

## MUSIC TEACHERS' VIEWS ABOUT THE IMPLEMENTATION OF ACTIVITIES IN LEARNING DOMAINS IN THE PRESENT SECONDARY SCHOOL SIXTH GRADE CURRICULUM

Assist. Prof. Dr. Onur KÖKSAL  
Selcuk University  
School Of Foreign Languages  
Konya- TURKEY

### ABSTRACT

The present study examines music teachers' views about the implementation of music activities in the present curriculum by music teachers who teach at secondary schools in the province of Konya. The present study is a field study conducted with survey model. Sample is formed by randomly selected 30 secondary school music teachers, who teach in the province of Konya. The participants were asked semi-structured questions; and their views based on written statements were interpreted according to the frequencies and percentages.

In accordance with the obtained data, it was observed that most of the music teachers conduct music activities in the present curriculum with various implementations. For instance; it was observed that music teachers carry Listening-Singing-Playing activities by singing simple songs; Musical Perception and Grounding activities by practicing on songs; Musical Creativity activities by listening different genres of music with students, and making students express their views related to the music with pictures, stories, or poems, and Musical Culture activities by listening different genres of music and asking students to brainstorm about the genre of the music.

**Key Words:** Music lesson, music education, learning domain, music activities.

### INTRODUCTION

The effects of change in the world can also be observed in the field of education. Therefore, in order to keep up with the changes and innovations in the world, educational programs should be updated as well. Since education programs are dynamic; they need to be renovated. So, music lesson teaching programs should also be more modern, involving renovations. Köksal, Yağışan and Çekiç (2013), emphasize that programs that require active participation of students in learning and teaching process will be more successful, and so this kind of a program should be innovative.

Music teaching programs have a structure that involves objectives, behaviours, assessment and evaluation processes. Any inconsistency between two of these elements will cause the failure of the program. The new constructivist music curriculum that is in operation as of 2005 in Turkey, aims at meeting the music needs of students and society, revealing students' talents, and providing a more pleasurable and efficient learning and teaching process. New music curriculum focuses on not only observable behaviours of students but also concepts such as attitude towards music lesson, skills, and values. Thus, this activity-based program aims at raising more socially conscious, sharing and responsible individuals who can choose their professions in accordance with their skills. It aims at creating sophisticate secondary education students who recognize social problems, contribute to economic, social and cultural development of the country, and ready for higher education. In order to provide this, elective courses that can realize the specific targets, and conducting of these courses with activity-based implementations are required. Music lesson is one of the basic courses that students can express themselves, realize their talents, and acquire personal and social skills (Dilci, Duran and Köksal, 2011). For the realization of attainments of the music lesson, secondary education students' conducting music activities and experiencing these is the most basic key provision. For secondary education students' conducting music activities by living and experiencing them, 2006 music lesson curriculum determined 4 learning domains. These are "Playing-Singing-Listening", "Musical Perception and Grounding", "Musical

Creativity”, and “Musical Culture” (Megep, 2006). A learning domain is the whole of a related subjects, themes, concepts, and skills. The subjects are provided with consecutive educational applications comprehensively in learning domains.

The present study is conducted by receiving the views of music teachers who teach at secondary schools in the province of Konya, about the implementation of activities in learning domains in the present curriculum. The purpose of the present study is contributing to researches conducted in this field by offering suggestions in accordance with these views. During the implementation of the present study, we made use of music course books of Ministry of Education, and journals related to the new curriculum published by Turkish Education Board.

The purpose of the present study is determining the views of music teachers about the implementation of Learning Domains Activities in the Present Curriculum with the secondary education 6<sup>th</sup> Graders.

In accordance with this purpose, answers to the following questions are sought :

According to music teachers:

- 1- How do secondary education music teachers implement Listening-Singing-Playing activities in the curriculum?
- 2- How do secondary education music teachers implement Musical Perception activities in the curriculum?
- 3- How do secondary education music teachers implement Musical Creativity activities in the curriculum?
- 4- How do secondary education music teachers implement Musical Culture activities in the curriculum?

