to transfer their theoretical musical knowledge to the recorder.

The first musical theory worksheet dealt with writing and identifying notes of different value. After students seemed to comprehend the idea of symbols possessing values of musical time, I passed out the recorders. Would the students be able to make the theory to practice transfer?

Before allowing the students to play, I explained that the only two wrong ways to play the recorder were to blow too hard and to not cover the holes entirely. I further explained that we would first learn how to play a "B" using the left hand's thumb and index finger. I demonstrated what



playing position and resting position looked like. Confident that my students understood my verbal directives, I was sure that they would be able to translate them directly to kinesthetic application on the recorder.

As students experimented with playing "Bs" on their recorders while reading the written notation, I walked around to assess hand position. I observed at least half of the class playing the pitch with their right hand instead of their left. Matthew complained, "But it's easier to hold like this." I explained that it may be easier right now to hold the recorder with his right hand, but that he would run into trouble down the road by holding it improperly. Not wanting to focus solely on the wrong way to do things on the recorder, I complimented Danielle and Leo for their upright playing posture. I encouraged the rest of the class to model them. Interestingly, the class immediately responded by sitting up straighter in their chairs.

After some squeaky moments, the students were able to demonstrate quarter, half, dotted half, whole, and eighth notes on the recorder playing the pitch "B". Although I often had to remind them to play with their left hands on top, the majority of the students seemed to master the basic recorder-playing procedures the very first day they picked up the instrument. I was proud of them for their hard work and I complimented them on their determination to succeed.



The following week, we began to discuss the existence of musical silence or rest. Intending to give the students multiple methods of remembering symbols, I instructed them that the quarter rest resembles a lightning bolt, the half rest, a hat, and the whole rest, a pothole. We then reviewed the silent motions that corresponded with the vocalized note motions. As the students got to work drawing rests on their worksheets, I thought I would do some quick review and ask them, "What does a whole rest look like?" I had just told the students that a whole rest resembles a pothole minutes ago so I was surprised by their blank looks as I posed the question. When no one responded with the answer, it dawned on me that no one in the class even knew what a pothole was! In my attempt to help the students make a visual connection to the musical symbol, I neglected to make sure that the students understood the word's definition. Finding fault with my own procedural attempt, I clarified the meaning for the students. It was then that Lily exclaimed, "Ah!" At that point, I knew she had some type of vague knowledge of what a pothole was, but without me there to supplement her incomplete idea, she did not possess the vocabulary to articulate her knowledge.

Later that class, when we began to play the tune "Bumble Bee" on recorders, I noted that without my incessant reminders to, "Keep your left hand on the top," students often reverted to playing with their right hands.

Once that problem was corrected, new ones emerged. Over-blowing and incomplete covering of holes resulted in a very squeaky performance. After a gentle reminder to remedy the incorrect playing procedures, the students rendered a gorgeous performance of "Bumble Bee."

As the weeks went by, we continued to solidify the basic skills that students would need in order to become successful recorder players. Naming notes, rests, and the line and space notes on the staff comprised the theoretical elements. Mastering the fingering of the note "B", learning playing and resting positions, and practicing recorder playing technique made up the kinesthetic component. We were off to a good start and in possession of the skills necessary to move forward.

#### Last Minute Boarder

Just when the students grasped the critical general concepts to play recorder, a new student joined the class. Karen came to us without any recorder experience whatsoever. How would she ever catch up to her classmates? How would I find the time to bring her up to speed when all future activities depended on the material we had already covered?

#### Air Traffic Control

In an effort to help students recall the names of the musical alphabet and also to begin discussion about cooperative group strategies, I needed to recruit seven volunteers to wear sticky notes on their backs.



Each sticky note contained one letter of the music alphabet. The object of this activity was to have the participating students or “actors” silently arrange themselves into the correct alphabetical order while the non-participating students, or “audience” watched carefully to determine what cooperative skills were utilized to be successful.

I was pleasantly surprised to see Jonah, the new student with limited music theory knowledge, volunteer as a participant along with Gina, Caleb, Aliyah, Danielle, Dana, and Timothy.

When all the sticky notes containing the letters of the music alphabet were on the backs of the seven volunteers, I instructed the audience to observe how the actors were able to arrange themselves silently into alphabetical order.

Danielle, a strong-willed and confident girl, began to silently direct her fellow actors into place. She gently tugged on the hands of her classmates and pulled them in the right direction after reading their sticky notes. Jonah, observing that Danielle’s methods were successful, began to follow suit.

As I watched this silent exchange taking place, I glanced at the audience to see how they were enjoying the spectacle. In the front row, Matthew was eagerly trying to use hand gestures to help out the struggling actors. Although I had made it clear that there was to be no audible



communication from the actors or audience, I had neglected to discourage the use of inaudible audience communication. After reminding Matthew that only the actors were to help each other, he stopped trying to direct his actor classmates.

After the actors managed to arrange themselves in the correct order based upon the non-verbal cues from their fellow actors, Danielle and Jonah, as well as the audience member, Matthew, I was curious to see how the rest of the audience perceived how the task was successfully completed. Leo offered, "They looked at each other." Gabriel said, "They turned people around." Kim exclaimed, "Pointing the directions!"

#### Pilot or Passenger

When we attempted this activity again with another crew of volunteers, very distinct roles emerged. Gabriel observed, "More people tried to help out this time." Gabriel was commenting on the people who were trying to lead the others into position. This probably would explain why the actors were running around in circles. Sometimes when too many leaders enter the mix, chaos ensues. When that tack did not seem to work, Lily noted, "Some people were waiting to be turned around." Obviously, these students chose not to lead, but rather to be guided into place.

### Cabin Conversations

Once the students learned some non-verbal methods of communication, I felt that they were ready to pair up and try out their verbal communicative skills. This would hopefully lead to improved cooperative group strategies in the coming weeks.

We started with a fairly uncomplicated activity to facilitate communication. After teaching the students the new fingering for the note "A", I put up a simple eight-beat rhythmic pattern on the board. I then explained that we would be working in pairs to play recorders. One student would be the "listener" while the other would be the "player." After the player played the notated rhythm, the listener would then compliment the player on one aspect of the performance as well as offer one suggestion for improvement. Before breaking up into pairs, the class compiled a list of possible compliments which included: "Great job on rhythm," "I didn't hear one squeak," "I could tell you were focused," "I could tell you've been paying attention in class," and "I could tell you've been practicing."

After coming up with this list of possible compliments, we discussed how it would feel being on the receiving end of one of them. "It would make you feel really good," Grace replied. Kim smiled and said, "Proud." Karen, the brand new student offered, "Impressed."



When finished discussing compliments, we then turned our attention to addressing possible problems in playing technique. How would such novice players be able to recognize areas of need and offer appropriate solutions to remedy the problems? Caleb suggested, "You could show them how to play the correct note. Show them the correct fingering." Dana added, "You could tell them not to squeak so much." Gabriel offered a remedy for poor rhythmic playing by saying, "Try tapping your foot to get the correct rhythm."

I was duly impressed at the sophisticated comments of the class as they dealt with this hypothetical scenario. Would their comment suggestions survive the transfer when played out in real life?

I then asked the students to break up into pairs. One student was to play the rhythm notated on the board while the other listened attentively, ready to give a compliment and a suggestion for improvement.

I held my breath and waited to see what would happen next. As I walked around the room taking notes and observing, I noticed that Gina was helping the new arrival, Karen, correct her fingering. Maybe I did not have to do all the re-teaching by myself after all. Although Gina did show Karen how to play the note properly, I observed that Gina herself was modeling incorrect hand position on the recorder. Perhaps it was premature to pair students up at this early stage in their recorder



development. Maybe we did not spend enough time honing critical basic skills.

My fears and apprehensions were allayed when I overheard Jonah say to his partner, "Try to tap your foot." I saw several students modeling proper hand position and upright posture to their partners. I also observed something that I had not seen throughout the course of the study to date: smiles on almost every face. I was taken aback by the sounds of laughter. Yet when I listened more carefully, amidst the chuckles, meaningful recorder conversation was being shared between partners. It was conversation that went above and beyond the possible compliments and suggestions for improvement that we had brainstormed. I wondered how I could offer my students more opportunities to share their knowledge in a conversational manner throughout the coming weeks.

#### Arrival at the Gate

Now that students had experience using both verbal and non-verbal cooperative work techniques, I felt it was time to give them the freedom to interact with their peers without my constant supervision. Would students have the skills to positively interact on their own? Did they possess enough music theory knowledge to successfully complete the upcoming tasks?

I separated the class into five color-coded teams based upon the pretest scores (see Figure 1). To ensure the diversity of the groupings, I assigned at least one high scoring student, two average scoring students, and one low scoring student to each team. At each station, students would be required to fill out a self-evaluative rubric based upon the group roles of comment moderator, cooperation moderator, instruction moderator, on-task moderator, and volume moderator. Each moderator role would feature character words on which to focus throughout the duration of the activity (see Appendix P).

As I doled out the group assignments, there was a palpable excitement in the room when I guided the students through each activity using the fishbowl technique (see Appendix N). After demonstrating center two's Music Ace computer activity, I overheard an eager student say, "That's going to be a fun one." Perhaps this excitement was caused by the many ways students would have the opportunity to showcase their musical knowledge. Center one would require students to utilize their symbolic recall and visual discrimination techniques, center two would encourage students to apply their aural pitch and rhythmic discrimination abilities, center three would require students to draw symbols and use manipulatives to determine note names, center four would require students to use note and rest value manipulatives to compose eight-beat



rhythmic patterns and execute them on recorders, and center five would require students to utilize their symbolic knowledge to complete a matching activity.

Once students were familiar with the differentiated learning centers, I wondered if they were finally ready to venture out to explore them in small groups.

### Group Excursions

As the students settled into their group roles and responsibilities, I observed how each group seemed to develop unique problems, offer appropriate solutions, and formulate methods to celebrate success. For example, at center four, Leo's group was having trouble determining who was going to compose first. Leo, being the consummate problem-solver that he is, chose to use the old, "Bubble gum, bubble gum in a dish. How many pieces do you wish?" rhyme. His group seemed utterly satisfied with this method of selection and a new composer was chosen as a result.

After utilizing such a practical strategy to determine who the composer would be, I was surprised that this same group could not solve another problem that was slowly emerging. As I stood observing and listening to the group, I noticed that whenever the group attempted to play, the rhythm was erratic and the team could not manage to play together. The group did not show any noticeable evidence of recognizing this



problem, however. Realizing that the group was not going to offer a solution for improvement, I showed Gina how to lead her group by counting beats prior to playing. After offering Gina this guidance, her group was able to start playing together. Would Gina's group revert to their old ways the minute I left them? I again had that nagging feeling that the students were too immature as recorder players to complete complex musical tasks without my constant supervision.

Meanwhile, the group at center three seemed to be experiencing much success as Kim smiled at her group and commented, "Everybody got it." Lily said to her fellow teammates, "Good job! You're doing a great job drawing in the circles." Were these students applying character concepts from their cooperative role rubrics? Or were they just genuinely happy for each other's accomplishments?

During the second rotation at the Music Games Center (see Appendix V), I asked Gina's team how things were going. In an exasperated voice, she replied, "We didn't even get one yet." Leo, after picking up another mismatched set of cards, exclaimed, "Darn!" Was frustration setting in already? Not wanting the group to lose confidence in their budding abilities, I showed the students to look at the answer sheet to make sure they had correct matches. They seemed relieved to have that crutch to rely on.

Back at center four, I heard the aggravating sound of squeaking and went over to investigate. Lily, after realizing that her group had made an error, said, "We did that wrong." When I asked the composer, Alice, what specifically the group did wrong, she replied, "They were squeaking." I then asked her what she could tell her teammates to do to improve their playing. She replied, "Blow a little softer."

I was so happy that Lily was able admit her group's errors and that Alice was able to offer a valid suggestion for improvement. Although my first reaction when I heard the squeaking was to tell the group to stop blowing so hard, I was glad that I kept my mouth shut. The students were able to work through their own problem and I was just glad to be there to validate Alice's suggestion.

