

**EXPLORING TEACHING STRATEGIES OF TURKISH
PRIMARY TEACHERS IN MUSIC EDUCATION**

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Abstract

Contemporary literature suggests that there is a growing body of research in music education, however, research on the teaching processes and effective teaching strategies of primary teachers in teaching music is highly limited and highlights the need for qualitative research in the pedagogy of music. Thus, with reference to music as one of the foundation subjects of the Turkish primary curriculum, this study aims to investigate primary teachers' teaching strategies in Turkish primary classrooms. In the study the 'qualitative' research approach was adopted in order to fulfil the aims and objectives of the study. The study was carried out in two state primary schools in Turkey. A total of six primary school teachers with different educational backgrounds participated in the study. As one of the research instruments, a semi-structured interview schedule was prepared and participant teachers were interviewed regarding their perceptions about music education and experiences in the classrooms. As a second means of data collection, classroom observation was used as an instrument. Each teacher was observed during their music lessons for a period of two hours (two lessons). The analysis of the qualitative data suggests that there are ranges of factors influencing teachers' music teaching activities in negative ways in classrooms. Negative factors influencing the classroom were found to come from the students, curriculum, lack of teacher competencies, inadequate facilities and resources for music education, limited support from parents, and the negative effects of audio-visual media. Data obtained from classroom observations reveal that although teachers employ a range of teaching strategies in music lessons, there is limited variety in the type of strategies used. In all the music classes similar practices could be seen. The findings suggest that in the field of music education teachers need more support in improving their pedagogical skills in teaching music as well as their technical skills in the subject. It is suggested that due to the lack of confidence and competence of primary teachers, music specialist teachers should be assigned to the task of delivering music curriculum. In addition, it is recommended that education faculties should take a more active role in training teachers, and more in-service training activities should be provided for teacher development in music education.

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Abbreviations

INSET: In-service Training
CPD: Continuing Professional Development
MNE: Ministry of National Education
YOK: Turkish Higher Education Council

CHAPTER I Introduction

1.1. Introduction

As elsewhere, in Turkey, primary school teachers are expected to be competent and skilled in teaching all subject areas including music. As music is a compulsory subject for all teachers to teach in primary schools (Mills, 1991), primary school teachers have to consider that music education is a part of the curriculum (Gamble, 1988). However, it is well documented in England that music is an area of the curriculum which teachers often feel anxious about (Hennessy, 1995). It is reported that in England many primary school teachers are frightened of teaching music and believe that this specialised subject should be left to the specialist (Kempton, 1992), or at least that there should be a music specialist present in the school in order to get daily support. The main question here is ‘what happens if the school does not have enough resources or power to employ a specialist music teacher?’ In Turkey, primary school children generally do music with their class teacher, usually a non-specialist teacher, as there is a great shortage of specialist music teachers throughout the country. Either trained or not, or talented in music or not, class-teachers (as non-specialists) have to take the responsibility of delivering the music education in primary classrooms without the support of a music specialist.

In these circumstances, particularly in as in the UK, music education at the primary school level has been generally poor and students' achievements in the aspects of music have often been low (OFSTED, 1995). In addition, there have been many examples of negligence in the practice of music education (Hoskyns, 1996). Similarly, in Turkey, although limited, research in music education revealed that primary school teachers lacked confidence and competence in teaching music and this is voiced as the main inhibiting factor in reducing the quality of teaching music in Turkish primary schools (Uçan, 1996, Bariseri, 2000). On this issue, Ucan (1996) argues that problems in music education in Turkey start from the pre-school education level, continues at the primary level, and is consequently transferred to the secondary level (p.129).

It is for these reasons that there is a need for a closer examination of music education in Turkish primary schools to find out what quality of music education is taking place in the classrooms, and what strategies non-specialist primary teachers apply to deliver the compulsory music curriculum.

There are many discussions which draw attention to the way a teacher's approach can affect both the learner and the type of learning achieved (Struthers, 1994). In this vein, investigating the styles and strategies of primary teachers when they teach music in classrooms would help to identify the approaches as well as challenges and difficulties. Then, it is assumed that one can move on to the consideration of how to overcome any problems in order to help non-specialist primary teachers to improve their performance in the area of teaching music.

Obviously the link between teaching and research is a complex issue. Researching teaching and teaching strategies involves a variety of aspects, and this research can be conducted in a variety of ways which need to recognise diversity of approaches and, importantly, understanding of them (Loughran, 1999). On this issue Hitchcock and Hughes (1995:5) point out:

It is our view that research has and continues to contribute much of significance to our understanding of the educational process. Research can function to generate questions about teaching and learning. It can explore and test existing theories and explanations. Research can be used to open up difficult and problematic areas, providing descriptions of them and through evaluation studies, research can focus upon the effectiveness of existing curricular and pedagogic policies and processes.

1.2. Context of the Study: The General Structure of the Turkish Education System

This section provides general background information about Primary Education in Turkey, the educational context in which this study was carried out. The information laid out in this section is adopted from the Ministry of National Education of Turkey's (MNE) website (URL: www.meb.gov.tr). In this website general characteristics of the education system are described and some statistics about the system are given. The information provided in the MNE's website about the characteristics of Turkish Education System can be seen in Appendix A.

In Turkey, the Ministry of National Education holds the responsibility of all educational services for the country. It means that education is planned, operated, managed, controlled and financed by the government. Provincial Education Directorates and District Education Directorates supervise the educational services at the local level. Higher Education in Turkey is co-ordinated by the Turkish Higher Education Council (YOK). Until 1981 teacher training was under the responsibility of the Ministry of National Education. In 1981 this was transferred to universities with the 1981 Higher Education Law (MNE, 1999).

Primary Education in Turkey is compulsory for all citizens and lasts for eight years without interruption. Primary education is given free of charge in state schools and covers all children between the ages of 6 and 14 (MNE, 1999).

The purpose of the primary education in Turkey is described as

“....to ensure that every Turkish child acquires the basic knowledge, skills, behaviours, and habits to become a good citizen, is raised in line with the national moral concepts and is prepared for life and for the next education level parallel to his/her interests and skills.” (www.meb.gov.tr)

In parallel with the large population of the country (around 75 million) there are a relatively high number of students (about 10.3 million) who are being educated, and about 375.000 teachers who are being employed in primary education (MNE, 2002 Statistics). It has been stated that ‘in primary education, 98% of schools and students and

96% of teachers are in the public sector. 98% of the public primary schools operate under the General Directorate of Primary Education' (www.meb.gov.tr).

As mentioned earlier, in regard to teacher education the responsibility of providing services (co-ordination, supervision) is shared between the Ministry of Education and the Higher Education Council (YOK). In Turkey, all teachers are required to possess a degree regardless of the education level they teach at. The teacher training takes place in 32 education faculties in different universities across the country.

As part of the National Education Development Project (NEDP), sponsored by YOK and World Bank, a reform act called 'The Restructuring of Education Faculties' came into effect in 1998 in order to meet the short and long-term teacher requirements of the primary and secondary education institutions. According to the information given at the MNE's website (www.meb.gov.tr) "the new system that has been implemented since the 1998-1999 academic year is based on the following principles:

1. Training Pre-primary and primary school teachers with bachelor's degrees.
2. Training secondary school teachers
 - with bachelor's degrees of four years for Foreign Language, Music, Art, Physical Education, Special education, Computer Teaching Technologies subjects
 - with non-dissertation graduate degrees (3.5+1.5=5 years or 4+1.5=5.5 years) for Science, Mathematics and Social subjects. Also, in order to employ one teacher in several areas, the practice of a compulsory second subject has been introduced in the teacher training programs for primary education schools.