## **METHOD**

### **Research Model**

In order to determine music teachers' views about the implementation of activities in learning domains in the present curriculum with secondary education 6<sup>th</sup> graders, the present research adopted case study model, which is a quantitative research method. Case study is a research model that is used when the researched phenomenon is examined in its own living frame, when there are no distinctive lines between the phenomenon and the environment it is in; and when there are more than one evidence or data resource (Yıldırım and Şimşek, 2006). And when case study is the model of a research, that research examines a phenomenon or a case in a longitudinal and comprehensive design, instead of using large samples and studying the limited number of variables according to strict rules (Flyvbjerg, 2006). The work group of the present research is formed by 30 music teachers who taught in the province of Konya in 2014. During the formation of the work group of the research, convenient sampling method was adopted. Convenient sampling method provides pace and practicality for the research. Convenient samples are generally of low cost. For these reasons, researchers may want to include a convenient sample in their researches. Cost, and accessibility are important factors for quantitative researches (Yıldırım and Şimşek, 2006: 113).

### **Data Collection Tools and Data Collection**

For the first step of the research, related literature was reviewed and 4 open-ended questions were created by the researcher in accordance with the literature. “Open-ended questions” or “open-ended survey” is a technique used to collect data for quantitative researches. In this method, participants are asked to answer questions, as in interviews. (Creswell, 2005; Gay, Mills and Airasian, 2006: Cited in: Akdağ, 2008). Open-ended question form prepared by the researcher was evaluated by the field experts and then it was finalized. This open-ended questionnaire was explained by the researcher, so that secondary school music teachers can evaluate the questions better.

### **Data Analysis and Interpretation**

Descriptive analysis method was used for the analysis of the data. The purpose of descriptive analysis is making collected raw data be comprehensible and usable by the readers. Data obtained via descriptive analysis are summarised and interpreted according to pre-determined themes. Direct quotations are frequently used during descriptive analysis in order to reflect the views of the participants (Altunışık, Coşkun, Yıldırım and

Bayraktaroğlu, 2001; Yıldırım and Şimşek, 2006). Then, forms were ordered and numbered (T:1, T:2, T:3...). Data obtained with the analysis were summarised and interpreted. During the formation of themes it was taken into consideration that;

- Themes are comprehensive,
- They are independent in a way they don't effect each other,
- Each theme is unique and expresses one certain thought,
- And each theme is suitable for the purpose of the research.

Obtained findings were categorized and their frequencies and percentages were calculated. Since the views stated by the music teachers were included in more than one category, the tables presenting this kind of data don't include percentages.

### FINDINGS AND INTERPRETATIONS

In this section, the views of music teachers in the work group related to the implementation of the activities in the learning domains in the present curriculum are presented in tables as (f) frequencies, and (%) percentages.

Table 1: Frequencies and Percentages Related to Music Teachers' Views on the Implementation of Listening-Singing-Playing Activity in the Curriculum

Implementation of Listening-Singing-Playing Activities	Views	f	%
	Singing songs	12	40
	Listening to music of various rhythmic structures	7	23
	Playing the songs with the instruments	5	17
	With team-work, forming chorus	3	10
	Conducting interesting activities for students to recognize sounds	2	7
	Singing melodies with students	1	3

As can be seen in Table 1, 12 music teachers (%40) stated that they implement "Listening-Singing-Playing" activity in the program, by singing songs in the classroom.

Teacher T7 said, "I make students sing simple songs that they can easily sing. This way they are more active in the class."

7 music teachers (%23) stated that they implement "Listening-Singing-Playing" activity in the program, by listening to music of various rhythmic structures in the class.

Teacher T30 said, "I bring various musical instruments to the class, and make students recognize various rhythmic sounds".

5 music teachers (%17) expressed that they conduct "Listening-Singing-Playing" activity in the program, by making students play the melodies with their instruments.