## Postcards Home

<p>Dear Dad,</p> <p>Wow! I am having the most AMAZING time here! My group is the greatest! We learn so much from each other because we listen and take turns. It's fun learning when we get to talk to other kids and work at centers. Today I got to compose eight beats of music. What other third grader gets to do that during the school day? The best part was that when my group played the eight beats I composed, Ms. Young said it was really good. Maybe I'll be a composer when I grow up. What do you think? There is so much going on here and I've been so busy that I don't even miss home too much! Well, maybe a little bit. Talk to you soon!</p> <p style="text-align: right;">Your daughter, Lily</p>	<div style="border: 1px solid black; width: 60px; height: 40px; margin: 0 auto 20px auto;"></div> <p style="text-align: center;"><u>Dad</u></p> <p style="text-align: center;"><u>90 Confident Kid Street</u></p> <p style="text-align: center;"><u>Happy As A Clam, USA</u></p> <p style="text-align: center;">010101</p>
<p>Dear Mom,</p> <p>It's so strange here. I have to be in a group with these kids I don't know very well. I think they hate me because I'm the new kid and I don't know all the music stuff they do. I am trying my best but it's not easy. Sometimes I want to give up, but Ms. Young tries to help me. That makes me feel less dumb. I miss my old school. I miss you too. I can't wait to go home.</p> <p style="text-align: right;">Your son, Jonah</p>	<div style="border: 1px solid black; width: 60px; height: 40px; margin: 0 auto 20px auto;"></div> <p style="text-align: center;"><u>Mom</u></p> <p style="text-align: center;"><u>58 New Kid Street</u></p> <p style="text-align: center;"><u>Feeling Strange, USA</u></p> <p style="text-align: center;">010101</p>
<p>Dear Sis,</p> <p>This hole groop thing is hard for me and also kinda nice. It is to hard to read the rubrics and figure out what I am suposedta do. My groop is smart though and they do mosta the hard work. I kinda follow along. They are nice to me even though I don't always no what is goin' on. I like how everybody in the groop helps me insteada the teacher helpin' me all the time. Sometimes that embarrasses me so that's why I like workin' in groups. I like playin' the recorder cuz I am good at it. I really am, Sis! I can't wait til you can hear me play. You'll be proud. See ya soon!</p> <p style="text-align: right;">Your brother, Hayden</p>	<div style="border: 1px solid black; width: 60px; height: 40px; margin: 0 auto 20px auto;"></div> <p style="text-align: center;"><u>Sis</u></p> <p style="text-align: center;"><u>12 Struggling Kid Street</u></p> <p style="text-align: center;"><u>Safe In Groups, USA</u></p> <p style="text-align: center;">010101</p>

Figure 2. Dramatization of reaction to cooperative group experience.



After the learning center group work was complete, I had the opportunity to check in with the students in an interview format to gauge their thoughts and feelings about the experience.

### Feedback

#### *Character Descriptions*

**Travel Advisor:** played by me, the teacher (*The travel advisor wants to gain feedback from her travelers regarding the recent excursion that she organized. The travel advisor feels apprehensive about this because she is not sure how her travelers feel about the quality of the experience she provided.*)

**Travelers:** played by the students (*The travelers are eager to share their thoughts regarding their travel experiences because they rarely are given the opportunity to offer constructive criticism. Usually, they are the ones that receive it.*)

#### *Scene*

**Travel Advisor:** What did you think about working in groups to complete the differentiated learning tasks? (*pacing about the room holding a clipboard to record answers*)

**Traveler Gabriel:** It was work transformed into play.

**Travel Advisor:** How so?

**Traveler Gabriel:** *(pausing for a second to contemplate his response)*

Well, like the computer game. It actually taught you something.

**Travelers:** *(heads nodding and murmuring of agreement around the room)*

**Travel Advisor:** Any other comments about the group work?

**Traveler Kim:** *(raises hand hesitantly)* It was challenging. The games were hard.

**Traveler Grace:** Yeah, like the matching game. We didn't know the answers.

**Traveler Landon:** I didn't like the popsicle activity.

**Travel Advisor:** So what I'm hearing is that many of you enjoyed working in groups but some of you liked certain activities better than others. Is that right?

**Travelers:** *(more nods and murmurs of agreement)*

**Travel Advisor:** So, how did you feel about having roles within the cooperative groups?

**Traveler Timothy:** Well, it was sorta fun taking part in something to help others.

**Traveler Lily:** *(piping in)* It was fun when we graded ourselves because it felt like we were the boss of ourselves.

**Travel Advisor:** Even though you were responsible for yourselves, you were also responsible for each other. That gets me thinking about how our school's character words may have affected how you worked with one another in groups. Do you think that learning about character words affected how you treated each other during group activities?

**Traveler Gina:** (*smiling*) Yeah, the kids in the group were really nice. They wouldn't say, "Hey, that's wrong. You don't know how to do that stuff." They just made you feel like if you couldn't do it, it's ok to keep trying. That's determination!

**Traveler Landon:** Yeah, you gotta stick with playing recorder.

**Traveler Hunter:** I agree. While working in groups, you had to be honest and responsible.

**Travel Advisor:** I guess learning about character words throughout the school day really did impact how you related to one another during music class. Just one more question for you before we go. I'm thinking of planning this journey for another group of students. What changes could I make to improve the experience for future travelers?

**Traveler Grace:** You could provide more tips on how to play recorders better.

**Traveler Lily:** You could designate a leader for each group.



**Traveler Gabriel:** For each group role, there should be a detailed job description.

**Travel Advisor:** Thank you for your kind and honest comments. I will take them into account when I plan future group excursions. I hope you have enjoyed our time together. I sure did.

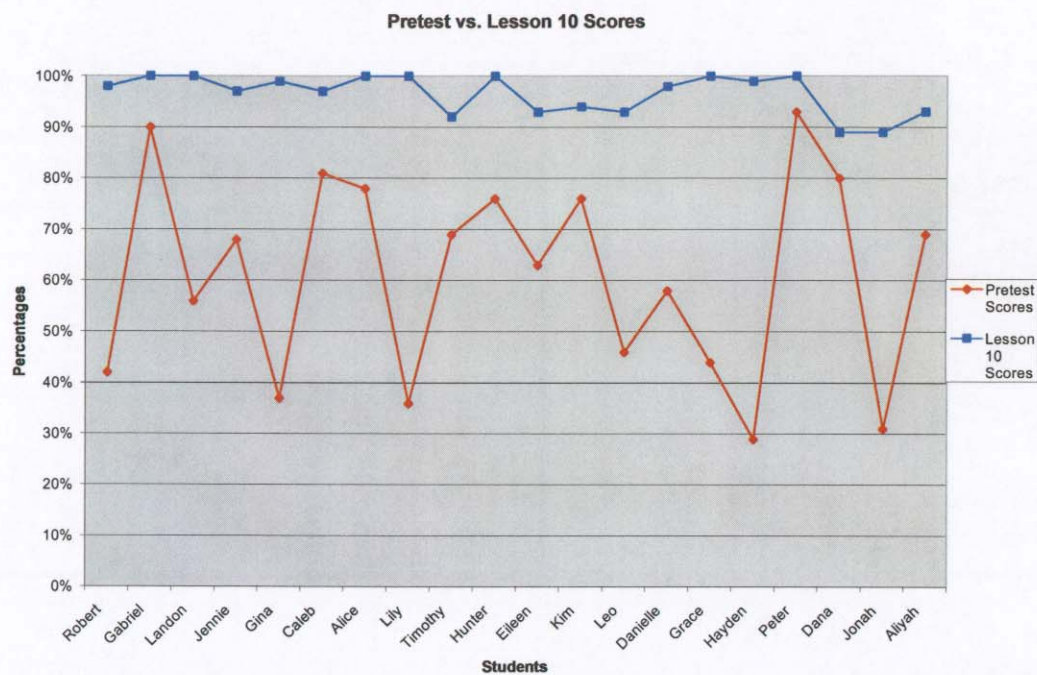
**Traveler Kim:** (*smiling brightly*) I think we all did a good job.

#### Comment Cards

After interviewing the students about their experiences throughout the study, I re-distributed the Learning/Music Style Profile Surveys to determine if there were any shifts of opinion.

In the areas of cooperative group work, musicianship status, and interest in recorders, the students answered almost exactly as they had on the original survey. I was surprised to see such a lack of change in my students' responses.

However, I did see a huge improvement in my students' musical theory abilities (see Figure 3).



*Figure 3.* Comparison of pretest to lessons 10, 11, and symbols quiz scores.

### Last Day

As the end of our time together was drawing near, I reflected upon our journey and realized just how far we had come. Fusing the students' words with mine, I composed this poem chronicling our time together (see Figure 4).

*Our Journey*

"Kind of easy and kind of hard."

Learning skills with games and cards.

"Teaching music step by step."

So much work and so much prep.

"Take time with the special people from our class."

How can I make this experience last?

"In music you have to be responsible to help each other."

Will I get through everything I need to cover?

"From the assemblies we learned a lot."

Character concepts already taught.

"If you can't do it, keep trying."

Determination multiplying.

"I learned more about notes and beats."

Accomplishing this and many more feats.

"I liked it cuz we had fun and learned at the same time."

Differentiated learning tasks so sublime.

"We got to make new and better friends."

And this is how our journey ends.

*Figure 4.* Poem featuring teacher and student comments.



### Trip in Review

I cannot help but liken my action research experience to that of the travel experience. Both experiences require careful planning, clear direction, a pre-ordained destination, and interaction amongst the people along for the ride.

The teacher often acts as the travel agent. It is her job to listen to the concerns and desires of her students. She can often gauge the level of experience of her student travelers through careful assessment and attunement to their needs. The teacher can then plan the best "package deal" for her students and prepare the "Trip-Tiks<sup>®</sup>" for the journey ahead.

As the travel agent busily prepares to organize the optimal experience for her travelers, the student travelers arrive on the scene with their own "baggage." This baggage takes the form of feelings, interests, self-concept, preferred learning method, and prior experience. These young student travelers, leaden with said baggage, often put faith into their teacher travel agent and trust that they will arrive safely at the proper destination.

The means of travel is ultimately based upon the needs of the travelers. The teacher travel agent may utilize differentiated instruction methods to meet the diverse needs of her traveling group. Depending

upon the outcome, she may also choose to use large group instruction or individual instruction to ensure a quality learning experience for all.

As is always the case when moving a large group of people from one destination to another, there is a risk of losing a traveler or two along the way. It is the travel agent's responsibility to minimize that risk and reduce the possibility of detours.

Upon reaching the destination, the traveler may be exhilarated or frightened by the journey that it took to bring him there. It is essentially up to the traveler to make the choice to make the most out of the experience. When traveling, the weather may be rainy or sunny, but a good time can be had by all dependent upon one's attitude and vice-versa.

The "souvenirs" the travelers bring back with them are the big ideas and essential content gleaned from the experience. If the travel experience was a pleasant one, these souvenirs may be the impetus to travel again and again, either independently or in groups, to a future learning destination of their choice.

As similar as they may seem, my research experience and the travel experience are not completely alike. Travel agents do not normally reach the destination with their travelers. How lucky we are as teachers to follow our students along their journeys and ultimately reach the destination with them. Although our students may reach *certain*

destinations with us, we must realize that they still have a long way to travel on their educational roads. Other teachers will come along those roads and hopefully guide their student travelers to additional exciting, thought-provoking, and rewarding destinations. Yet we can feel satisfied and humbled by the fact that we were the ones who got them started on their way.



## **DATA ANALYSIS**

“Data analysis is a complex process that involves moving back and forth between concrete bits of data and abstract concepts, between inductive and deductive reasoning, between description and interpretation” (Merriam, 1998, p. 178). Throughout the research process, I utilized a multitude of data analysis techniques to help me make sense out of my collected data.

### **Field Log Analysis**

I began analyzing data on a daily basis by reviewing my field log participant observations and writing reflective comments about them. Using Hubbard and Power’s (2003) method of indexing, I began to devise a list of frequently recurring categories within my data. I then listed the page and line number on which each category surfaced so that I could reference back to them at a later date.

### **Student Work Analysis**

Next, I examined student work. In order to clearly depict my students’ pre-test music skills as well as their skills at the conclusion of the study, I analyzed data using an Excel spreadsheet.

I also analyzed student surveys by itemizing each question and recording each student’s response. These surveys shed insight into how my students perceived themselves as both learners and musicians. The

results of these surveys not only shed insight into my research question, but also helped me to plan optimal learning activities for my students (MacLean & Mohr, 1999).

I collected all student rubrics and recorded all student comments on a graph. I analyzed these comments by sorting them into three categories (Hubbard & Power, 2003): presence of character word influence, questionable presence of character word influence, and absence of character word influence. Doing this elucidated the influence that character education had upon my students as they engaged in cooperative activities.

#### Interview Analysis

I also analyzed the comments students made during formal and informal interviews (Hubbard & Power, 2003). After conducting each interview, I reviewed all student comments and wrote reflective comments about the students' responses in my field log.

#### Comparison to Educational Theorists

To gain a better perspective about how certain aspects of my study applied to the educational community, I wrote several papers that explained how my study coincided with the basic tenets of several major educational philosophers. Through careful examination and reflection

upon several quotes from John Dewey, Paolo Freire, Lisa Delpit, and Lev Vygotsky, I gained valuable insight into my study.

#### Memo Analysis

At the midpoint of my study, I wrote a methodological memo reflecting upon the data I had collected until that time. Writing the memo allowed me to plan further instruction and make informed pedagogical decisions throughout the final weeks of the study.

#### Codes, Bins, and Themes Analysis

Once I reviewed my participant observation field log, examined student work, scrutinized interview transcripts, and compared my study with the work of several famous educational theorists, I used a system of codes and bins to document recurring patterns within the data (Ely, Vinz, Downing, & Anzul, 2001). I then dissected the various data sources and looked for evidence of both musical and social growth throughout the study. I compared my anecdotal records with interview data to detect any discrepancies or similarities between what I observed during class and student perceptions of what actually occurred in class.

Using my codes and bins as a guide, I developed a graphic organizer to help me pinpoint the key elements of my study (see Figure 5).