The implementation of teacher certification programs began in the academic year 1997-1998, and they are comprised of the following:

- Certification Programme for Pre-primary Teachers (29 credits/hour)
- Certification Programme for Primary School (Class) Teachers (33 credits/hour)
- Certification Programme for English Teachers (31 credits/hour).

(Source: www.meb.gov.tr)

The introduction of a consecutive model of initial teacher education into the Turkish Education System was one of the main consequences of this Reform Act. Similar to the UK's Post-graduate Certificate Education (PGCE) programme for Secondary Education, a model, has been put into practice in Turkish education faculties. In Primary Teacher Education Programmes, 4 year B.Ed programmes remained the same, but some modifications were made in the content of the courses so that more space could be given to pedagogical training (more teaching practice and preparation) in order to reduce the heavy emphasis on theory and teaching the subject matter.

1.3. Music in the Primary Teacher Education Programmes in Turkey

One of the main problems in music education in Turkey was related to the training of music teachers in the Teacher Education Programs. It was also argued by music educators that the Turkish Music Teacher Training model is insufficient in terms of pedagogy and practice, and incompatible with the primary National Curriculum (Aydoğan, 1996, Ucan, 1996).

However, the 1998 Restructuring Act in Education Faculties attempted to reshape the teacher-training model in Turkey. For instance, in Primary Teacher Education Programmes, the new shape of the course gives more room to pedagogy and practice (YOK, 1998). Music takes its place in this four-year B.Ed programme. In the second year of each semester there are 2 hours of music lessons in the programme (Music I in the first semester, and 2 hours of Music II in the second semester per week). Again in the third year, 4 hours of music teaching per week have been added to the programme, and these hours comprise mostly practical training sessions. In these sessions student teachers engage with more practical activities in teaching music for the level of primary education (planning for music lessons, teaching school songs, instruments, etc.).

The contents of music lessons in this programme are identified by the Higher Education Council as a general framework for the teacher educators. The Higher Education Council's directions for music teaching in primary teacher education programmes is as follows:

Music I

(2-0) 2

Music in education; its role and content; basic musical knowledge, nature and aim of notation, introduction to playing and voice education; singing and playing together; musical hearing, reading writing activities for developing creativity (YOK, 1998, p. 19).

Music II

(2-0) 2

Understanding elements of music, listening, singing and composing activities; historical overview of music, musical structures in other cultures, developing musical skills; performing, voice and notation education, topics in music units, child music with games (YOK, 1998, p. 19).

Teaching Music

(2-2) 3

Examination of primary music curriculum, relationships of music with other subjects; music teaching techniques and methods in primary schools (1st level); preparing music lesson plans, evaluation of performance, classroom management in music teaching, improving musical skills, listening, singing, playing (performing) and composing activities (YOK, 1998, p. 19).

The numbers in the top right corner of each lesson indicate the theoretical and practical hours and credits of the lessons. For instance, the lesson “Teaching Music” has 2 hours of theory, 2 hours of practical elements, and number 3 indicates the credit of the lesson for the final assessment of the student teacher. Apart from this general framework, teacher trainers were also provided textbooks and guidelines regarding the teaching of music in primary schools by the Higher Education Council (YOK) (Dawson and Acay, 1997).

As mentioned earlier these are only guidelines for teacher educators who train student teachers in music for primary education. However, they do not provide descriptions or ways to illustrate how to implement these directives. The final decision is given to the related departments in terms of generating the course programme and the detailed content. It is for this reason that there is a possibility to see different practices in different faculties about music education.

The above outlined contents of music lessons demonstrate that student teachers are expected to learn about music and develop some skills in lessons Music I and Music II, which compromises more theoretical activities. The third lesson titled ‘Teaching Music’

is compatible with the ‘Restructuring Act’, which enforced more pedagogical training and teaching practices in initial teacher education programmes. In these lessons the aim is to introduce the primary music curriculum to the student teachers and train them in the areas of planning and preparation for the practice and assessment in music education.

The inclusion of a pedagogical element in music education at the level of initial teacher education is necessary and important. However, there is little evidence about the quality of implementation of these directives in practice.

In Turkey, there is a system in primary schools where every teacher has a class and he/she teaches the same class for five years from the beginning of grade 1 (age of 7) to grade 5 (age of 11). Thus, teachers assigned as “classroom teachers” in the first five grades of the primary schools are required to teach a minimum of 30 hours per week (MNE, 1999).

According to Ucan (1996) and one of the recent studies carried out by Bariseri (2000), in the current state of Turkish Education System the following issues are often seen as problematic in the field of music education at primary school level:

1. In the Turkish context, music education is always neglected in every stage of formal education. There is almost no research available in the field of effective music education, particularly at the level of primary education.
2. In Turkey, due to teacher shortage in primary schools, there are various types of teachers in primary schools who have different educational backgrounds. These teachers include, for example, graduates of the following:
 - (BEd) classroom teaching department in education faculties.
 - (BEd and BA) subject specialist teachers (physics, mathematics, history, Turkish, etc.) with no training in music education.
 - (BSc) graduates apart from education faculties (engineering, agriculture, law, etc.) with no training in music education.
3. Limited physical conditions and resources (e.g. overcrowded classrooms, music room, instruments, etc.) available for music education in state primary schools.
4. Inadequate music curriculum and difficulties in delivery.
5. No practical guidelines available for teachers to show how to teach music.

As was discussed earlier, it is reported that in England many primary generalist teachers (classroom teachers) are having problems in teaching music due to lack of competence and confidence, low self-esteem as musicians, and insufficient access to in-service training (OFSTED, 1995). In Turkey, similar problems have been echoed by some of the researchers (Ucan, 1996, Bariseri, 2000). In her study on pre-service primary teachers, Bariseri (2000) found that pre-service teachers have the lowest confidence in teaching music amongst five curriculum subjects (Art, Physical Education, Maths, Science and

Music). There is almost no data available regarding practicing teachers and their strategies in teaching music in primary schools.

It is obvious that primary teaching is a challenging job because primary teachers are generalists rather than specialist teachers. In other words, as Southworth (1996) explains, they are class teachers not subject experts. Primary level teaching involves at least six curriculum subjects to be taught by the same teacher.

In regard to the Turkish primary music curriculum, it seems that the theoretical and scientific knowledge base is not clear enough to justify music education for everyone. Ucan (1996) argues that in order to improve music education in Turkey, an approach which includes scientific, technological and artistic approaches all together, should be taken as a basis for any improvement attempts. In addition, the values (utilitarian and intrinsic) of music education (Pugh and Pugh, 1998) in the Turkish curriculum are not clear enough to understand for a teacher, and justify the teaching of music in the classroom accordingly. The reason for this is the heavily loaded music curriculum, which covers a vast array of musical experiences and requires high musical skills and ability (MNE, 1995). It may be difficult for a generalist teacher to justify what sorts of musical activities are within the attainment target, and what, when and how an activity should be carried out in the classroom to meet diverse levels of students' needs (such as the development of musical hearing, and mental, physical and language development) (Mills, 1996).