Teacher T9 said, "I carefully select songs that students know well. This way students can easily play the songs with their instruments".

3 music teachers (%10) stated that they implement the activities by forming chorus and make students sing songs and anthems together.

Teacher T2 said, “I form a chorus as a group activity”.

2 music teachers (%7) stated that they conduct interesting activities for students to recognize sounds. Teacher T3 said, “I conduct interesting activities. This way students recognize sounds easily”.

1 music teacher (%3) stated that they sing melodies and the students listen.

In accordance with the findings in Table 1, it can be observed that most of the music teachers make students sing songs during the implementation of Listening-Singing-Playing activities in the class. This indicates that students actively participate in the implementation of these activities.

It can be observed in Table 1 that, only one of the teachers in the sample stated that they sing melodies and students listen to them while implementing Listening-Singing-Playing activities. This indicates that, music teachers don’t actively participate in the activities, even music courses require the active participation of the teacher.

Table 2: Frequencies and Percentages Related to Music Teachers’ Views on the Implementation of Musical Perception and Grounding Activity in the Curriculum

Musical Perception and Grounding Activities	Views	f	%
	Practicing on the songs	18	60
	Associating with other lessons	6	20
	Listening to various sounds and finding the differences	4	13
	Explaining the vocal changes among humans with examples	2	7

As can be seen in Table 2, 18 music teachers (%60) stated that they implement “Musical Perception and Grounding Activities” by practicing on the songs.

Teacher T3 said, “I practice on the songs in order to give students a chance to learn by practice and experience”.

6 music teachers (%20) stated that while they implement “Musical Perception and Grounding Activities” they associate the activities with other courses.

Teacher T27 said, “As long as possible, I associate the subject with Body Systems learning domain in Science and Technology curriculum”.

4 music teachers (%13) stated that they make students listen various sounds and make them find the differences during the implementation of the activity.

Teacher T1 said, “In accordance with the levels of the students, I play them music tracks with two or three parts and ask them to find the differences”.

2 music teachers (%7) stated related to the activity that they explain the vocal changes among humans and the properties of these changes with examples.

Teacher T4 said, “I explain vocal changes during puberty, and their properties, and carefully select songs or folk songs to be sung”.

According to the findings in Table 2, most of the music teachers practice on songs while they implement Musical Perception and Grounding Activities in the class. This indicates that students actively participate in the process during the implementations. In other words, students are not pawns but the sources of the process.

Table 2 also shows that, only two of the teachers in the work group explain the vocal changes among humans and the properties with examples during the implementation of Musical Perception and Grounding Activities. This indicates that, teachers don’t use the most important element of teaching, which is exemplifying phase, effectively, in order to teach the subjects and present the differences.

Table 3: Frequencies and Percentages Related to Music Teachers’ Views on the Implementation of Musical Creativity Activity in the Curriculum

Musical Creativity Activities	Views	f	%
	Listening to various genres of music and expressing the views related to music with pictures, stories or poems.	21	70
	Singing along the songs made by the students together	7	23
	Singing melodies with the newly learnt notes	2	7

As can be seen in Table 3, 21 music teachers (%70) stated that, they implement Musical Creativity Activities” by playing music of various genres for students, and ask students to express their views related to that music via pictures, stories, or poems.

Teacher T11 said, “I play different genres of music for students. Then, I make use of peculiar expression styles to understand what feelings are aroused by the music they had listened”.

7 music teachers (%23) stated that they make students sing the songs made by the students together while they implement “Musical Creativity Activities”.

Teacher T16 said, “I make students play along with the melody with the rhythm structure made by them”.

2 music teachers (%7) stated that, they make students sing melodies with the newly learnt notes to implement the activity.

Teacher T30 said, “I make students try new melodies with the newly learnt notes, and ask them to sing these”.

According to the findings presented in Table 3, most of the music teachers use peculiar expression styles during the implementation of Musical Creativity Activities in the classroom. This indicates that, students can freely express their feelings, views, dreams, and expressions.