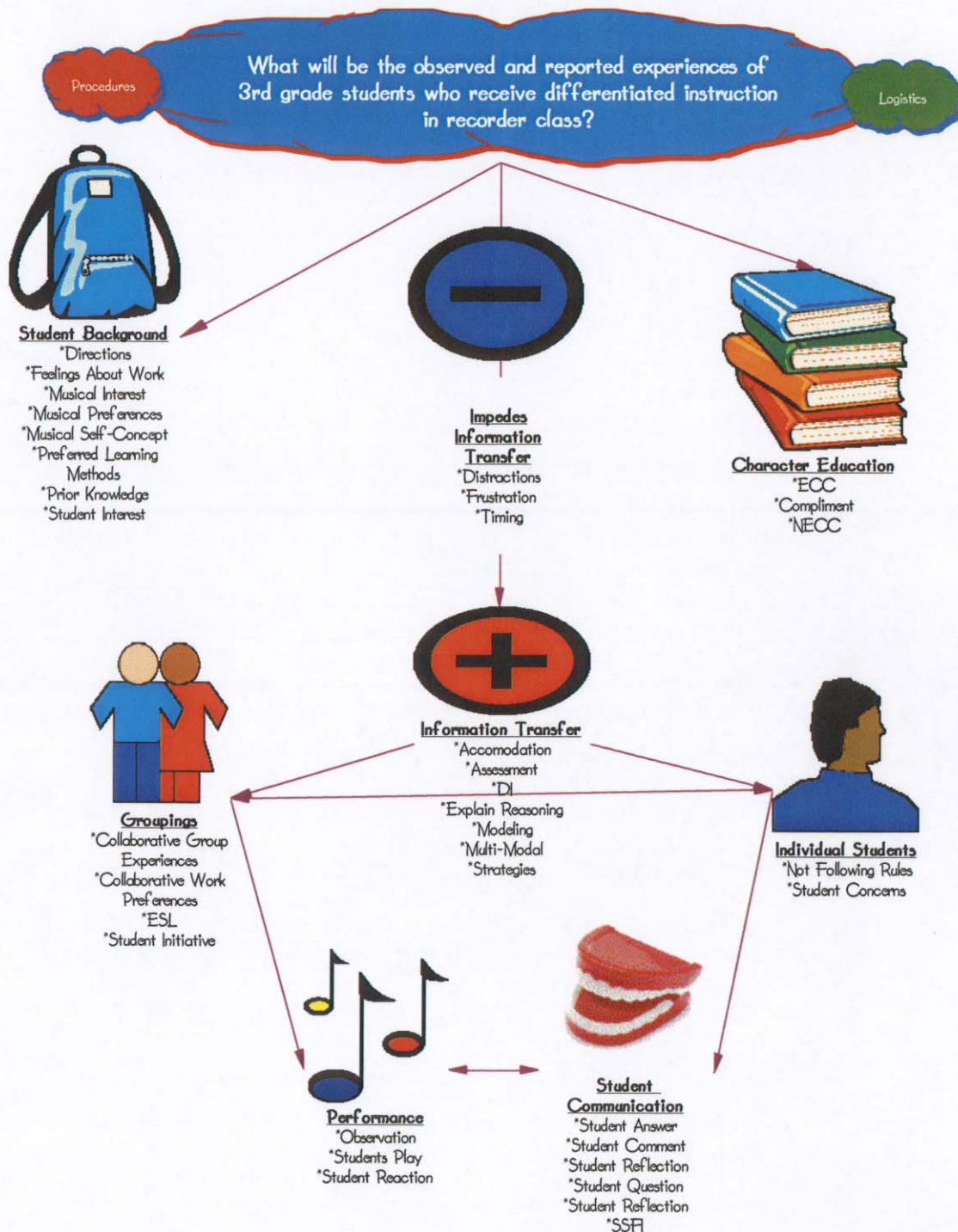


Figure 5. Codes, bins, and themes graphic organizer.

The graphic organizer also helped to elucidate several general themes of my study. The themes that emerged were as follows:

1. While working in cooperative groups, students need additional teacher guidance in order to be successful completing the multi-modal, differentiated tasks.
2. Students can accurately self-assess performance in their individual roles and responsibilities the majority of the time.
3. Character concepts positively affect how students interact and communicate in whole-class, small-group, and individual instruction settings.
4. Individual student leaders emerge as a result of participation in cooperative learning activities.
5. The implementation of differentiated, multi-modal techniques may be essential to ensure that all students learn.
6. Gathering background data about students enables the planning of optimal cooperative groupings, the designing of appropriate learning tasks, and the understanding of each child's unique, individual learning/musical preferences.
7. Students are able to acknowledge their mistakes and offer appropriate solutions for improvement, even when they are not yet able to execute rhythmic tasks independently.

8. Students are able to work independently and courteously in cooperative groups to complete most differentiated tasks.



## **FINDINGS**

### Introduction

As students engaged in cooperative, differentiated activities throughout the study, distinct themes began to emerge in my data. The following themes capture the insights I gleaned from my observations, student work, surveys, and interviews.

#### **While Working in Cooperative Groups, Students Need Additional Teacher Guidance in Order to be Successful Completing the Multi-modal, Differentiated Tasks**

The importance of scaffolding learning tasks became apparent in my field log observations when I noted that students were having difficulty playing recorder whenever I was no longer in close vicinity to their group. The students seemed to revert back to poor playing technique whenever I was not there to constantly remind them to play with their left hands on top, to cover the holes completely, or to count the beats accurately. When confronted about their technique, students made comments like, "But it's easier to hold it like this."

These types of comments and behaviors frustrated me and led me to believe that students were not yet mature enough to learn proper technique. However, the students were able to correct their errors and

modify their technique whenever I joined the group and offered suggestions and guidance.

Similarly, while completing center activities, many students were not able to complete the learning tasks without me there to guide their thought processes. This finding is supported by Grunow, Gordon, and Azzara (as cited in Conway, 2003) who describe the difficulty young students have mastering several musical skills at once. Yet again, whenever I made suggestions or coaxed the students to come up with solutions to their problems, progress was made and the group was able to work independently.

In an interview, Gabriel commented that the study was all about "teaching music step by step." Truly it was. Whether students were playing recorder or playing music games, it was a step-by-step process that involved both progress and regression. Whenever possible, I tried to encourage the forward momentum of my students by offering them tips, suggestions, and constructive criticism. The students often responded favorably to my comments and frequently adopted the strategies I provided for them. I realize now that my frustrations at their bouts of regressive behavior were in fact an integral part of the learning process for both myself and my students.



From this experience, I learned that I do not always have to be “in control” of my students from the time they walk into the classroom until the time they walk out. Often times, all students really need is constructive feedback, my trust and support, and the freedom to learn from their own mistakes.

**Students Can Accurately Self-Assess Performance in Their Individual Roles and Responsibilities the Majority of the Time**

While working in groups, I observed students acting appropriately in their assigned roles. Students communicated using quiet voices, accomplished the set tasks, and demonstrated problem-solving abilities.

When students completed a collaborative activity, they completed reflective rubrics that accurately reflected their performance within the group. The majority of the students gave themselves high scores for their contributions.

I asked the students how they felt about having roles and responsibilities within their groups. Similar to Bell and Bell’s (2003) study, students were able to clearly communicate their musical ideas in a social setting. Lily said, “It was fun when we graded ourselves because it felt like we were the boss of ourselves.” For some students, I believe that this activity promoted autonomy and freedom to make musical decisions. Grace and Timothy, however, seemed to appreciate the fact that they did



not have to make every decision on their own. They responded that they enjoyed jobs being picked for them because that way, they did not have to fight over who would perform certain tasks. This is an understandable comment because students who have not had many opportunities to make decisions regarding their own education may become overwhelmed by the amount of choices that cooperative learning permits.

Regardless of how students perceived the element of choice within their groups, they overwhelmingly seemed to enjoy having the opportunity to help their classmates. Caleb compared having assigned roles and responsibilities to his experiences in the Cub Scouts. "In Cub Scouts you have responsibilities. In music you have to be responsible for each other." Timothy simply added, "It was sorta fun taking part in something to help others."

The ensemble skills required to work in cooperative groups require self-reflection and assessment of abilities. While some students enjoyed the freedom of making choices, others may have felt overwhelmed by the possibilities. Yet students found common ground on the issue of helpfulness and seemed ready and willing to be of assistance to their group members.

**Character Concepts Positively Affect How Students Interact and  
Communicate in Whole-Class, Small-Group, and Individual  
Instruction Settings**

The influence of our school's character education program became apparent on the first day of my study and continued to impact the course of my research. When Dana raised her hand to let me know that Jonah, the new student, was struggling with his pretest, she demonstrated a heightened sense of empathy for her classmate. This type of selfless concern for others is just one of the many character concepts we struggle to incorporate into our school curriculum on a daily basis. I was both surprised and relieved to see such concrete evidence of character education at work so early in my study.

As my study progressed, I observed many more examples of how basic values learned through the character education program were translated and directly applied in the music classroom. In my field log, I recorded several examples of how students used thoughtful and compassionate language while working in cooperative groups. I observed students taking turns, sharing, and playing by the rules while rotating throughout learning centers. I observed students cleaning up their activity materials so that the next group of students could enjoy them. I also noted

that on the Learning Style Profile, the students unanimously responded that they always try to do their best work.

These varied examples personify the qualities of caring, fairness, citizenship, respect, determination, and responsibility that are at the heart of our school's character education program. Consistent with Andrusyk and Andrusyk's (2003) findings, cooperative learning activities provided a forum for students to practice these character skills.

Students not only acted out character education principles, but also were able to reflect upon and write about how character concepts were applied in their group work (see Table 1).

An overwhelming majority of the students used the word "we" when writing about how the character concepts impacted their group work. I found this to be very interesting. Even though students had the opportunity to write about how they personally applied the character concept, most students chose to write about the group (G) rather than themselves as individuals (I). Perhaps students chose to write about character concepts this way as a result of the collaborative nature of the learning activities.



Table 1

*Yellow Team Comments from Moderator Rubrics*


---

<b>Student</b>	<b>Character Word</b>	<b>Comment</b>
Lily	Fairness	(G) We accidentally weren't giving Shannon a fair turn. In the end, it was all fair.
	Respect	(I) I played by the rules.
Robert	Respect	(G) We worked together.
	Citizenship	(G) We helped each other.
Kim	Citizenship	(G) We worked together most of the time to find matches. We did very well and had a good time.
	Caring	(G) We all got along.
Alice	Responsibility	(G) We did not take one card and get two more so the first time you could win.
Hunter	Caring	(G) We took turns.
	Responsibility	(G) When we cleaned up.

---

Of all the character education principles I observed at work throughout the study, the most prevalent was determination. I believe this was because at the time of the study, determination was our school's word of the quarter. The third grade students, with the help of their teachers, put together an assembly featuring songs, skits, cheers, and dances about determination. This assembly was followed by daily TV announcements about determination, in-class writing projects, etc. Therefore, it is not surprising that students were able to make an easy transfer of determination principles from their regular classroom to the music room.

When interviewed about how character concepts impacted the study, students made comments like, "You gotta stick with playing recorder," and, "They just made you feel like if you couldn't do it, it's ok to keep trying. That's determination!" These comments led me to believe that students made a connection between the character education program and their own recorder playing. They recognized that they must possess the essential quality of determination in order to become successful musicians.

### **Individual Student Leaders Emerge as a Result of Participation in Cooperative Learning Activities**

At the beginning of the study, I was skeptical that novice third grade recorder players would be able to apply social and technical skills in

cooperative work settings. Although the students' skills were not as polished as I might have hoped, I was duly impressed at how some students applied their innate leadership abilities to accomplish certain tasks.

During the musical alphabet activity, Danielle and Jonah both took charge and used non-verbal cues to complete the assignment. Lily, Gabriel, and Kim, although mere observers throughout the activity, were able to recognize the distinct roles that emerged: leader and follower.

I observed another instance of student leadership when Leo was trying to solve the problem of who was supposed to compose first. When he noticed that his group was struggling to select a composer, he had the wise idea to use the tried and true "Bubble gum, bubble gum, in a dish," rhyme. He used the best problem-solving technique that he possessed and it worked surprisingly well. This method of solving conflict through cooperative strategies is also consistent with Di Natale and Russell's (1995) findings.

Although I observed many instances of students taking leadership roles in their cooperative groups, I asked the students what we could do to make the group work run more smoothly. Lily answered that it would be best to designate student leaders. It was my intention that the instruction moderators should function as group leaders. However, I did not press this



point once I saw how the groups were dealing with issues of authority. Because each member of the group had a distinct role and a distinct purpose, I did not feel it necessary to designate group leaders. The students seemed to work out problems on their own.

**The Implementation of Differentiated, Multi-Modal Techniques May  
Be Essential to Ensure That All Students Learn**

Throughout the study, I employed various multi-modal techniques to help my students understand and internalize musical concepts. Using a kinesthetic, visual, and aural approach to music-learning, I believe that my students were able to tap their multiple intelligences and showcase their knowledge through various means.

Students had the opportunity throughout the study to engage in differentiated tasks to compose music, match musical symbols, discriminate between pitches, and write notes on the staff. These activities were completed using computers, cards, white boards, and other assorted manipulatives. These activities also required students to rely upon their kinesthetic, visual, and aural abilities. With so many ways to showcase knowledge, students were more likely to find a method that suited them rather than being forced to demonstrate what they knew using a pre-determined construct.

Some students seemed to really enjoy certain learning activities. Through the interview process, I found that Landon enjoyed the Music Ace center but did not enjoy the Quiz Me center. Danielle, however, found the Quiz Me center to be her favorite. With more options to explore musical concepts, there was a greater likelihood that students would find one that best fit their needs and interests.