Finally, Plummeridge (1991) talks about the importance of teacher attitudes and professionalism in music education. Despite the fact that musical ability and musical competence are necessary conditions for teaching music, at the same time the teacher's attitudes towards music are also essential conditions. According to Plummeridge (*ibid*) 'a practising musician can understand the value of music education in children's lives and s/he has a commitment to form of life. This is referred to as a sense of "professionalism" (p. 72).

In summary, it can be said that, in recent years Turkey has tried to improve the quality of education in many areas including primary, secondary and teacher education in order to reach the standards of the OECD countries (YOK, 1998). The reform attempts are important and were necessary. However, as mentioned earlier, there is little work done in researching the effects of these attempts in practice. In the case of music education, it has been reported that there are various problematic issues such as training primary school teachers, and providing them guidelines to teach music effectively. Particularly, the pedagogical quality of teachers in teaching music needs to be investigated in order to find out what level of music education is taking place at the level of primary education. It is known that primary teaching is a challenging job as it involves teaching at least six different subjects. Of course, music is one of these subjects, and as a form of art it differs from other subjects because it requires musical ability as well as effective teaching strategies at primary level. Therefore, the purpose of this study is to examine the practices of primary teachers in terms of their attitudes and perceptions towards music education,

and their strategies and methods of teaching music. The next section will provide detailed information about the aims of the study in relation to the above discussions.

1.4. Aims of the Study

The aims of this study are:

1. To describe and evaluate the current state of music teaching in Turkish primary schools.
2. To identify any concerns and attitudes of primary school teachers towards music education and factors affecting teaching music.
3. To analyse the data in relation to developing effective music teaching strategies of primary school teachers in contemporary Turkish primary state schools.
4. To identify if and how teachers develop teaching strategies in music education.

The first aim is based on the assumption that music education is still a minority voice in contemporary curricula and a neglected subject, where more importance in this changing world is given to core subjects such as Maths, Science, and Technology.

The second aim is to explore practising teachers' particular attitudes towards music as a discipline, and to explore perceptions of primary school teachers' about their practices and their experiences in given settings. In addition the study aims to explore processes of teaching music in primary schools, which were identified in the first aim. In addition,

identifying difficulties and factors affecting music education is also an important goal for the researcher.

The third aim is to explore and analyse the teachers' stated perceptions and their strategies in teaching music, in the light of applied research and as a result of findings.

Finally, the study aims to provide a framework for categorising and analysing the data from this study in order to discuss whether primary school teachers who are non-specialists in music can develop effective teaching strategies based on their personal and professional profiles (background and teaching experience), and how they develop these strategies and apply them in their classrooms.

1.4.1 Research Questions

The following general research questions were generated through reviewing the related literature, and answers for these questions were particularly sought in the process of data collection:

1. What are the stated perceptions of teachers about the importance of music education for children?
2. What are the stated attitudes of primary school teachers towards music education and music as a discipline?
3. What are the main problems in music teaching?
 - Derived from teachers' own educational background; competencies and confidence in music teaching; physical conditions; curriculum; and children.

4. Have teachers developed any strategies to overcome the problems in classroom settings?
5. Which factors have been effective for teachers to develop those teaching strategies?
6. How have teachers developed effective teaching strategies and applied them in classroom settings for better music education?

1.5. Format of the Thesis

The present thesis consists of five main chapters. In the chapters there are sub-sections depending on the topic investigated. A brief description of each chapter is outlined as follows:

Chapter 1 is the introductory chapter. In this chapter the background to the study and a description of the research context is presented. The chapter also outlines the aims and format of the study.

Chapter 2 reviews the relevant literature about music education research. This chapter presents an overview of the place of music in primary curriculum and explores the potential contributions of music education to children's lives. The chapter outlines effective teaching strategies of primary teachers and puts them into the context of teaching music.

Chapter 3 is devoted to the research procedure and methodology. This chapter presents the discussion on developing the philosophical framework and the adoption of a relevant

research approach. The chapter describes the entire fieldwork process. The design of research instruments, sample selection, data collection and the data analysis processes with the limitations of the research are explained in this chapter.

Chapter 4 presents the data obtained from the fieldwork. This chapter analyses and presents the qualitative data obtained mainly through the use of observation and interview methods, and discusses the results that emerged from the analysis. In this chapter, analysis of data regarding teacher attitudes and perspectives towards music and music education in the given context, teachers' pedagogical strategies of teaching music in classrooms, and factors influencing effective teaching strategies in music education are presented and analysed. The chapter concludes with a summary of overall data and main findings, and with critical conclusions from the fieldwork and discussions in connection to the relevant literature.

Chapter 5 is the conclusion chapter, which sums up the main findings of the study, puts them in a context, draws critical conclusions, and discusses overall results. In this chapter, reflections for the current study are provided. The chapter examines the implications of the findings for policy and practice, and presents suggestions and recommendations for the future.

CHAPTER II Literature Review

2.1. Introduction

This study attempts to identify primary teachers' strategies for teaching music in their classrooms, and to explore the factors that are influencing music education in primary education in Turkey. This chapter reviews the related literature on the above topic under investigation and is divided into four main sections that focus upon music education in terms of the following aspects:

The first section focuses upon recent and contemporary research in various aspects of music education and the teaching of music is reviewed in this section.

Section two of the chapter presents the relevant literature on the rationale for teaching music in primary education. In this section, the value of music and its contributions to the lives of human beings in general and children in particular are evaluated.

Section three presents the research literature on effective teaching strategies of teachers in music education. In this section, characteristics of effective teaching and effective teachers are highlighted in general terms, and specific teaching techniques and styles in music education are reviewed.

The fourth and final section of the chapter presents possible factors which might influence primary teachers' practices in the area of music education.

2.2. Research in Music Education

During the 20th century many studies were carried out by music educators and researchers which contributed to the growth of a research body in the field of music education. According to a very useful review by Mark (1992), in the USA early research in music education was carried out generally by legislative bodies, government agencies, institutions of higher education, and teacher associations. These studies were typically based on large-scale surveys aiming to collect descriptive data which provided information about the condition of music education throughout the USA in 1880s.

Mark (*ibid*) points out that ‘during the early part of the 20th century there was a strong movement toward the use of scientific principles to improve instruction’ (p. 50). Philip C. Hayden was the first music educator to advocate a scientific approach to music education.

In the 1920s music educators had begun to call for research to confirm or guide practice. Several educators advocated the need for research in musical endowment, teaching methods, and the “results of teaching, practice, growth of whatever is added to endowment which produces the musical experience of the individual as he grows up” (Dykema, 1928, cited in Mark, 1992, pp.50).

In the 20th century, music education research began to mature with basic research by music education researchers such as Carl Seashore, Raleigh Drake, and Max Schoen. During this time the tests and measurements movement influenced music education researchers and practitioners. They came to believe that music instruction could be

improved by quantitative measurement of musical characteristics and for the first time a distinction between musical aptitude and achievement became a focus for measurement. Carl Seashore was the first to attempt to measure 'musicality' (identified as the capacities of hearing, feeling and understanding), and several tests of musical achievement were subsequently developed and used by music educators (Mark, 1992).