Table 3 also shows that, very little of the music teachers in the work group make students sing melodies with the newly learnt notes, while implementing Musical Creativity Activities in the curriculum. This can be interpreted as that, music teachers don't give the students chance to sing their own melodies.

Table 4: Frequencies and Percentages Related to Music Teachers' Views on the Implementation of Musical Culture Activities in the Curriculum

Musical Culture Activities	Views	f	%
	Listening to various genres of music and brainstorm about the genre of the music	14	47
	Activities such as; discussions, debates, panels related to various genres of music	10	33
	Information technologies	6	20

As can be seen in Table 4, 14 music teachers (%47) stated that, while implementing "Musical Culture Activities" in the classroom, they played various genres of music for students and made them brainstorm about the genre of the music they had listened to.

Teacher T21 said, "I play various genres of music in our country for the students. I play examples of Turkish folk music, Turkish classical music, pop music, and modern polyphonic Turkish music for the students. The purpose here is making students differentiate between main genres of music in our country".

10 music teachers (%33) stated that they organized activities such as discussions, and panels related to various genres of music while implementing "Musical Culture Activities" in the classroom.

Teacher T1 said, "By creating a platform of discussion, I make students use audio-visual materials and different tools of communication".

6 music teachers (%20) stated that they made use of information technologies.

Teacher T8 said, "I make my students make use of information technologies for their music related researches".

According to the findings presented in Table 4, most of the teachers make their students brainstorm about the genres of music while implementing Musical Culture Activities in the classroom. This indicates that students can freely express their views in the classroom.

## CONCLUSION AND DISCUSSION

The present study, which aims at determining music teachers' views related to the implementation of the activities in the learning domains in the present curriculum for secondary education 6<sup>th</sup> grade, which is in action as of 2005-2006 academic year concluded that, most of the music teachers try to realize the attainments in the curriculum. It was found that most of the teachers try to involve their students actively in the learning process.

Şahin and Aksüt (2002) found in their research that, most of the teachers who teach music at primary schools consider themselves inefficient in implementing the activities in the curriculum. They state that music teachers don't follow the publications related to the music education; pre-service education is not effective enough for

the solution of the problems encountered in music education; music teachers are not proficient about teaching student with psychological problems or hearing impairments; and they don't have skills and information to form and manage music choruses. And therefore, they cannot implement the activities in the curriculum effectively. For this reason, starting from the primary schools, music classes should be taught by the branch teachers (Şahin and Aksüt, 2002).

Kocabaş and Selçioğlu (2005) found in their research that, starting from primary school 4<sup>th</sup> grade, activities in music classes cannot be implemented effectively, and this is caused by the fact that these classes are not taught by branch teachers.

Similarly, Göğüş (2008) states that, music education has an important place in education, and students start getting planned music education in primary school 1<sup>st</sup> grade. However, music education cannot be conducted in these schools effectively. This inefficiency is caused by the fact that, music education is not given by branch teachers, but grade teachers in the 1<sup>st</sup>, 2<sup>nd</sup>, and 3<sup>rd</sup> grades. Consequently, it was found that music education can be more effective if grade teachers are guided by music teachers in planning and implementing stages, and would be even more effective if some implementations are carried by music teachers, not grade teachers (Göğüş, 2008). These findings indicate that, for an efficient implementation of activities in music classes, music classes should be taught by branch teachers.

Ekinci (2007) found that most teachers think lack of materials complicates the accomplishing of the objectives in music classes. This finding is in agreement with the findings of some other researches conducted by Akamca, Hamurcu, and Günay, (2006), Battal (2008), Sancar Tokmak (2011), Çınar et al. (2006), Doğan (2010), Duru and Korkmaz (2010), Kenan and Özmen (2010). This may be related with the fact that, like many other courses, transition to new curriculum in music courses occurred very fast and there are still some problems encountered related to the substructure. None the less, further researches are required in the subject field.