I think that the value of differentiated learning activities can be quantified by student performance on the Lessons 10, 11, and Symbols Quiz. Prior to engaging in differentiated, multi-modal learning tasks, students scored only 61%. After engaging in these tasks, the mean score was 96%. Student performance increased by 35%.

I would be remiss if I did not mention that some students were much more adept at executing certain activities than others. While my intention was to design tasks that would cover the wide spectrum of student abilities, I was not certain at the onset of the study which students would be most successful completing each activity. Although the Learning/Music Style Profile shed some insight into student ability and preference, it was not a foolproof method to determine success.

I observed students who made responses on their Learning Style Profile that suggested that they were visual learners. When I designed the matching game, which relies on one's ability to visually discriminate



between musical symbols, I expected those students to perform well. That was not always the case. Conversely, students who made responses that suggested that they were strong kinesthetic learners, did well on the Music Ace computer activity that required little or no movement.

These findings suggest that students may perceive themselves to be dominant in one of the learning styles when in fact they may be dominant in more than one. Differentiated learning is a way to bridge the gap between the learning modalities as well as a way to capitalize on student strengths.

**Gathering Background Data About Students Enables the Planning of Optimal Cooperative Groupings, the Designing of Appropriate Learning Tasks, and the Understanding of Each Child's Unique, Individual Learning/Musical Preferences**

I obtained data from a multitude of sources at the beginning of the study in order to gain a better perspective of my students as learners. The data I gathered from the pretest helped me to put students into groups based upon their musical theory abilities. I selected one high scoring student, one low scoring student, and two average scoring students for each team to ensure group diversity. I found this to be quite beneficial because I often observed the higher scoring students helping the lower scoring students master the theoretical aspects of the collaborative



learning tasks. The lower scoring students graciously accepted the help and were successful. This peer tutoring also freed up my time and attention and allowed me to circulate amongst the teams and lend assistance only to those who truly required it.

Students seemed to appreciate the fact that I was attempting to learn more about them as learners and musicians on the Learning/Musical Profile Surveys. Lily told me that she was so glad I asked her about her learning and musical preferences. Leo seemed to like the fact that while completing the survey, there were no right or wrong answers. He also enjoyed the fact that he got to express himself as an individual. These responses further illuminated the diversity of my students and solidified the importance of gathering data about them prior to designing learning activities.

The data I gathered from the Learning/Musical Profile Surveys also gave me insight into how students perceived themselves as learners. The information I collected helped me to construct the various differentiated learning centers that became so integral to my research. The data suggested that I had a class full of diverse learners possessing diverse abilities and interests. The only way that I would be able to meet the needs of all my students would be to design differentiated learning tasks that utilized multiple modalities.

**Students Are Able to Acknowledge Their Mistakes and Offer  
Appropriate Solutions for Improvement, Even When They Are Not Yet  
Able to Execute Rhythmic Tasks Independently**

During the listener/player activity, students engaged in productive dialogue that was indicative of their growing musical understanding. Although the players were holding the recorder with improper hand position, squeaking, and playing the rhythms incorrectly, the listeners were able to give accurate suggestions for improvement.

During the composition center activity, Lily told her group, "We did that wrong." She was commenting on her group's inability to play with a steady rhythm. When I overheard Lily make this comment, I asked the composer, Alice, what she thought the problem was. I will admit that I was not sure if Alice would be able to accurately assess the problem. However, she commented, "They were squeaking." I then asked her what she could say to her group to remedy the problem. She replied, "They could blow a little softer." Although this did not address the rhythmic issues the group was having, Alice's suggestion did help another aspect of her group's performance. As I stood there and conducted the group through the composition, the group did indeed blow softer. The result of my guidance and Alice's suggestion was a well-rounded sound and a steady rhythm.



The student rubrics also gave insight into this theme. Students honestly evaluated their performances. They were able to recognize poor rhythmic ability and did not give themselves perfect scores on their individual playing rubrics. Likewise, if another group played with rhythmic inaccuracy, the groups were honest and did not give them the highest scores. The comments were appropriate and adequately matched my observations.

**Students Are Able to Work Independently and Courteously in Cooperative Groups to Complete Most Differentiated Tasks**

I observed students working cooperatively to complete collaborative learning tasks. They used kind words and supported their fellow teammates in their journey toward a common musical goal. I rarely had to re-direct student focus. Perhaps the on-task moderators in each group helped with this task.

I often overheard students within the groups saying, "Good job," and, "Nice work." It was hard to determine if this courtesy was a result of the rubric role descriptions or the result of applying character education principles. Nevertheless, this courtesy permeated the atmosphere and created a comfortable learning environment.

There were, however, a few incidents that I did not witness that suggested otherwise. A student wrote on her comment sheet that her



teammates were mean. She did not give details or supply her reasoning for writing that comment. When I questioned her about it, she merely replied, "They were just being mean." As with all things, cooperative work takes practice and commitment. Not all groups will be able to work together without additional support and guidance.

### Conclusion

The recurring themes in my study suggest that overall, students benefited both socially and musically as a result of their participation in differentiated, cooperative activities. Given the opportunity to work in groups, students were challenged to apply the social skills they learned through our school's character education program. The polite and courteous conversations I overheard during group work are a testament to the fact that character education plays a vital role in our school community. While in the cooperative learning environment, students were able to engage in meaningful musical dialogue as they completed challenging differentiated activities. Although I often needed to provide extra support and guidance for students, they were ready and willing to apply my suggestions to their work. This boosted student confidence and resulted in accurate analysis of student roles within groups, the emergence of student leaders, and a 35% increase in scores from the pretest to the Lessons 10, 11, and Symbols Quiz.

The background data I collected on each student served as the foundation for this success. It enabled me to gauge student learning and musical preference and also gave me insight into how my students saw themselves as musicians. Knowing this information also helped me to place students into the groups that would suit them best.

Although creating differentiated tasks is a time-consuming endeavor, it is well worth it. Students were overjoyed by the opportunity to showcase their knowledge in ways that tapped their multiple intelligences. I believe that the skills my third graders learned throughout this study will be vital to their social and musical growth long after they leave my classroom.

### THE NEXT STEP

Now that my study has concluded, I can reflect upon my findings and make some informed suggestions. I feel that as a result of the time-constricting nature of this action research project, I did not have enough time to develop group skills with my students. Had I been allowed more time to scaffold collaborative techniques with my students, I feel that they would have performed better during group activities.

The time issue also applies to learning recorders as well. I felt that at times, I rushed my students through basic recorder skills in an effort to prepare them for the differentiated activities. If I conducted this study again, I would take the whole year to collect data instead of a mere four months.

Although I may have rushed my students through the learning process faster than I normally would have, I feel that they possess the necessary skills to play recorder, apply musical theory concepts, and work appropriately in cooperative groups. Therefore, my next goal would be for students to work in cooperative groups to create their own 8 measure compositions. This project would require them to work in collaborative groups for a period of 8-10 weeks. Throughout the time allotted, they would have to use traditional music notation for all 8 measures as well as apply dynamics, articulation, and tempo markings. The students would



then be required to use the foundational skills from this study to perform the 8 measures, record the 8 measures on tape, and assess both individual and group performance using rubrics.

Throughout this new research project, I would like to collect data about the frequency and/or need for groups to ask me for help solving group-related problems as opposed to working those problems out with other group members. From a social standpoint, this research would rely heavily on the character education concepts that the students already possess. Yet from a musical standpoint, this project would focus more upon how students take charge of their own learning in order to reach autonomy in their music-making. I feel confident that given experience engaging in differentiated, multi-modal tasks in cooperative settings, they would be extremely successful completing this complex composition project.

## REFERENCES

- Andrusyk, D., & Andrusyk, S. (2003). *Improving student social skills through the use of cooperative learning strategies*. (ERIC Document Reproduction Service No. ED481015)
- Arhar, J. M., Holly, M. L., & Kasten, W.C. (2005). *Action research for teachers: Traveling the yellow brick road*. (2<sup>nd</sup> ed.). Upper Saddle River, NJ: Pearson Prentice Hall.
- Barry, N. H. (1990). *The effects of different practice techniques upon the technical accuracy and musicality in student instrumental music performance*. (ERIC Document Reproduction Service No. ED359094)
- Bell, A., & Bell, M. (2003). *Developing authentic assessment methods from a multiple intelligences perspective*. Unpublished master's thesis, Saint Xavier University, Chicago, Illinois. (ERIC Document Reproduction Service No. ED479391)
- Carole, P. J. (1995). *Alternative assessment in music education*. (ERIC Document Reproduction Service No. ED398141)
- Conway, C. (2003). Good rhythm and intonation from day one in beginning instrumental music. *Music Educators Journal*, 89(5), 26-32.
- Dewey, J. (1997). *Experience and education*. New York: Touchtone. (Original work published 1938)

- Di Natale, J. J., & Russell, G. S. (1995). Cooperative learning for better performance [Electronic version]. *Music Educators Journal*, 82(2), 26-28.
- Eccles, J., Wigfield, A., Harold, R. D., & Blumenfeld, P. (1993). Age and gender differences in children's self- and task perceptions during elementary school [Electronic version]. *Child Development*, 64, 830-847.
- Ely, M., Vinz, R., Downing, M., & Anzul, M. (1997). *On writing qualitative research: Living by words*. London: RoutledgeFalmer.
- Fortney, P. M. (1992). The effect of modeling and silent analysis on the performance effectiveness of advanced elementary instrumentalists [Electronic version]. *Research Perspectives in Music Education*, 3, 18-21.
- Hargreaves, D. J., & Marshall, N. A. (2003). Developing identities in music education [Electronic version]. *Music Education Research*, 5(3), 263-274.
- Hayes, L. (n.d.). Differentiated classrooms. Retrieved February, 3, 2005, from <http://www.partnershipforlearning.org/printarticle.asp?ArticleID=256>
- Hubbard, R. S. & Power, B. M. (2003). *The art of classroom inquiry: A handbook for teacher-researchers*. Portsmouth, NH: Heinemann.



- Jensen, E. (2000). *Music with the brain in mind*. San Diego, CA: The Brain Store, Inc.
- Johnson, D. W., Johnson, R. T. & Holubec, E. J. (2002). *Circles of learning: Cooperation in the classroom* (5th ed.). Edina, MN: Interaction Book Company.
- Kassner, K. (1996). Management systems for music teachers [Electronic version]. *Music Educators Journal*, 82(5), 34-42.
- Kassner, K. (2002). Cooperative learning revisited: A way to address the standards [Electronic version]. *Music Educators Journal*, 88(4), 17-23.
- Kinate, J. (1999). *Improving music reading skills among second grade students*. Unpublished master's thesis, Saint Xavier University, Chicago, Illinois. (ERIC Document Reproduction Service No. ED440043)
- MacLean, M. S., & Mohr, M. M. (1999). *Teacher researchers at work*. Berkeley, CA: National Writing Project.
- Merriam, S. B. (1998). *Qualitative research and case study applications in education*. San Francisco, CA: Jossey-Bass Publishers.
- Reis, S. M., Kaplan, S. N., Tomlinson, C. A., Westberg, K. L., Callahan, C. M., & Cooper, C.R. (1998). Equal does not mean identical [Electronic version]. *Educational Leadership*, 56(3), 74-77.

- Russell, J. (1997). *The mediating function of language in the formation of musical knowledge, musical concepts, and musical problem-solving in instructional settings*. Paper presented at the annual meeting of the American Educational Research Association, Chicago, IL. (ERIC Document Reproduction Service No. ED460897)
- Sheldon, D. A. (2001). Peer and cross-age tutoring in music [Electronic version]. *Music Educators Journal*, 87(6), 33-39.
- Silver, D. (n.d.). Earth to educator, are you listening? Interpersonal awareness skills educators need. Retrieved February 3, 2005, from <http://www.ncce.org/ncce2004/speakers/silver/Earth.pdf>
- Stauffer, S. L. (1999). Beginning assessment in elementary general music [Electronic version]. *Music Educators Journal*, 86(2), 25-30.
- Tomlinson, C. A. (1999). Mapping a route toward differentiated instruction [Electronic version]. *Educational Leadership*, 57(1), 12-16.
- Tomlinson, C. A., & Eidson, C. C. (2003). *Differentiation in practice: A resource guide for differentiating curriculum grades k-5*. Alexandria, VA: Association for Supervision and Curriculum Development.
- Um, J. Y. (n.d.). The small musical ensemble as a collaborative learning experience. Retrieved March 30, 2005, from <http://www.musicteachermag.com/theshall.htm>

- Weaver, M. A. (1981). *A survey of modes of student response indicative of musical learning in elementary instrumental music*. Unpublished master's thesis, University of Michigan, Ann Arbor, Michigan. (ERIC Document Reproduction Service No. ED378106)
- Wolcott, H. F. (2001). *Writing up qualitative research* (2nd ed.). Thousand Oaks, CA: Sage Publications.
- Yoon, J. N. (2000). *Music in the classroom: Its influence on children's brain development, academic performance, and practical life skills*. Unpublished master's thesis, Biola University, La Mirada, California. (ERIC Document Reproduction Service No. ED442707)



**RESOURCES**

Foncannon, E. (n.d.). *Boom-a-tunes: Curriculum for boomwhackers musical tubes*. Sedona, AZ: Whacky Music, Inc.