In later decades of the 20th century, educational research itself expanded considerably and created new opportunities for music education researchers. During this period multiple methods of research were generated and provided opportunities for application within music education research. In the last decade of the 20th century, researchers began to emphasise the establishment of a philosophical foundation for music education research (Reimer, 1992; Jorgensen, 1992). For instance, Reimer (1992) argues that for good music education research, the creation of a philosophical foundation is paramount. According to Reimer, music education research is not presently and has not in the past been guided by foundational philosophical principles. These philosophical arguments still continue among music education researchers regarding the best method to use to answer research questions (Yarbrough, 2003).

In most studies in music education research, the following major methods have been used depending on the different philosophical position of the researchers: *Historical*, *Quantitative*, *Descriptive*, *Experimental*, *Behavioural* and *Qualitative* (Yarbrough, 2003).

As mentioned earlier, the early research in music education was characterised by adherence to quantitative methods. According to Bresler and Stake (1992), 'little research employed qualitative strategies to illuminate education problems' (p.79). After the 1960s, a qualitative emphasis on understanding the perspectives of all participants (student, teacher perspectives) challenged the ideas of quantitative researchers. To date, a range of studies published within this framework start firstly from considering what children were actually doing in school. In contemporary literature, qualitative studies in music education cover a vast array of topics. These include: research on the teaching of elementary general music (Atterbury, 1992); a case study of newer practices in music education (Davidson and Smith, 1997); perspectives of beginning music teachers (Yourn, 2000); teacher competencies in elementary music classrooms (Hammel, 2001); teacher attitudes (Barry *et. al.* 2001); perceptions of beginning teachers, their mentors, and administrators regarding pre-service music teacher preparation (Conway, 2002).

Despite the fact that there is a growing body of research in music education, it is advocated by many educators that contemporary music education research is limited in regard to the pedagogy of music, and is not relevant to the "real world" of teaching music (Barry *et. al.* 2001; Hallam and Lamont, 2001). On the issue of the relevance of music education research to the real world, Abeles (1992:227) points out:

Research is viewed by many music educators as an esoteric activity that takes place in colleges and universities, and that has little relevance to what real music teachers do. This perspective limits the sources of information music educators have available to make decisions about practice and to assist in understanding the process of music learning.

One of the studies carried out by Barry *et al* (2001) in the USA, produced evidence that many music educators felt that music education research is not relevant to their teaching. In this study, one of the participant teachers stated: “The studies do not help me inform my teaching at the undergraduate level. I find the topics too narrow and specialised and somewhat trivial”(p.22). In this article it was revealed that in the US context some K-12 music educators believe that college faculty are “out of touch” with the realities of the public school classroom. One of the major concerns expressed by music educators in this study was research on teacher training. It was suggested that

University faculty should make greater efforts involve public school teachers in determining the strengths and weaknesses of their teacher training programmes, particularly in regard to the relevance of these programmes to contemporary music classrooms. (p.23)

In a nutshell, it is argued that despite the fact that there is a growing body of research in music education, the relevance of these studies to the real world of teaching is highly limited. As reviewed, limited qualitative studies directly focussed on the teaching practices of primary school teachers. Particularly, qualitative studies on the teaching of music which investigate teachers’ strategies of teaching music in primary classrooms, their perceptions about music education and their confidence and competencies need to be increased in order to narrow the gap between theory and practice. In order to investigate aspects of teaching music, it might be better to consider the rationale for teaching music in primary schools first. This will help reader to understand the philosophical base of music education in schools for

developing a meaningful sense about teachers' practices in classrooms. The next section will attempt to explain the reasons and importance of music education, and the rationale for including music in the curriculum of primary education.

2.3. Rationale for Teaching Music in Education

It is known that for thousands of years human beings have been engaged with the arts in some way. This is to say that from primitive times to the present day, different forms of art appear to have existed in humans' lives. Humans benefited from the arts in different ways by using arts for different reasons such as a language for communication, a channel for expressing feelings and thought, a vehicle for transmitting cultural heritage to the next generations (Swanwick, 1988; Pugh & Pugh, 1998). Music as a form of the arts has also functioned in the lives of humans for the reasons mentioned above. Carlton (1987) claims that "music is a non-verbal language, a way of communicating ideas and feelings through the medium of sound" (p.1). Swanwick (1996:39) distinguishes music from other arts and points out that

Music is one way in which people symbolically articulate their responses to experience and share their observations and insights with others. It has something though not everything in common with the other arts, in that it is particularly well-adapted to illuminate those elements of human feeling which are fleeting and complex, and universal aspirations which most people share, whatever their culture.

In our world today, music, in one form or another, certainly plays an undeniable role in almost everyone's daily life. Educationally, music is widely believed to have many benefits for children beyond those within the realm of music itself. These benefits are

thought to contribute importantly to development by improving intellectual, motor and social abilities and skills (Weinberger, 1999).

Many music educators (Pugh and Pugh 1998, Swanwick, 1999) claim that music has utilitarian and intrinsic values for the society in general and children in particular. The following paragraphs will review these claims.

2.3.1. The Utilitarian Values of Music Education

The utilitarian value of music covers a range of issues in music education, which are the main elements of any type of educational system. First of all, music is seen as a vehicle for **the transmission of culture**. In the literature there are controversial discussions about whether music has a role in contributing to children's understanding of their culture. For example, Mills (1991) argues that 'music education is more related to the education of children rather than the transmission of some musical heritage.' However, Swanwick (1999) notes that 'the social and cultural contexts of musical actions are integral to musical meaning and cannot be ignored or minimised in music education'. In this respect Plummeridge (1991) strongly argues that musical activities in schools such as orchestras, brass bands and male voice choirs are not solely for enjoyment, but also that they add something to the quality of everybody's lives in a town or village. These sorts of musical activities reflect the life of communal feeling in a very real sense, and help to give people a sense of cultural continuity of the society.

Secondly, music is said to contribute **to the social development** of an individual. It is claimed by music educators that some musical activities require groups of people performing together, and this is a great opportunity for individuals of different abilities, ages, and social backgrounds to get to know each other, and collaborate with each other. Group music making, for example, teaches self-discipline (Higgins, 1964) and self-confidence (Hope-Brown, 1981). It is also claimed that music helps individuals to develop the qualities of co-operation, consideration, responsibility, self-control, and leadership, which are features of the social development of an individual (Pugh and Pugh, 1998). In addition, music offers self-realisation and fulfilment that is not covered by any other aspect of the school curriculum (Paynter, 1977).

Music at the same time contributes to an individual's **general scholastic development**. It is suggested that if we are serious about raising standards in core subjects, children's musical education should not be neglected or ignored (Swanwick, 1999). Music has an important contribution to children's language development, particularly in the areas of listening, speaking, and reading (Hope-Brown, 1981, Stock, 1996, Butzlaff, 2000). However, Pugh and Pugh (1998) criticised the literacy programmes because so little emphasis has been placed on musical education. Music's contribution to mathematics was also recognised by Renaissance theorists who saw music as a means of training the mind in abstract thinking. Furthermore, recent studies illustrate that music training and making music have evidential impact on children's cognitive development (Bilhartz *et. al.*, 2000; Costa-Giomi, 1999; Hetland, 2000a&b; Vaughn, 2000). These researchers argue that music training contributes to the development of children's spatial, verbal and quantitative skills.