Gündoğdu (2007) found in his research that, music teachers are well-informed and assiduous about the implementation of the activities in the new curriculum. This finding indicates that music teachers have the required knowledge, skills, and desire for the implementation of the activities. On the contrary, Kırmızıbayrak (2012) revealed that music teachers are not informed enough about the new music curriculum. This finding is also not in agreement with the findings of the present research. Therefore, further researches are required in the subject field with more extensive samples.

Albuz and Akpınar (2009) emphasize in their literature study that, music teachers are not informed and equipped enough for the implementation of activities in learning domains in the new curriculum.

Demir (2009), found that teachers encounter problems during the learning and teaching dimension of the program; most of the teachers think activities in the course books are appropriate for student-centred approach; but they believe that the activities, methods, and techniques cannot be implemented in the classrooms of large sizes. The findings of this research are in agreement with the findings of the researches conducted by Akgül, (2006) Aykaç and Ulubey (2012) Aykaç (2011) Çelikkaya and Kuş (2009) Şimşek, Hırça and Coşkun (2012).

Ataman and Okay (2010) stated in their research that, music curriculum and activities' being student-centred is positive. However, they stated in accordance with the data they obtained from music teachers that music teachers are not informed enough to implement the activities in the curriculum efficiently. For this reason, in-service training programs are required for the efficient implementation of these activities. Some other researches conducted by Ağlagül (2009), Aykaç and Ulubey (2012), Çoruhlu, Er Nas and Çepni (2009), Özdemir and Kiroğlu (2011), Ocak, (2012), Önen et al. (2011), Tuncer and Yılmaz (2012) also found that in-service training programs are required to make up the deficiencies of teachers related to the new program.



Umuzdaş and Levent (2012) stated in their research that, teachers try to realize student-centred implementation during teaching process, but the physical conditions and large classroom sizes complicate this process.

Köksal, Yağışan and Aksoy (2013) revealed in their research that, implementing music activities with a student-centred approach would create a significant increase in the achievement of students. This finding indicates that the activities in the present curriculum are student-centred, but teachers are of great importance for the implementation of these activities effectively. About the subject matter, Coşkun (2005) expressed that no matter how good the developed programs are, success of these programs is only possible with teachers' knowledge of the methods and techniques in the program.

Yağışan, Köksal and Karaca (2014) found in their research that, music activities implemented in other courses would increase both active participation and achievement of students.

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#### BIODATA AND CONTACT ADDRESS OF AUTHOR



He was born in 1980 in Mucur county of Kırşehir province. He completed his elementary education in Kayseri Aydınlık Evler and Hayriye Dabanoğlu primary schools and secondary education in Şehit Aziz Özkan secondary school and completed his high school in Kayseri Şeker high school. He graduated from English Language Teaching department of Selçuk University in 2002 and started working for MEB (Ministry of National Education) as an English language teacher in the same year. After working for MEB for 5 years at various levels and positions ( e.g. as a member of European Union Project Unit at Kayseri Provincial Directorate of National Education) he started working as an English language instructor at School of Foreign Languages of Selçuk University in 2007. He received his master's degree in English Language teaching from Graduate School of Social Sciences at Selçuk University in 2009. He started his PhD studies in education programs (curriculum) and instruction department of Graduate School of Educational Sciences at Selçuk University in 2009. He has carried out studies on English Language Teaching, Special Teaching methods in foreign language instruction, Active Learning, Brain-Based learning, Mnemonics, Constructivism, 5-e and 7e model, Lateral Thinking Approach, Teaching Methods and Techniques, Tutor Supported Teaching Method, Multiple Intelligence Theory, Thematic Teaching and Curriculum Development in English language. Besides, he has studies on problems foreign language teachers face in teaching process.

Assist. Prof. Dr. Onur KÖKSAL  
Selçuk University School of Foreign Languages  
Konya- TURKEY  
E. Mail: [onurkoksalmeb@hotmail.com](mailto:onurkoksalmeb@hotmail.com)

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