May, J., & Rockenbach, P. (2002). Music Ace (Version 3.0) [Computer software]. Chicago, IL: Harmonic Vision.

Wallace, K., & Rathnau, H. (1998). *Theory time for third grade*. Houston, TX: Theory Time Partners.

## Appendix A: HSIRB Approval Letter



## MORAVIAN COLLEGE

July 12, 2005

Emily Lynn Young  
3144 Emerald Blvd.  
Long Pond, PA 18334

Dear Emily Lynn Young:

The Moravian College Human Subjects Internal Review Board has approved your proposal: Differential Instructions and Cooperative Learning in Third Grade Recorder Class. Given the materials submitted, your proposal received an expedited review. A copy of your proposal will remain with the HSIRB Chair.

It is requested, however, that you consider the following points before continuing your research.

The Informed Consent Forms should state that no "names," rather than no "identities" will be used in reports of the findings. Please note that it may be necessary for you to clarify some of the language in your Informed Consent form so that it is understandable all. Also, the faculty sponsor indicated on all consent forms should be your MEDU 702 instructor. Please be certain to provide the correct name and telephone number

Please note the committee's preference that, whenever possible, data is not stored on school grounds.

Please note that if you intend on venturing into other topics than the ones indicated in your proposal, you must inform the HSIRB about what those topics will be.

Should any other aspect of your research change or extend past one year of the date of this letter, you must file those changes or extensions with the HSIRB before implementation.

Copies of this letter have been sent to you through e-mail and campus mail. Please retain at least one copy for your files. Good luck with the rest of your research.

Debra Wetcher-Hendricks  
Chair, Human Subjects Internal Review Board  
Moravian College  
610-861-1415 (voice)  
medwh02@moravian.edu

## Appendix B: Principal Consent Form

August 30, 2005

Dear [REDACTED]:

I am completing a Master of Education degree in Curriculum and Instruction at Moravian College. My courses have helped me stay in touch with the most effective methods of teaching music in order to provide the best learning experience for students. One of the requirements of the program is that I conduct a systematic study of my own teaching practices. This semester, I am focusing my research on various differentiated instruction techniques and cooperative learning strategies. The title of my research is Differentiated Instruction and Cooperative Learning in Third Grade Recorder Class. My students will benefit in many ways from participating in this study. They will hone their critical-thinking skills in small group settings, discover their preferred learning styles by way of differentiated learning activities, and study the intricacies of recorder playing technique.

As part of this study, students will be asked to complete surveys, performance rubrics, learning centers, worksheets, cooperative learning activities, and an interview. The study will take place from August 29<sup>th</sup> through December 22<sup>nd</sup>.

The data will be collected and coded, and held in the strictest confidence. No one except me will have access to the data. My research results will be presented using pseudonyms – no one's name will be used. I will store the data in a locked desk to ensure confidentiality. At the conclusion of the study, I will destroy all data.

A student may choose at any time not to participate in the study. However, students must participate in all regular class activities. Data from non-participating students will not be reported or used in any part of the research. Student participation in this study is voluntary; however, refusal to participate will involve no penalty or consequence. There are no foreseeable risks to students yet [REDACTED] in the Guidance Office has been informed of the study and students who feel uncomfortable with their participation may speak with her at any time.

If you have any questions or concerns about my research project, please feel free to contact myself, Emily Lynn Young, (610) 597-3951, Emily.Young@svpanthers.org, or my instructor, Dr. Charlotte Zales, Education Department, Moravian College, (610) 861-7958, mecrz01@moravian.edu. If not, please sign and return the form below. Thank you.

Sincerely,

*Emily L. Young*  
Emily L. Young

I attest that I am the principal of the teacher participating in this study, that I read and understand this consent form, and have received a copy of it. Emily Lynn Young has my permission to conduct this research at [REDACTED]

Principal's signature: [REDACTED]



## Appendix C: Parent Consent Form

September 28, 2005

Dear Parent(s)/Guardian(s):

I am completing a Master of Education degree in Curriculum and Instruction at Moravian College. My courses have helped me stay in touch with the most effective methods of teaching music in order to provide the best learning experience for students. One of the requirements of the program is that I conduct a systematic study of my own teaching practices. This semester, I am focusing my research on various differentiated instruction techniques and cooperative learning strategies. The title of my research is Differentiated Instruction and Cooperative Learning in Third Grade Recorder Class. My students will benefit in many ways from participating in this study. They will hone their critical-thinking skills in small group settings, discover their preferred learning styles by way of differentiated learning activities, and study the intricacies of recorder playing technique.

As part of this study, students will be asked to complete surveys regarding learning style preference, performance rubrics, learning centers, worksheets, cooperative learning activities, and an interview about the cooperative learning experience. The study will take place from August 29<sup>th</sup> through December 22<sup>nd</sup>.

The data will be collected and coded, and held in the strictest confidence. No one except me will have access to the data. My research results will be presented using pseudonyms – no one's name will be used. I will store the data in a locked desk to ensure confidentiality. At the conclusion of the study, the data will be destroyed.

A student may choose at any time not to participate in the study. However, students must participate in all regular class activities. Data from non-participating students will not be reported or used in any part of the research. Student participation in this study is voluntary; however, refusal to participate will involve no penalty or consequence. Although there are no foreseeable risks to students, [REDACTED] in the Guidance Office has been informed of the study and students who feel uncomfortable with their participation may speak with her at any time. The school principal, [REDACTED], has approved of this study and will also be available to discuss any study-related matters with your child.

If you have any questions or concerns about my research project, please feel free to contact myself, Emily Lynn Young, (610) 597-3951, Emily.Young@svpanthers.org, the school principal, [REDACTED], or my instructor, Dr. Charlotte Zales, Education Department, Moravian College, (610) 861-7958, mecruz01@moravian.edu. If not, please sign and return the form below. Thank you.

Sincerely,

  
Emily L. Young

I agree to allow my son/daughter to take part in this project. I understand that my son/daughter can choose not to participate at any time.

\_\_\_\_\_  
Parent/Guardian Signature

\_\_\_\_\_  
Date

Student's Name \_\_\_\_\_

## Appendix D: Color-Coded Groupings

RECORDER CLASS GROUPS AND  
STUDENT NAMESRED GROUP

Peter  
Karen  
Gabriel  
Hayden  
Danielle

ORANGE GROUP

Caleb  
Jonah  
Dana  
Eileen

YELLOW GROUP

Alice  
Lily  
Robert  
Kim  
Hunter

GREEN GROUP

Aliyah  
Timothy  
Gina  
Leo

BLUE GROUP

Grace  
Matthew  
Landon  
Jennie



Maestro Max

### Appendix E: Theory Time Pretest

NAME \_\_\_\_\_

PRE-TEST - 3

THEORY TIME

#### PRE-TEST

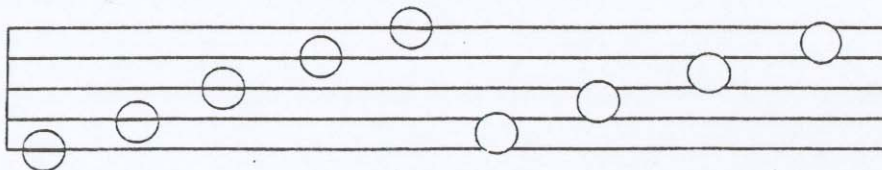
1. Write the music alphabet going up two times.

A \_\_\_\_\_

2. Write the music alphabet going down (backwards) once.

\_\_\_\_\_

3. Number the lines and spaces of the staff inside each circle.

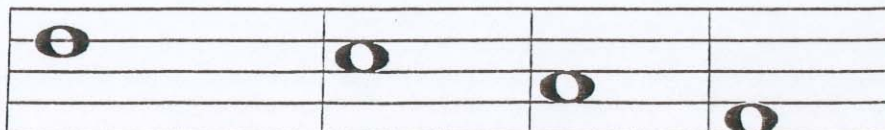


4. On the line below each note, write "L" if the note is on a line or "S" if the note is on a space.



\_\_\_\_\_

5. Draw a whole note as indicated.

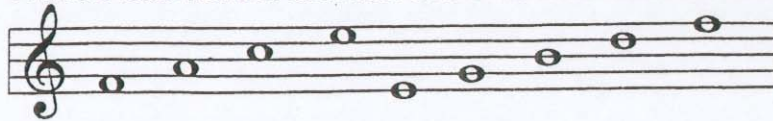


REPEATED NOTE    SKIP DOWN    STEP UP    SKIP UP



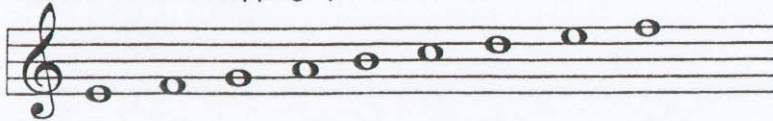
NAME \_\_\_\_\_

6. Print the letter name of each note on the line underneath the note.



\_\_\_\_\_

7. Name the notes stepping up on the staff.



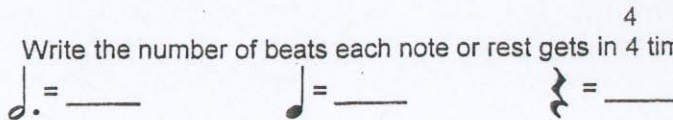
\_\_\_\_\_

8. Name each note on the line below the staff.



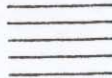
\_\_\_\_\_

9. Write the number of beats each note or rest gets in 4 time.



10. Draw a line to match each music term with the correct music symbol.

Dotted half note



Half note



*Piano*



Treble clef lines



Bar line



Quarter rest

FACE

Quarter note



Two eighth notes



Staff



Treble clef spaces



Double bar line



*Forte*

EGBDF

Whole note








Appendix F: Theory Time Grade 3 Lesson 1

NAME \_\_\_\_\_

RHYTHM 3

THEORY TIME 8

**LESSON 1**

 = Quarter Note (1 beat) Count: "1" or "ta"	 = Half Note (2 beats) Count "1-2" or "ta-a"
 = Dotted Half Note (3 beats) Count "1-2-3" or "ta-a-a"	 = Whole Note (4 beats) Count 1-2-3-4 or "ta-a-a-a"
 = Two-eighth notes - Joined by a beam (1beat) Count "1 &" or "ti-ti"	

1. Draw four quarter notes:

\_\_\_\_\_

2. Draw four half notes:

\_\_\_\_\_

3. Draw four dotted half notes:

\_\_\_\_\_

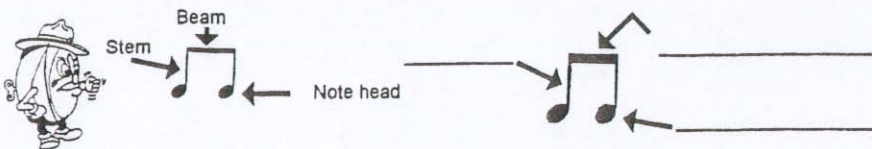
4. Draw four whole notes:

\_\_\_\_\_

5. Draw 2 - 8<sup>th</sup> notes (beamed) four times:

\_\_\_\_\_

6. Look at the example below. Fill in the empty blanks.



## Appendix G: Theory Time Grade 3 Lesson 2

NAME \_\_\_\_\_

MUSIC ALPHABET 3

THEORY TIME®

## LESSON 2

The music alphabet is: A B C D E F G

1. Write the music alphabet.

\_\_\_\_\_

2. Write the music alphabet going up two times.

\_\_\_\_\_

3. Write the missing letters of the music alphabet beginning on the following letters.

C \_\_\_\_\_

E \_\_\_\_\_

B \_\_\_\_\_

4. Write the music alphabet going down (backwards) once.

\_\_\_\_\_

5. Write the music alphabet going up and back down once. (Begin on A. Do not repeat the 7<sup>th</sup> letter.)

\_\_\_\_\_





## Appendix H: Learning Style Profile Survey

Name \_\_\_\_\_ My Learning Profile Survey

- |   |   |   |   |
|---|---|---|---|
| 1. I learn best when the room is quiet.   | ☺ | ☹ | ☹ |
| -----   |   |   |   |
| 2. When I am learning, I can ignore the sounds of other people talking and making noise.    | ☺ | ☹ | ☹ |
| -----   |   |   |   |
| 3. I like to work at a table or desk.   | ☺ | ☹ | ☹ |
| -----   |   |   |   |
| 4. I like to work on the floor.   | ☺ | ☹ | ☹ |
| -----   |   |   |   |
| 5. I try to do my best work.  | ☺ | ☹ | ☹ |
| -----   |   |   |   |
| 6. I work on assignments until they are completed.  | ☺ | ☹ | ☹ |
| -----   |   |   |   |
| 7. I get frustrated with my work and do not complete it.                                    | ☺ | ☹ | ☹ |
| -----   |   |   |   |
| 8. I like my teacher to give me clear directions before I begin to work on an assignment.   | ☺ | ☹ | ☹ |
| -----   |   |   |   |
| 9. I like to come up with my own directions before I begin to work on an assignment.        | ☺ | ☹ | ☹ |
| -----   |   |   |   |
| 10. I like to work by myself.   | ☺ | ☹ | ☹ |
| -----   |   |   |   |
| 11. I like to work in pairs or in groups.   | ☺ | ☹ | ☹ |
| -----   |   |   |   |
| 12. I like to have as much time as I need to complete an assignment.                        | ☺ | ☹ | ☹ |
| -----   |   |   |   |
| 13. I like to have a certain amount of time to complete an assignment.                      | ☺ | ☹ | ☹ |
| -----   |   |   |   |
| 14. I like to learn by moving and doing.  | ☺ | ☹ | ☹ |
| -----   |   |   |   |
| 15. I like to see my teacher show examples of quality work before I start a new assignment. | ☺ | ☹ | ☹ |
| -----   |   |   |   |
| 16. I like to hear my teacher give directions rather than read them by myself.              | ☺ | ☹ | ☹ |

Appendix I: Music Profile Survey

My Music Profile Survey

- 1. I am a musician.                      😊                      😐                      ☹️

---

- 2. I am a good musician.                      😊                      😐                      ☹️

---

- 3. I like to listen to music.                      😊                      😐                      ☹️

---

- 4. I am excited about learning how to play the recorder.                      😊                      😐                      ☹️

---

- 5. I like music class.                      😊                      😐                      ☹️

Rate your favorite things to do in music class. (#1 being your favorite thing to do, and #5 being your least favorite thing to do)

- \_\_\_\_\_ Singing
- \_\_\_\_\_ Playing Instruments
- \_\_\_\_\_ Learning Notes and Rhythms
- \_\_\_\_\_ Listening to Music
- \_\_\_\_\_ Dancing to Music



Please answer the following questions:

Do you take any instrument lessons?  Yes  No

If yes, which ones? \_\_\_\_\_

Do you sing in any choirs?  Yes  No

What is your favorite type of music to listen to? \_\_\_\_\_






Appendix J: Theory Time Grade 3 Lesson 4

NAME \_\_\_\_\_

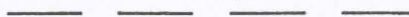
RHYTHM 3

**LESSON 4**

A rest is a symbol that means silence for a certain number of beats.