These studies provide research evidence that music making leads to enhanced spatial reasoning skills, and music is associated with achievement in maths and reading.

Music also has a potential contribution to make to children's **physical development**. Music activities help children to develop physical control through the manipulation of sound producing objects and movements (Hope-Brown, 1981). Through action songs, singing games, rhythm work, striking, plucking, bowing or blowing an instrument at a precise moment in a predetermined manner, children develop co-ordination – both mental and physical – and fine motor skills; attributes that are increasingly important in a computerised world (Hodges, 1996). It has also been argued that singing and playing wind instruments can help respiratory development through the development of good posture, increased lung capacity, and diaphragmatic control (Pugh and Pugh, 1998).

In terms of **moral and spiritual development**, music makes valuable contributions to an individual. It is cited in Pugh and Pugh (*ibid.*) that for Plato music was a moral law and the main objective of music education was the development of the soul's innate capacity for good. Music education also influences the hearers' emotions and morals and promotes spirituality. According to Higgins (1964) an individual child '...should be shown that good music contains not only the physical simulation provided by rhythm, but also spiritual stimulation and that distinctive quality which is known as "beauty" (p.5).

It is also claimed that music also has value as **a form of enjoyment or source of pleasure**. In his article Horton (1968) quotes Aristotle as saying that 'the pleasure it

gives them is one of the reasons why children ought to be educated in music'. While the individual child is deriving pleasure from the musical experience, s/he is laying the foundations of enjoyment and self-satisfaction in later life (Higgins, 1964). However, Horton (1968) also adds that children should be educated to be able to appreciate good melodies and rhythms.

Today most of the primary teachers and head teachers believe that music appears within the curriculum 'to give children enjoyment' (Pugh and Pugh, 1998). Although the ability to gain enjoyment from life is one of the signs of being socially well adjusted, it is a wrong approach to see the purpose of music in the curriculum as one that is to give pupils enjoyment and pleasure.

Similarly, music as education **for leisure** is an important issue for individuals. People, whether employed or unemployed, could be helped to use their leisure in a worthwhile way, and music is seen as one of the activities usually considered as 'worthwhile' (Higgins, 1964). Although education for leisure can be seen as a good reason to include music in the curriculum, on the other hand, as Carlton (1987) and Plummeridge (1991) have indicated, this view fails to reflect the commitment and seriousness with which many people approach musical activity. It also reinforces the impression that music is a dispensable luxury which should be accommodated outside the curriculum rather than placed within the curriculum.

The other assumption is that music also contributes to the preparation of individuals for **adult working** lives. One of the primary aims of state education is to create more ability for the labour market. This is one of the reasons for the establishment of

vocational education and training in the education system. Some may assume that music does not have a role to play in vocational education and training. However, researchers at the University of Westminster (1996), working on behalf of the Music Education Council, indicated that in 1995 the music sector in the UK generated the equivalent of 115,200 full-time jobs; the value of the sector to the UK economy, the sector's 'value added', was estimated to be £2.5 billion (Pugh and Pugh, 1998). This means that many qualities required by employers such as flexibility and adaptability; co-operation; motor skills; self-awareness and confidence; ability to use initiative, and ability to make a decision can be developed through music education. Therefore, development of these skills and qualities can also be a positive reason to include music in the curriculum.

2.3.2 The Intrinsic Values of Music Education

One of the intrinsic values of music education is the argument that music is **an element in being human**. One argument for the inclusion of music in the curriculum is that it is a part of the uniqueness of being human (Sachs, 1943, Durrant and Welch, 1995, Pugh and Pugh, 1998). All cultures around the world have a wealth of traditional songs, games, and folk dances, which suggests that music is a central element of being human.

A second intrinsic value is music's value as **a language**. However, this notion is a debatable view between educational scholars. Stock (1996) argues that there are many similarities between music and language. For instance, both are 'performed' through the dimension of time; both seem to have their own rules of structure and grammar;

both can be written down using special signs and symbols; and both are essentially 'pan human' activities that all normal people seem capable of taking part in and appreciating (p.155). However, some researchers (Langer, 1957, Scrimshaw, 1974, cited in Pugh and Pugh, 1998) argue that a language must have a vocabulary with agreed meanings, and must be capable of being defined in a dictionary. It also must be translatable and must have syntactical rules, but music does not meet these requirements. Many researchers support the notion of music as a language; however it still remains as more complex issue than it is often realised.

Finally, music also has a value as a medium for **expression of emotion**. It is argued that music is a way of transmitting inner feelings and emotions to others (Langer, 1957, cited in Durrant and Welch, 1995, Higgins, 1964, Hope-Brown, 1981). Whereas the words we use to communicate are sometimes inadequate for expressing our feelings, music offers an admirable means of non-verbal communication for us all (Hope-Brown, 1981). In other words, music as an art form enables us to express and experience emotions and deepen those experiences in the way that words cannot (Pugh and Pugh, 1998). Sounds are more abstract than the materials of the other art forms, so music is even more important as a means of expressing or experiencing feelings. This is also seen as another reason for music's inclusion in the curriculum.

To sum up, there is variety of claims and assertions made by many music educators that music has a range of values and characteristics that establish a clear rationale for music to be included in the curriculum of formal education. These values are categorised into the two main headings of 'utilitarian' and 'intrinsic' values. It is claimed that utilitarian values of music contribute to the transmission of culture, to

children's social, scholastic, physical, moral and spiritual development, and to the provision of pleasure for children. Intrinsic values refer to the music's contribution to the language development and emotional development of children. The review of these claims about the values of music helps us to establish an understanding of the rationale for including music in curriculum and the importance of teaching it. In order to find out how music takes its place in primary curriculum, it might be helpful to examine the curriculum in which music included. The following sections will focus on this and will articulate how music placed in the curriculum on the basis of the above claims and assertions regarding music's values.

2.4. The Place of Music in the Primary Curriculum

Music as a foundation subject cannot be isolated from the other subjects of the curriculum. Like other subjects, music aims to prepare young people for tomorrow's adult life, which is a main purpose of education. In this respect Durrant and Welch (1995:3) point out:

...music is too important an activity to be neglected. It is an integral part of young children's intellectual, cultural, emotional and spiritual development and should not to be treated in isolation from the rest of the curriculum, nor should it be sole province of the music specialist. Music can and should be more closely related to other areas of the curriculum. It provides particular experiences that will broaden children's thinking and facilitate a deeper understanding of the world in which they live.

According to Hoskyns (1996) all children are able to make music and respond to music. In fact, the great majority of children come to school with remarkable musical

experience and most of them have a capacity for music making (Glover and Ward, 1993, Scarfe, 1993). With the variety of forms of music, children can enhance their learning; teachers can use it as a part of their teaching strategy. Music is potentially a field of education, which can contribute to children's emotional, intellectual and imaginative development in order to enable them to live a richer and fuller life. Moreover, music offers the opportunity for every child to move on from where they are in skills, understanding and imagination (Pitts, 2000). In this sense music is a unique subject which addresses the different senses of a child, and as mentioned earlier, can contribute to the child's intellectual, social, cultural, emotional, and spiritual development. It is this uniqueness that makes music a part of the curriculum for every child's education in primary schools. Paynter (1997:16) points out that 'music is part of the curriculum because we believe it can make an important contribution to every child's general education'.