 This is a quarter rest. (1 beat)	 This is a half rest. (2 beats) It looks like a hat. 
 This is a whole rest. (4 beats) It looks like a whole in the ground. 	

1. Draw four quarter rests:



2. Draw four half rests:



3. Draw four whole rests:



4. Draw a line to connect each note with the rest that receives the same number of beats.





### Appendix K: "Bumble Bee"

21

Lesson 7: Magenta (red-violet)

Treble: B

Student Visual / CD Track #7

## Bumble Bee

Ellen Foncannon

$\text{♩} = 96$

3 4  
Make a bee line straight for the B line.

5 6  
Third line B, bum - ble bee, make a B line.

7 8  
Make a bee line straight for the B line.

9 10  
Third line B, bum - ble bee, make a B line.

11 12  
Make a bee line straight for the B line.

13 14  
Third line B, bum - ble bee, make a B line.


## Appendix L: Theory Time Grade 3 Lesson 6

NAME \_\_\_\_\_

TREBLE CLEF -3

THEORY TIME®

## LESSON 6

The treble clef , or G clef names the line "G" when placed on the staff. The second line is G. This G is located five notes ABOVE middle C.

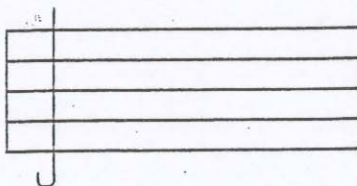


There are five steps to follow when drawing a treble clef or G clef.

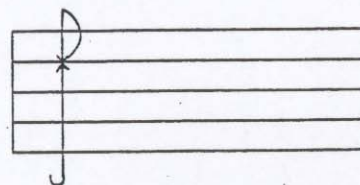
Trace each step and then draw two of your own.



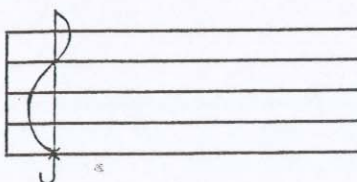
1. Start above the staff and draw a line down through the staff and curve it to the left. (Like a "J")



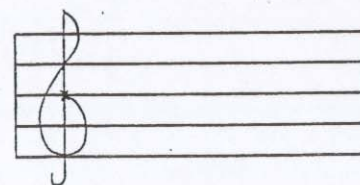
2. Put an X on the 4th line. Draw a curved line to the right from the top to the X. (Like the letter "D")



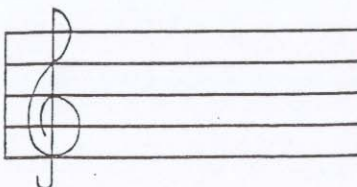
3. Put an X on the 1st line. Draw a curved line to the left from the 4th line to the 1st line. (Like a backwards "D")



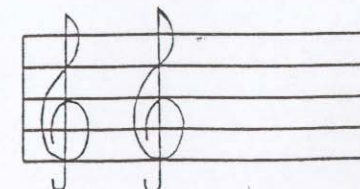
4. Put an X on the 3rd line. Draw a curved line to the right from the 1st line to the 3rd line. (Like a "D")



5. Draw a curved line to the left from the 3rd line to cross the 2nd line (G line) and stop!



6. Trace the treble clefs below. Then draw two of your own. Trace over line 2 in red.



Appendix M: Theory Time Grade 3 Lesson 7

NAME \_\_\_\_\_

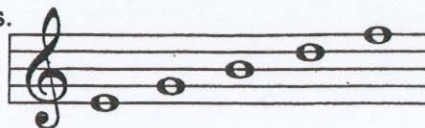
**LESSON 7**

TREBLE CLEF 3

THEORY TIME®



1. Circle the clef sign and name the lines.  
The treble clef lines are **E G B D F**.  
*HINT: Another name for the treble clef is the G clef.*



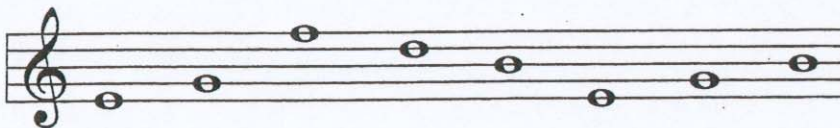
2. Circle the clef sign. Name the following notes on the line below each note.



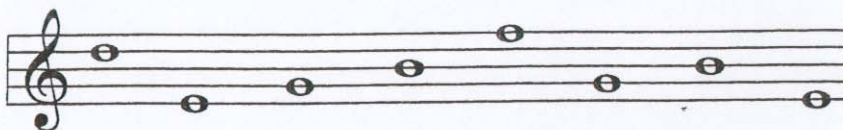
\_\_\_\_\_



\_\_\_\_\_



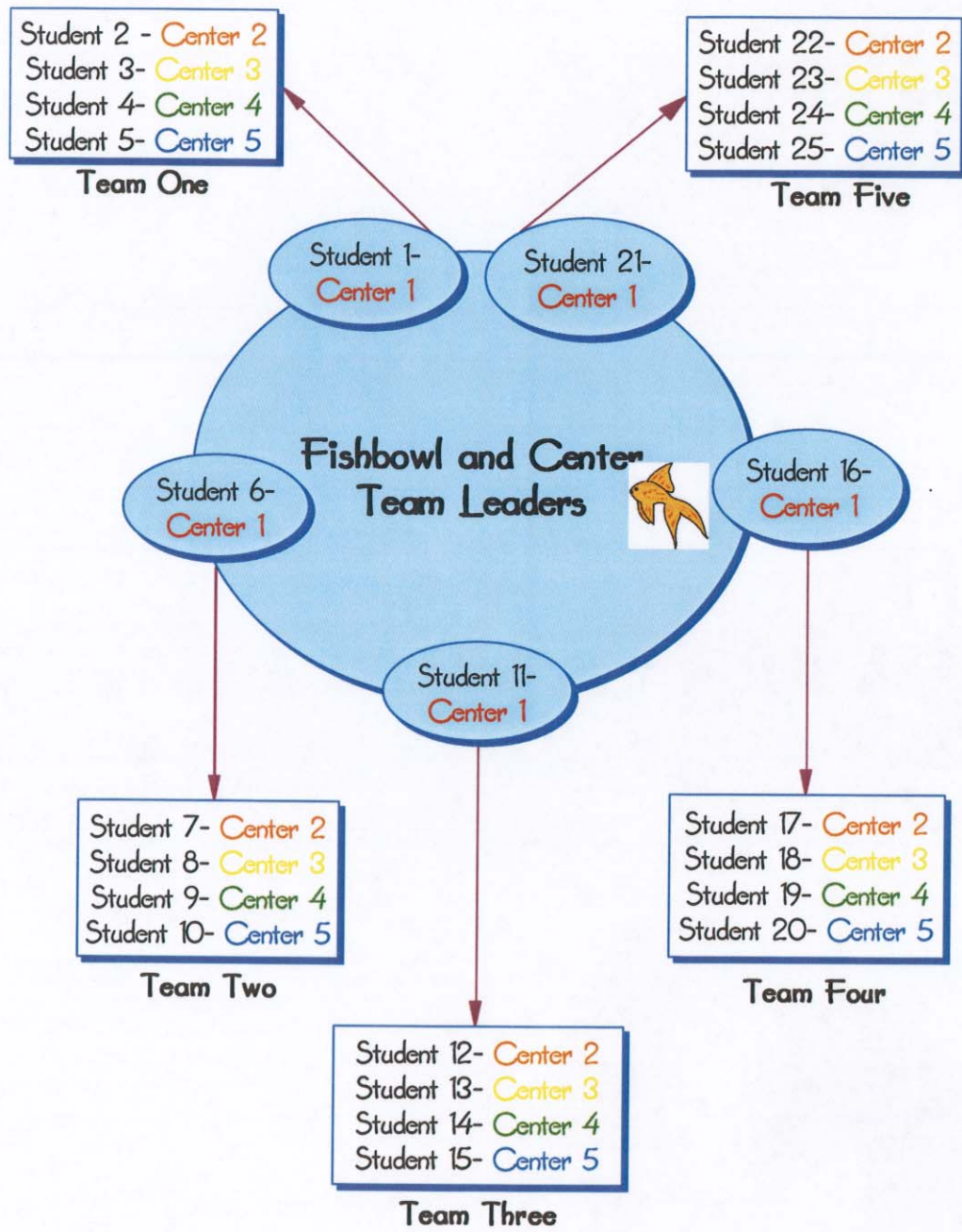
\_\_\_\_\_



\_\_\_\_\_



Appendix N: Fishbowl Schematic



## Appendix O: Group Rotation Schedule

Cooperative Group Role Rotation Schedule  
with Student Names

## DAY ONE

	Center 1	Center 2	Center 3	Center 4	Center 5
Rotation 1	Team 1	Team 2	Team 3	Team 4	Team 5
Instruction	Peter	Caleb	Alice	Aliyah	Grace
Comment	Karen	Jonah	Lily	Timothy	Matthew
On-Task	Gabriel	Dana	Robert	Gina	Landon
Volume	Hayden		Kim		
Cooperation	Danielle	Eileen	Hunter	Leo	Jennie
Rotation 2	Team 1	Team 2	Team 3	Team 4	Team 5
Instruction	Danielle	Eileen	Hunter	Leo	Jennie
Comment	Peter	Caleb	Alice	Aliyah	Grace
On-Task	Karen	Jonah	Lily	Timothy	Matthew
Volume	Gabriel		Robert		
Cooperation	Hayden	Dana	Kim	Gina	Landon
	Center 2	Center 3	Center 4	Center 5	Center 1

## DAY TWO

	Center 3	Center 4	Center 5	Center 1	Center 2
Rotation 1	Team 1	Team 2	Team 3	Team 4	Team 5
Instruction	Hayden	Dana	Kim	Timothy	Matthew
Comment	Danielle	Eileen	Hunter	Leo	Landon
On-Task	Peter	Caleb	Alice	Gina	Grace
Volume	Karen		Lily		
Cooperation	Gabriel	Jonah	Robert	Aliyah	Jennie
Rotation 2	Team 1	Team 2	Team 3	Team 4	Team 5
Instruction	Gabriel	Jonah	Robert	Gina	Landon
Comment	Hayden	Dana	Kim	Timothy	Matthew
On-Task	Danielle	Eileen	Hunter	Aliyah	Jennie
Volume	Peter		Alice		
Cooperation	Karen	Caleb	Lily	Leo	Grace
	Center 4	Center 5	Center 1	Center 2	Center 3