Today it is assumed that in almost all formal educational systems and in all types of national curricula "music" generally takes its place as a foundation subject. However, there is evidence in practice that music has been neglected or devalued. In the UK, for instance, Hoskyns (1996:146) asserts, "*in practice music education is not experienced by everyone*". Here, the important point is to recognise a child's capacity to experience music in order to build further skills and understanding of it. Therefore, the teacher's role at this point is very important in terms of providing appropriate musical opportunities for children. Glover and Ward (1993:4) support this idea and they state:

Teachers need to become accustomed to children's musical behaviour as individuals and to think in terms of providing experiences which match a particular child's abilities and needs.

However, in order to apply this idea in the classroom the following considerations may need to be taken into account:

- Teachers' abilities and strategies for music teaching are vital: They can be improved by either an Initial Training course or by the In-service Teacher Training (INSET) courses.
- The curriculum must allow for the breadth of the role that music plays within the 'ordinary' life of everyone (Glover and Ward, 1993).

However, music is an art and education in the arts is a complex and unique process, being unlike other curriculum subjects in the ways it is experienced and understood (Hoskyns, 1996). So, if music is a unique and complex subject, it would be better to take a look how music takes its place in the curriculum in different contexts and how it operates in primary schools. In order to do that, there is also a need to focus on the main components of music in the curriculum. Then, it is possible to analyse a music curriculum, in terms of how far it fulfils the above claims, in order to make music a worthwhile subject to be included in curriculum. The following sections of the study will investigate the UK curriculum and the Turkish curriculum respectively. It is worth noting that there is no intention to explore the place of music primary curriculum in a comparative way, but to identify the approaches, which are used in different contexts and to establish criteria in order to make a critical analysis of the music curriculum in Turkey.

2.4.1. Music in the National Curriculum: The English Case

In formal education, music is a foundation subject in the curriculum as a form of art. Music has a variety of components such as performing, composing, listening and appraising (DfEE, 1995). It is undeniable that a curriculum should be designed to provide children with the widest possible experiences in every area. As music for all children, the curriculum must be determined in response to individuals' musical need. In other words, all children have equal right to an appropriate music education (Mills, 1991). In this respect Durrant and Welch, (1995:3) contend that

Music in the classroom should involve all children, especially those not captured by the formalised performing groups in the school. Music is not just for the 'able performers'; it plays a part in all our lives, not only at important times and occasions, but also as an everyday experience which enriches our thinking and feeling.

This is very much related to equality issues and the content of the music curriculum. It is argued that the content of a curriculum should reflect our socially and culturally diverse society and its interdependence with the wider world (Suschitzky, 1995).

However, Hoskyins (1996) argues that in practice not everyone experiences music education. Despite the existence of a National Curriculum in England, music is not yet a universal experience, in or out of school. The reasons for this vary, but may be related to the structure of the educational system, and the teaching approach which teachers adopt in schools.

The content of a subject curriculum (e.g. maths, science, and music) is actually shaped by the general or national curriculum in all educational systems. If the system is more centralised and also tends to be more teacher-centred, then curriculum content also seems more detailed and standardised for all children in primary schools. Step-by-step instructions in curriculum are very likely to be seen within this style of curriculum. In England, although there is a National Curriculum (NC), it is argued that individual teachers may still interpret the NC differently (Owen, 1998). They may favour a child-centred approach, a 'progressive' or a knowledge-based approach, or a literacy, numeracy and enquiry approach. They may vary in the amount of time they use for whole class teaching, individual work, or group work. Again, in England, the majority of the primary teachers still see a child-centred education approach as the most suitable for primary school children (Owen, 1998). This can be regarded as a decentralised aspect of a centralised system if teachers do interpret the curriculum in their own ways.

The current National Curriculum in England includes music as one of the foundation subjects. At all levels, Key Stage 2 Programmes of Study illustrate general objectives of the curriculum. The curriculum provides programmes of study for Key Stages 1, 2, and 3 under the following main sections:

- Controlling sounds through singing and playing - performing skills
- Creating and developing musical ideas - composing skills
- Responding and reviewing - appraising skills
- Listening, and applying knowledge and understanding (DfES, 2004, <http://www.nc.uk.net/>)

In addition there is a requirement for using ICT across the curriculum in all subjects including music. As a general requirement it is stated that

Pupils should be given opportunities to apply and develop their ICT capability through the use of ICT tools to support their learning in all subjects (at key stage 1, there are no statutory requirements to teach the use of ICT in the programmes of study for the non-core foundation subjects. Teachers should use their judgement to decide where it is appropriate to teach the use of ICT across these subjects at Key Stage 1. At other key stages, there are statutory requirements to use ICT in all subjects, except physical education). (<http://www.nc.uk.net/>)

The English music curriculum only provides general areas of music to teach suitable age groups. It is not a detailed style of curriculum and seems to be a guideline for teachers. As argued earlier, the interpretation of these general aims and objectives or reaching to expected attainment targets are dependent on the teachers' interpretation of this curriculum, and very much related to the resources and physical environment of the school.

In addition, one of the important issues here is whether the music curriculum in England reflects the utilitarian and intrinsic values of music education, which were discussed in Section 2.2. of the chapter. In order to obtain more insights about values and covered areas of the music curriculum in primary schools in England, it would be useful to take a closer look at expectations in music for Year 6 (11 years old), which was documented in SCAA (1997) as an example:

Performing and Composing

- **Controlling sounds:** Sing in tune with expression and awareness of phrase; perform with a secure sense of pulse; play and sing from memory and from notations/symbols; control several music elements.
- **Performing with others:** Sing songs and sounds in two parts and play instruments maintaining their own part with awareness of the other performers, e.g. sing lower part to fit with upper part.
- **Exploring and composing:** Select and combine appropriate resources; explore musical structures, making use of silence and combined effects of texture, timbre, melody, and rhythm.
- **Communicating musical ideas:** Achieve a planned effect: use notations/symbols to refine and record musical ideas.

Listening and Appraising

- **Applying knowledge:** Recognise some relationships between music and its context, such as the resources available at the time, the intentions of the composer.
- **Responding and reflecting:** Respond to music from different traditions; make comparisons, analyse and evaluate changes of character and mood by identifying how musical elements and resources are used; refine and develop their own work; use a musical vocabulary.

As can be seen, the music curriculum in England covers a range of areas in music education and only the above part of the curriculum reflects some of the utilitarian and intrinsic values of education. For example, performing with others is one of the values in music education in relation to a child's social development. The exploring and composing part of the curriculum also fits with music's value for its contribution

to individuals' general scholastic development by doing some exercises of exploring musical structures, making use of silence and combined effects of texture.