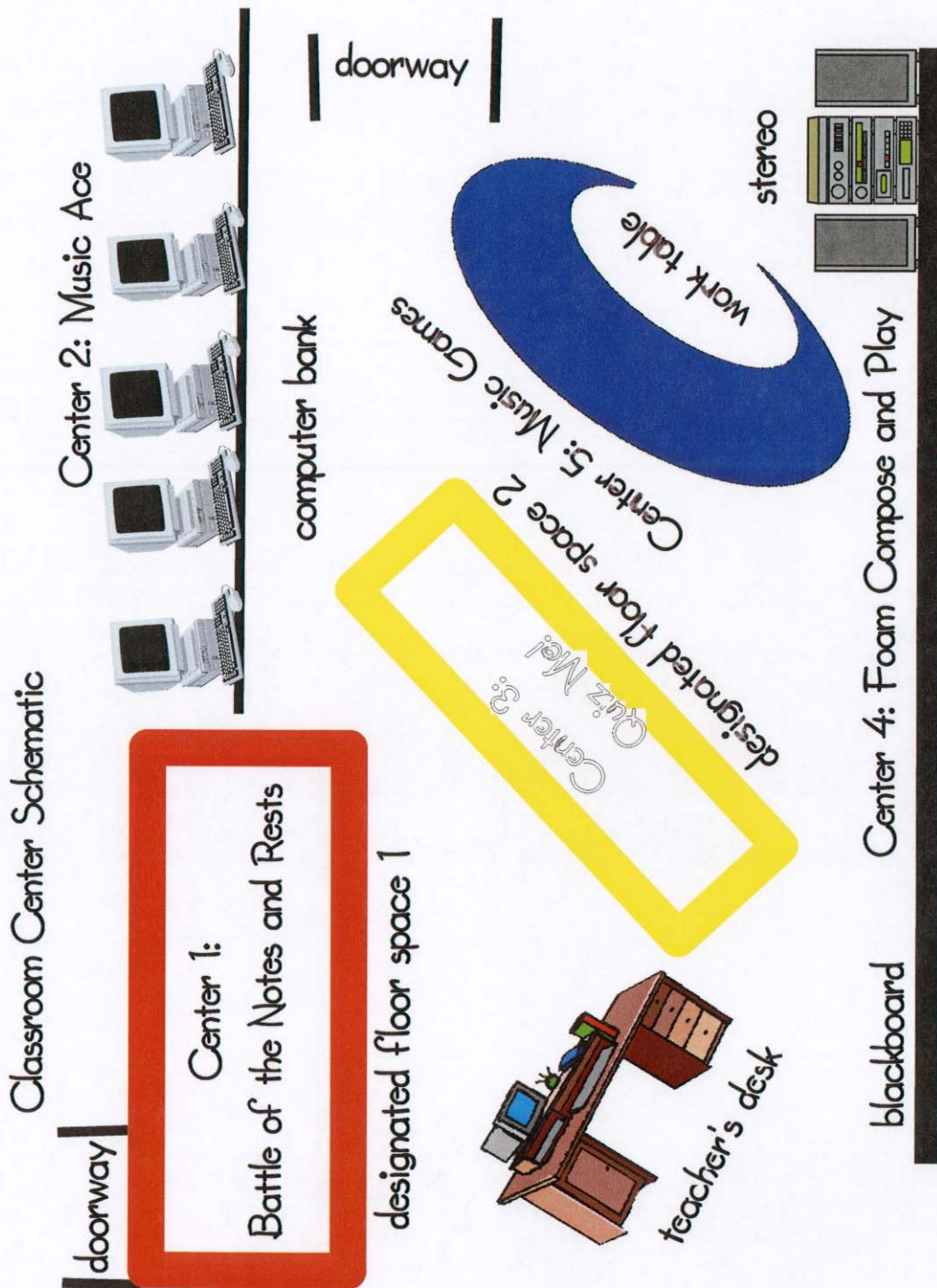
## Appendix P: Cooperative Character Focused Roles

ON TASK MODERATOR	COOPERATION MODERATOR	INSTRUCTION MODERATOR
RESPONSIBILITY: Begins with Me	RESPECT: Give it, Get it	CITIZENSHIP: Get on Board
DETERMINATION: Stick with It		HONESTY: The Road for Me



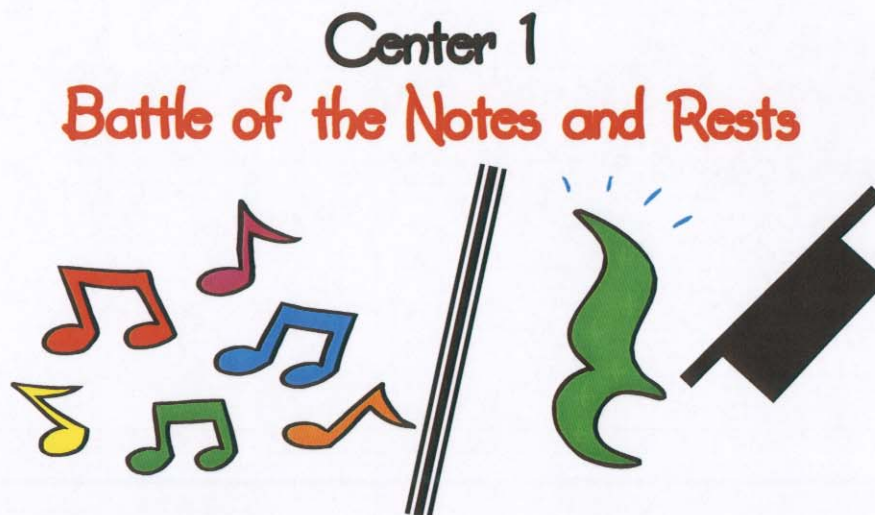
COMMENT MODERATOR	VOLUME MODERATOR
CARING: Builds the Heart	FAIRNESS: Play by the Rules
COURAGE: Trust in Yourself	

Appendix Q: Classroom Center Schematic



Classroom Center Schematic

## Appendix R: Center 1: Battle of the Notes and Rests Directions

**INSTRUCTIONS:**

1. Break up into pairs.
2. Divide the pile of cards in half (face down).
3. At the same time as your partner, flip over your top card.
4. The person with the highest note or rest value wins the battle and takes both cards. If there is a tie, deal again. The winner takes the cards.
5. Continue playing until one player has all the cards. This person wins!
6. Have fun!



## Appendix S: Center 2: Music Ace Directions

## Center 2

### Music Ace



### INSTRUCTIONS:

1. Put on headphones.
2. Log in to the *Music Ace* program.
3. Follow Maestro Max's instructions.
4. Complete the lessons in the order given to you.
5. Have fun!

## Appendix T: Center 3: Quiz Me! Directions

## Center 3

### Quiz Me!



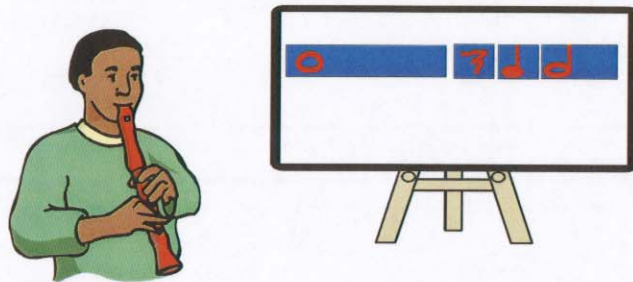
#### INSTRUCTIONS:

1. One person in the group should draw a note on the white board.
2. The rest of the group should use the correct popsicle stick to name the note that was drawn.
3. Let each person in the group have a chance to draw notes.
4. Have fun!

## Appendix U: Center 4: Foam Compose and Play Directions

## Center 4

### Foam Compose and Play



#### INSTRUCTIONS:

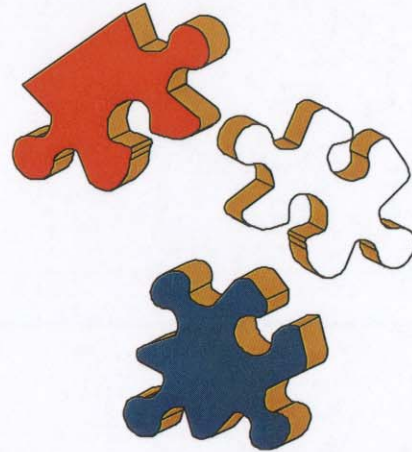
1. Select a packet of foam notes/rests.
2. Create an original eight-beat rhythm pattern.
3. Put your rhythm on the board using the foam symbols.
4. As a group, say the syllables and do the motions to the rhythm.
5. Pass out recorders.
6. Select a note (B or A) and play your original rhythm.
7. When finished, create a new eight-beat pattern and repeat process.
8. Have fun!



## Appendix V: Center 5: Music Games Directions

## Center 5

### Music Games



#### INSTRUCTIONS:

1. Take cards out of the tub.
2. Flip all the cards over so you cannot see them.
3. One player turns two cards over. If they match, the player keeps the cards.
4. The player with the most matches at the end of the session is the winner.
5. Make sure when you are finished that game pieces go back into their original packet.
6. Have fun!

Appendix W: Comment Moderator Self-Evaluative Rubric

Name \_\_\_\_\_ Collaborative Work Skills: Comment Moderator

CHARACTER FOCUS: **CARING: Builds the Heart** AND **COURAGE: Trust in Yourself**

CATEGORY	4	3	2	1
<b>Group Comments</b>	I always monitored group comments and made suggestions that helped my group use positive language and avoid put-downs.	I monitored group comments and helped my group use positive language and avoid put-downs.	I sometimes monitored group comments and helped my group use positive language and avoid put-downs.	I rarely monitored group comments and did not do my best to help my group use positive language or avoid put-downs.
<b>My Attitude</b>	I never criticized members of my group in a negative way. I did my best to keep a positive attitude throughout the activity.	I rarely criticized members of my group in a negative way. Most of the time, I kept a positive attitude during the activity.	Once in a while, I criticized members of my group in a negative way. I usually kept a positive attitude during the activity.	I criticized members of my group in a negative way. I did not have a positive attitude during the activity.
<b>Problem-Solving</b>	I did my best to help my group reach solutions to problems by offering suggestions and tips.	I improved upon the solutions suggested by my fellow group members.	I did not suggest or help to improve upon solutions, but I was willing to try the solutions offered by others in my group.	I did not try to solve problems or help others solve problems. I let my fellow group members do all the work.
<b>Working with Others</b>	I did my best to listen to, share with, and support the members in my group. I tried hard and offered suggestions to help my group work well together.	I usually listened to, shared with, and supported the members in my group. My words and actions did not result in group conflict.	I often listened to, shared with, and supported the members in my group. Sometimes I chose words and actions that created group conflict.	I rarely listened to, shared with, or supported the members in my group. Often times, my choice of words or actions created group conflict.



Answer ONE of the following statements by writing how your character words were visible in today's group work.

COMMENT MODERATOR

Character Focus: CARING: Builds the Heart AND COURAGE: Trust in Yourself

My group showed caring when \_\_\_\_\_

I personally showed that I care when I \_\_\_\_\_

My group showed courage when \_\_\_\_\_

I personally showed courage when I \_\_\_\_\_



Appendix X: Cooperation Moderator Self-Evaluative Rubric

Name \_\_\_\_\_ Collaborative Work Skills: Cooperation Moderator

CHARACTER FOCUS: RESPECT: Give it, Get it

CATEGORY	4	3	2	1
<b>Group's Ability to Cooperate</b>	I monitored my group's ability to work with one another in a positive way. I gave suggestions to help my group work together more efficiently.	I often monitored my group's ability to work with one another in a positive way. I was able to cooperate with others in my group.	I sometimes monitored my group's ability to work with one another in a positive way. Once in a while, I did not cooperate with others in my group.	I rarely monitored my group's ability to work with one another in a positive way. Often times, I did not cooperate with others in my group.
<b>Group Contributions</b>	I did my best to make sure that all group members participated and offered useful ideas while participating in group activities and discussions.	I usually made sure all group members participated in group activities and discussions.	Once in a while, I made sure that all group members participated in group activities and discussions.	I rarely made sure that all group members participated in group activities and discussions. I personally did not participate.
<b>My Attitude</b>	I never criticized members of my group in a negative way. I did my best to keep a positive attitude throughout the activity.	I rarely criticized members of my group in a negative way. Most of the time, I kept a positive attitude during the activity.	Once in a while, I criticized members of my group in a negative way. I usually kept a positive attitude during the activity.	I criticized members of my group in a negative way. I did not have a positive attitude during the activity.
<b>Working with Others</b>	I did my best to listen to, share with, and support the members in my group. I tried hard and offered suggestions to help my group work well together.	I usually listened to, shared with, and supported the members in my group. My words and actions did not result in group conflict.	I often listened to, shared with, and supported the members in my group. Sometimes I chose words and actions that created group conflict.	I rarely listened to, shared with, or supported the members in my group. Often times, my choice of words or actions created group conflict.

Answer ONE of the following statements by writing how your character word was visible in today's group work.

COOPERATION MODERATOR

Character Focus: RESPECT: Give it, Get it

My group showed respect when \_\_\_\_\_  
\_\_\_\_\_

I personally showed respect when I \_\_\_\_\_  
\_\_\_\_\_



Appendix Y: Instruction Moderator Self-Evaluative Rubric

Name \_\_\_\_\_ Collaborative Work Skills: Instruction Moderator

CHARACTER FOCUS: **CITIZENSHIP: Get on Board** AND **HONESTY: The Road for Me**

CATEGORY	4	3	2	1
<b>Group's Ability to Follow Instructions</b>	I monitored my group's ability to follow instructions. I gave suggestions to help my group understand and follow instructions better.	I often monitored my group's ability to follow instructions. My group worked more effectively because of me.	I sometimes monitored my group's ability to follow instructions. Once in a while, I personally did not follow the instructions as I should have.	I rarely monitored my group's ability to follow instructions. I personally did not follow them myself.
<b>Group Contributions</b>	I did my best to make sure that all group members participated and offered useful ideas while participating in group activities and discussions.	I usually made sure all group members participated in group activities and discussions.	Once in a while, I made sure that all group members participated in group activities and discussions.	I rarely made sure that all group members participated in group activities and discussions. I personally did not participate.
<b>My Attitude</b>	I never criticized members of my group in a negative way. I did my best to keep a positive attitude throughout the activity.	I rarely criticized members of my group in a negative way. Most of the time, I kept a positive attitude during the activity.	Once in a while, I criticized members of my group in a negative way. I usually kept a positive attitude during the activity.	I criticized members of my group in a negative way. I did not have a positive attitude during the activity.
<b>Working with Others</b>	I did my best to listen to, share with, and support the members in my group. I tried hard and offered suggestions to help my group work well together.	I usually listened to, shared with, and supported the members in my group. My words and actions did not result in group conflict.	I often listened to, shared with, and supported the members in my group. Sometimes I chose words and actions that created group conflict.	I rarely listened to, shared with, or supported the members in my group. Often times, my choice of words or actions created group conflict.