In terms of structure of the curriculum, it can be said that although it covers a range of areas in music, it is documented in short, easily perceivable and understandable sections. In early stages of the music curriculum there were no step-by-step instructions to demonstrate how to achieve these expectations. This was entirely dependent on the teacher's own perception of the music curriculum and their own perception of teaching and learning. Arranging activities, selecting activity topics, selecting resources, timing and deciding whether the activity is suitable for the age groups were some of the complex issues in the music education. However, there were some materials available, like guide texts and CD-ROMs for teachers to implement music curriculum within the classroom. Although giving freedom to teachers to some extent seems more practical, it also has some limitations. The lack of direction within the curriculum to illustrate a teacher might achieve the aims and objectives of music education, allows teachers to interpret and implement the curriculum differently. Curriculum for example, for Key Stage 2, covers ages 7-11. It may be difficult for a generalist teacher to justify what sorts of musical activities are within the attainment targets, and what, when and how an activity should be carried out in the classroom to meet the diverse levels of students' needs (such as development of musical hearing, mental, physical development). Perhaps it is for this reason that later the Qualifications and Curriculum Authority (QCA) produced 'schemes of work' for teachers use.

These can be viewed at

<http://www.standards.dfes.gov.uk/schemes2/music/?view=get>.

Here it is explained that “this scheme shows how the music programme of study for key stages 1 and 2 can be translated into manageable units of work.” The scheme is not statutory for teachers. With schemes of work it was intended to guide teachers in terms of providing ideas on how to interpret and implement the curriculum. Teachers were allowed to use this scheme as much or as little as they wished. The units in the scheme are aimed at pupils who are attaining at levels that are broadly appropriate for their age. Teachers may therefore need to adapt them to meet their pupils’ needs. When schemes of work for music are examined, it can be seen that there are many practical examples and ideas available for teachers regarding how to deliver music curriculum. This might be particularly helpful for generalist primary teachers if they are having difficulty in teaching music. Schemes of work also prevent highly diverse music education in schools and brings a degree of standards in music education across the state schools. This may contribute to improvement in the quality of teaching and learning music and to the raising of standards in general music education in primary schools.

The other important point for primary teachers is to know what music consists of. In other words, the teacher should be able to distinguish between musical activity and music lesson. In this respect, Mills (1991:1) pointed out:

Not all activities that sometimes pass for music in Primary school are music. Drawing a flute is not music, though it might be an appropriate artistic activity for children who have just performed the musical activity of listening to flute being played. Reading about the life of Mozart is not music, though it could be a useful language exercise for children who have listened to a piece by Mozart, and who want to find out more about his life. Making a musical instrument is not music, though playing it may be.

Of course, the above quotation is just an example, but there are many teachers in the field of primary education who are not confident enough to fulfil the requirements of the curriculum. That is why in some countries, for instance in Turkey, music tends to be an ignored and neglected subject in primary schools. Due to its uniqueness in terms of its teaching, and involvement of such activities like playing an instrument, composing and performing can cause music to be ignored by teachers.

This section provided a general overview of the place of music in English National Curriculum and examined its theoretical underpinnings. The next section will focus on the place of music in Turkish curriculum and will consider similar issues as discussed in this section.

2.4.2. An Analysis of Music in the Turkish Primary Curriculum

In Turkey the practice of primary education in schools is for a total of 8 years and is compulsory for all citizens. All the educational activities in the country are controlled by the Ministry of National Education. In this sense it can be said that the Turkish educational system is a highly centralised and control lies in the hands of relatively few individuals.

The educational system of Turkey continues to have a tradition of rote learning and memorisation, and neglects class discussion, problem solving, and divergent thinking among students. Due to heavy teaching loads and overcrowded classrooms, the prevalent model of education in Turkey is one that accepts memorisation and recall of facts. Students are passive in learning and receive what the teachers select for them,

which comes primarily from the curriculum (Bayram and Seels, 1997). In other words, a highly detailed curriculum is one of the powers which shapes teaching methods in the classrooms of Turkey. The Turkish curriculum for primary schools consists of a vast array of information and knowledge which needs to be taught. Teachers in general interpret the curriculum by using a whole class teaching method, which is a teacher-centred education, within the time and infrastructure constraints (Bayram and Seels, 1997).

Until 1997-1998 compulsory education in Turkey was for 5 years. From this date compulsory education was extended to 8 years in all formal education institutions. This act brought a range of revisions and new arrangements in primary education. For example, for the first time language teaching (particularly English) was put in to 4th and 5th classes, that is for 10 and 11 year old children respectively. Previously, second language teaching started at the 6th class for 12 years olds. In terms of National Curriculum, as a whole, a revision for the 8-year's of education is yet to be done. In other words, teaching and learning activities in primary schools are still based on former curriculum, which was last revised in 1995.

There was no revision in the music curriculum, so a highly detailed and heavily loaded music curriculum is still in practice for primary teachers. In the National Curriculum, music occupies approximately 100 pages for all year groups (1 to 8). Like other subjects, the music curriculum is established for each class one by one in great detail. However, classes 1, 2 and 3 are grouped as the 1st Period, classes 4 and 5 as the 2nd Period, and classes 6, 7, and 8 are named as the 3rd Period. It is assumed that in the 1st Period, generalist classroom teachers should teach music, in the 2nd Period

generalist classroom teachers or specialised music teachers can teach music, but in the 3rd Period, only specialised music teachers should teach music.

In order to obtain clearer insights about how Turkish music is structured in the curriculum and what values it covers, it would be better to examine one grade's music curriculum. For an example of this, curriculum arrangements for 5th classes (11 year old children) will be examined and analysed here.

When the music curriculum for this particular age group is examined closely, it can be seen that there are 53 general aims determined for the 2nd Period group, and for the 5th grade (11 year olds) only, there are 9 different units in the curriculum. For each unit, aims and objectives are documented in a very detailed way. The topics of these units are as follows:

1. Music in our life and our musical environment.
2. Voice in our music.
3. Rhythm and melody in our music.
4. Beat and measurement in our music.
5. Speed in our music.
6. Density in our music.
7. Form in our music.
8. Variety in our music.
9. Atatürk, art and music. (Ministry of National Education (MNE), 1995)

For Unit 1, there are 17 specific aims (attainment targets) determined again. In addition to this subject topics for each unit are also determined and specified within the music curriculum for 11 year old children.

In terms of values of the music curriculum, due to lots of general and specified aims, there are some utilitarian and intrinsic values of music, which can be found if those aims are examined more deeply. For example, one of the aims for the 5th grade is related to knowing Turkish culture, and its music is related to music's value regarding the transmission of the culture. Similarly, again one of the general aims for the fifth grade is to sing songs paying specific attention to the sentences in the melody (MNE, 1995). This aim is also related to music's value to language development. These examples can be extended; however, those values are not clear enough for a teacher to realise or determine and then justify music education in the classroom.

Although it would be better to write down the topics of a unit and the aims of topics here, due to space limitation it is not possible to do this. However, topics and sub-topics within the units seem not to be sequenced clearly, and it seems that those sequencing of topics is much away from the progressive sequencing. Expectations for an 11 year old child are also very high and demanding. For example, it is a highly challenging and difficult task for an 11 year old child to be expected to show the ability of describing, hearing and differentiating the number of beats and bars within a bar line.

The other argument is that the Turkish music curriculum has been designed with step-by-step instructions and there are many topics to be covered. It is known that teachers

are under stress due to excessive workload in primary schools, this type of music curriculum also requires a lot of skills and ability to educate pupils to achieve the aims which were required by the National Curriculum in Turkey. In other words, this curriculum demands that classroom teachers need to be musicians in order to teach music in primary schools. There is a shortage in specialised music teachers in Turkey at this present time, and it is therefore common for classroom teachers to teach music in the 2nd period of primary schools.