Answer ONE of the following statements by writing how your character words were visible in today's group work.

INSTRUCTION MODERATOR

Character Focus: CITIZENSHIP: Get on Board AND HONESTY: The Road for Me

My group demonstrated citizenship when \_\_\_\_\_

I personally demonstrated citizenship when I \_\_\_\_\_

My group demonstrated honesty when \_\_\_\_\_

I personally demonstrated honesty when I \_\_\_\_\_

Appendix Z: On-Task Moderator Self-Evaluative Rubric

Name \_\_\_\_\_ Collaborative Work Skills: On-Task Moderator

**CHARACTER FOCUS: RESPONSIBILITY: Begins with Me & DETERMINATION: Stick with It**

CATEGORY	4	3	2	1
<b>Group's Ability to Stay On-Task</b>	I monitored my group's ability to stay on task. I offered suggestions to help my group get back on task if ever they lost focus.	I often monitored my group's ability to stay on task. I focused on what needed to be done most of the time.	I sometimes monitored my group's ability to stay on task. Once in a while, other group members had to remind me to remain focused.	I rarely monitored my group's ability to stay on task. I let other group members do all the work while I did my "own thing".
<b>My Attitude</b>	I never criticized members of my group in a negative way. I did my best to keep a positive attitude throughout the activity.	I rarely criticized members of my group in a negative way. Most of the time, I kept a positive attitude during the activity.	Once in a while, I criticized members of my group in a negative way. I usually kept a positive attitude during the activity.	I criticized members of my group in a negative way. I did not have a positive attitude during the activity.
<b>Time-Management</b>	I did my best to help my group use time wisely. I offered suggestions that kept my group moving along at a good pace.	I usually helped my group use time wisely. I personally never wasted time during the activity.	I often wasted time when I should have been working on the activity. Despite this, my group still finished on time.	I often wasted time when I should have been working on the activity. As a result, my group did not finish on time.
<b>Working with Others</b>	I did my best to listen to, share with, and support the members in my group. I tried hard and offered suggestions to help my group work well together.	I usually listened to, shared with, and supported the members in my group. My words and actions did not result in group conflict.	I often listened to, shared with, and supported the members in my group. Sometimes I chose words and actions that created group conflict.	I rarely listened to, shared with, or supported the members in my group. Often times, my choice of words or actions created group conflict.

Answer ONE of the following statements by writing how your character words were visible in today's group work.

ON-TASK MODERATOR

Character Focus: RESPONSIBILITY: Begins with Me AND DETERMINATION: Stick with It

My group showed responsibility when \_\_\_\_\_

I personally showed responsibility when I \_\_\_\_\_

My group demonstrated determination when \_\_\_\_\_

I personally demonstrated determination when I \_\_\_\_\_



Appendix AA: Volume Moderator Self-Evaluative Rubric

Name \_\_\_\_\_ Collaborative Work Skills: Volume Moderator

CHARACTER FOCUS: FAIRNESS: Play by the Rules

CATEGORY	4	3	2	1
<b>Group Comments</b>	I monitored my group's volume and I made sure it was appropriate for the learning environment. I helped my group quiet down if we got too loud.	I monitored my group's volume regularly and made sure that it was appropriate for the learning environment.	I sometimes monitored my group's volume and once in a while, my own personal volume was too loud.	I rarely monitored my group's volume and often times, my own personal volume was too loud.
<b>My Attitude</b>	I never criticized members of my group in a negative way. I did my best to keep a positive attitude throughout the activity.	I rarely criticized members of my group in a negative way. Most of the time, I kept a positive attitude during the activity.	Once in a while, I criticized members of my group in a negative way. I usually kept a positive attitude during the activity.	I criticized members of my group in a negative way. I did not have a positive attitude during the activity.
<b>Problem-Solving</b>	I did my best to help my group reach solutions to problems by offering suggestions and tips.	I improved upon the solutions suggested by my fellow group members.	I did not suggest or help to improve upon solutions, but I was willing to try the solutions offered by others in my group.	I did not try to solve problems or help others solve problems. I let my fellow group members do all the work.
<b>Working with Others</b>	I did my best to listen to, share with, and support the members in my group. I tried hard and offered suggestions to help my group work well together.	I usually listened to, shared with, and supported the members in my group. My words and actions did not result in group conflict.	I often listened to, shared with, and supported the members in my group. Sometimes I chose words and actions that created group conflict.	I rarely listened to, shared with, or supported the members in my group. Often times, my choice of words or actions created group conflict.

Answer ONE of the following statements by writing how your character word was visible in today's group work.

VOLUME MODERATOR

Character Focus: FAIRNESS: Play by the Rules

My group demonstrated fairness when \_\_\_\_\_  
\_\_\_\_\_

I personally demonstrated fairness when I \_\_\_\_\_  
\_\_\_\_\_



Appendix BB: Individual Recorder Playing Rubric

Name \_\_\_\_\_ Group # \_\_\_\_\_ Individual Recorder Rubric

CATEGORY	3	2	1
<b>Group Skills</b>	I participated in group discussions without raising my voice. I listened to others when they spoke, treated my team members with respect, focused on the activity, and paid attention to the teacher.	I sometimes participated in group discussions without raising my voice. Most of the time, I listened to others when they spoke, treated my team members with respect, focused on the activity, and paid attention to the teacher.	I did not participate in group discussions. I did not listen to others, treat others with respect, focus on the activity, or pay attention to the teacher.
<b>Performance</b>	I played with a full sound. I played all notes using correct rhythms. I knew the proper fingerings for all notes.	I sometimes played with a full sound. I did not always play notes using correct rhythms. I did not know the proper fingerings for all notes.	I did not play with a full sound. I did not play notes using correct rhythms. I did not know many fingerings.
<b>My Behavior</b>	I kept my hands and feet to myself, treated others and myself with respect, and used appropriate language and voice volume.	Most of the time, I kept my hands and feet to myself, treated others and myself with respect, and used appropriate language and voice volume.	I did not keep my hands and feet to myself. I was not respectful to others or myself and I used improper language and voice level.

Comments/Tips/Suggestions for Individual Improvement:

Goals for Future Performances:



Appendix CC: Instrumental Group Performance Rubric

Name \_\_\_\_\_ Group # \_\_\_\_\_ Instrumental Performance: Group Recorder Rubric

CATEGORY	4	3	2	1
<b>Rhythm</b>	The beat was secure and the rhythms were accurate.	The beat was secure and the rhythms were mostly accurate. There were a few duration errors, but they did not detract from the overall performance.	The beat was somewhat erratic. Some rhythms were accurate. There were frequent or repeated duration errors. Rhythm problems occasionally detracted from the overall performance.	The beat was usually erratic and rhythms were seldom accurate. This detracted significantly from the overall performance.
<b>Tone Quality</b>	Tone was consistently focused, clear, and centered.	Tone was focused, clear, and centered most of the time. The tone quality did not detract from the overall performance.	Tone was often focused, clear, and centered, but sometimes the tone was uncontrolled. It occasionally detracted from the overall performance.	The tone was often not focused, clear, or centered. This significantly detracted from the overall performance.
<b>Note Accuracy</b>	Notes were consistently accurate and played with the proper fingerings.	An occasional inaccurate note was played because of improper fingering, but it did not detract from the overall performance.	Several inaccurate notes were played as a result of improper fingering or lack of note-reading ability. This detracted a little bit from the overall performance.	Many wrong notes were played as a result of improper fingering or lack of note-reading ability. This significantly detracted from the overall performance.

Comments/Tips/Suggestions:

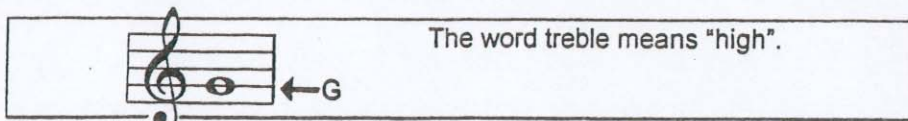
## Appendix DD: Theory Time Grade 3 Lessons 10, 11, and Symbols Quiz

NAME \_\_\_\_\_

TREBLE CLEF 3

THEORY TIME 6

## LESSON 10



1. The treble clef lines are \_\_\_\_\_.
2. The treble clef spaces are \_\_\_\_\_.
3. The treble clef is also called the \_\_\_\_\_ clef. This note is found on line \_\_\_\_\_ on the staff.  
letter  
number
4. Fill in the blanks.



- My name is "G". I am on line \_\_\_\_\_.  
number
- My name is "A". I am on space \_\_\_\_\_.
- My name is "E". I am on space \_\_\_\_\_.
- My name is "B". I am on line \_\_\_\_\_.
- My name is "F". I am on line \_\_\_\_\_.
- My name is "D". I am on line \_\_\_\_\_.
- My name is "C". I am on space \_\_\_\_\_.
- My name is "E". I am on line \_\_\_\_\_.
- My name is "F". I am on space \_\_\_\_\_.



NAME \_\_\_\_\_

TREBLE CLEF 3  
THEORY TIME

### LESSON 11



1. Name the notes. Each measure will spell a word.

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_










2. Draw a whole note on the following lines or spaces.

B A D G E      D E F A C E

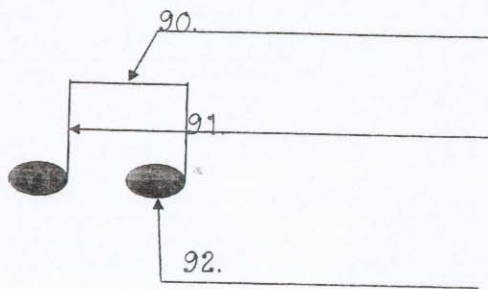
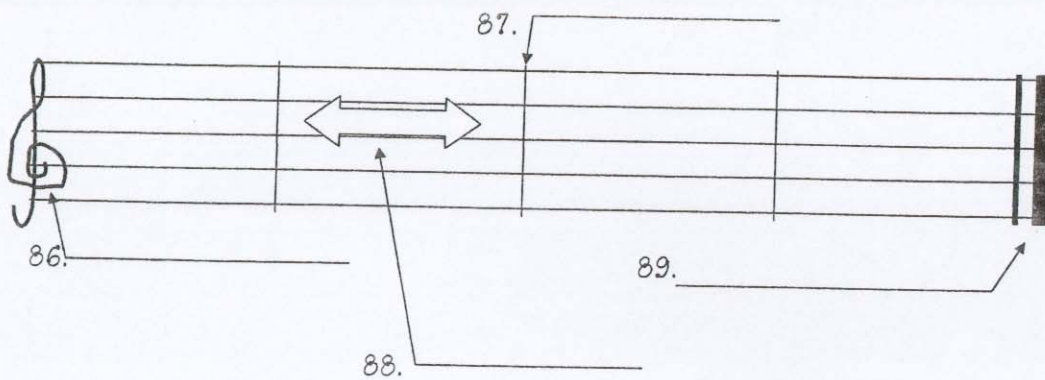
D E A D      B E E F      C A G E



Write how many beats each note or rest receives. \_\_\_/9

77.  = \_\_\_      80.  = \_\_\_      83.  = \_\_\_
78.  = \_\_\_      81.  = \_\_\_      84.  = \_\_\_
79.  = \_\_\_      82.  = \_\_\_      85.  = \_\_\_

Label the following music symbols. \_\_\_/7



Fill in the correct recorder fingering for each note. \_\_\_/2

93.	<input type="checkbox"/>	<input type="checkbox"/>	94.	<input type="checkbox"/>	<input type="checkbox"/>
	<input type="checkbox"/>			<input type="checkbox"/>	<input type="checkbox"/>
A	<input type="checkbox"/>		B	<input type="checkbox"/>	<input type="checkbox"/>
	<input type="checkbox"/>			<input type="checkbox"/>	<input type="checkbox"/>
	<input type="checkbox"/>			<input type="checkbox"/>	<input type="checkbox"/>
	<input type="checkbox"/>			<input type="checkbox"/>	<input type="checkbox"/>
	<input type="checkbox"/>			<input type="checkbox"/>	<input type="checkbox"/>

### Appendix EE: Sample Interview Questions

1. What did you like about working in cooperative groups?
2. What was difficult about working in cooperative groups?
3. How did having rubrics help you to make assessment decisions?
4. How did working at centers affect your understanding of musical concepts?
5. How did working in teams affect your relationships with peers?
6. What suggestions do you have for me to design an even better recorder program for next year's third grade class?

## Appendix FF: Sample Double-Entry Journal Page

Date \_\_\_\_\_

Class Number \_\_\_\_\_

Participant ObservationsReflections