There is no grouping as in the English curriculum to guide teachers to do activities related to performing, composing, listening and appraising. In other words, there is no consistency and compatibility between most of the units and topics to provide a progressive musical education. Thus, the Turkish music curriculum does not give enough flexibility and freedom to teachers to create their own activities, and use their abilities and skills in those musical activities. Therefore, this step-by-step designed curriculum leads children to underachieve the aims and objectives of the curriculum. Similarly, it also causes teachers to ignore most of the curriculum requirements, which are highly demanding, and there is not enough time to achieve these targets. Swanwick (1988) also mentions the feeling among music educators that too much sequencing in the music curriculum obstructs the progressive way of teaching and reduces the musical experience to a series of exercises, and causes teachers to lose the excitement of unpredictable encounters.

Due to highly specified instructions, teachers also have to move towards using didactic teaching methods, or whole class teaching methods. However, teaching of music mainly involves individuals, some times one-to-one activities – particularly

teaching to play an instrument - in the classroom. There are some topics such as “Ataturk, Arts and Music” which are obligatory to put at the end of the each unit, and leads teachers to use a talk and chalk method. This also again causes only recall and rote learning which only depends on memorisation.

In terms of equality issues, again the Turkish music curriculum neglects the diverse musical experiences related to cultural diversity. The Turkish music curriculum is mainly based on Turkish folk music, Turkish art music, and children songs, which are again composed according to the rules for Turkish music. This is again a feature of a highly centralised system.

Therefore, this does not meet the needs of individuals. Due to a highly detailed curriculum, the socio-economic backgrounds of children, and musical listening abilities, the physical development of children is not considered by the curriculum because it is a standard curriculum for all age groups.

To summarise, it can be said that there are a number of issues which need to be considered when a music curriculum is to be constructed. The first thing is to consider that a clear educational and curricular theory needs to be established. In this respect Farmer (1979:8) points out:

In constructing a curriculum we shall need to have some idea of the contribution that educational and curricular theory can make. We shall also need to be able to justify music education in order to arrive at certain broad aims: these will be the foundation of secondary school music curriculum.

This is also applicable for the primary education. For the Turkish music curriculum, it seems that a theoretical and scientific knowledge base is not clear enough to justify music education for everyone. Ucan (1996) argues that in order to improve music education in Turkey, an approach, which includes scientific, technological and artistic approaches all together, should be taken as a basis for any improvement attempts. Thus, values (utilitarian and intrinsic) of music education in the Turkish curriculum are not clear enough for the teacher to realise, and so do not justify teaching of music in the classroom according to its values. The reason for this is a heavily loaded music curriculum which covers a vast array of musical experiences.

2.5. Effective Teaching Strategies for Music Education in Primary Schools

Prior to presenting literature on primary teachers' strategies for teaching music in classrooms, general characteristics of effective teaching and related literature will be presented in this section. As primary school teachers are generalists and are not specialised in music, their general characteristics of effective pedagogy can possibly be applied into the music teaching activities.

2.5.1. Characteristics of Effective Teaching

The 21st century presents all teachers and students with new challenges and complex tasks to overcome. Now teachers are required to respond to demands for greater professionalism and reform, and they are expected to help an increasingly diverse mix of students prepare for life in an ever more global and competitive world (Orlich *et. al.* 2001). It is for this reason that in recent years the quality and effectiveness of

teaching and the teacher in school have been at the centre of political and educational debates in many countries around the world. For instance, George Bernard Shaw said that 'There are only two qualities in the world; efficiency and inefficiency; and only two sorts of people; the efficient and the inefficient' (cited in Farrell, 1999, p.61). Teachers are the central practitioners in education so that their effectiveness is a pivotal factor in terms of educating better citizens.

Today, in the UK, as elsewhere, there are some unsatisfactory teaching practices which we hear either from the media or from the inspection reports on failing schools and failing teachers (Wragg *et al.* 2000). In the late eighties Laar *et al.* (1989) argued that most of the debates up to the 1980s had centred on national initiatives about the organisation of the education service, the administration of schools and what should be taught within them. They strongly stressed that, most importantly, nothing much had been said then about ways of teaching. In the last decade, however, a good deal of research in publications has focussed on pedagogy that improves the effectiveness of teachers and their classroom practices. On this issue Cooper and McIntyre (1996) point out:

The quality of the work of schools, and especially the effectiveness with which pupils learn and are taught, have in many countries become increasingly important and contentious political issues in recent years. In Britain, for example, politicians' dissatisfaction with the quality and effectiveness of schooling has purportedly been the reason for radical changes in the nature and structuring of school curricula, in the assessment and reporting of pupils' attainments, in management of schools and in teacher education. (p.1)

Due to these increasing radical changes in education and rapid changes in the world in general, schools are changing dramatically; in particular, such changes are pushing and pressing down hard on the teachers who work within them (Hargreaves and Fullan, 1998), which makes the definition of teaching even more complex.

In fact, Calderhead (1994) makes the point that teaching is a complex process that can be conceptualised in many different ways, using alternative models, metaphors and analogies. Croll and Hastings (1997) argue that teaching is a thoughtful activity, which must be underpinned by knowledge as well as skill. As class teachers are being required to teach to the full curriculum due to the National Curriculum (Southworth, 1996), teachers need to have a critical awareness of the range of pedagogic possibilities (teaching strategies) and evidence about their outcomes; this should lead teachers towards being more effective in the classroom.

In the UK, in order to teach in a maintained school, teachers are normally required to have Qualified Teacher Status (QTS). The QTS (TTA, 2002) document aims to improve the quality of teaching so that all newly qualified teachers can contribute to raising standards in schools. However, raising standards in schools also relies on teachers, individually and in groups, creating and sustaining the capacity to improve their professional and personal skills. Effective teaching in this sense needs to be focused on improving the effectiveness of teaching in order to raise standards and enhance the classroom conditions for pupils to become more successful learners during their educational process.

2.5.2. Effective Teaching: Can it be described?

Over the years, describing and thinking about effective teaching has been approached in a number of different ways. In the literature, there is no single, exact definition about 'effective teaching' or 'effective teacher'. Teaching has been described as a vocation, a profession and other things besides, but most often as an art (Callaway, 2000). Some educators define an effective teacher in terms of having professional skills, some approach it in terms of organising the teaching environment, and also the governments announce a set of professional standards and requirements (TTA, 2002), which also includes pedagogic skills for new teachers to improve their teaching effectiveness in schools. At this point, giving some educators' points of view about effective teaching would be useful.

Kyriacou (1986) argues that effective teaching is essentially concerned with how best to bring about the desired pupil learning by some educational activity. Kyriacou approaches teaching in terms of the quality of pupils' learning. Knight (1994, quoted in Moyles, 1997, p.21) notes that *'Teaching is above all led by sensitivity to the state of the learner. A learner's state will include motivations, confidence, and existing understandings.'* Southworth (1996) emphasises the importance of pedagogy and he points out that the quality of teaching is an essential part of raising the standards of schools. However, Southworth maintains that the examination of pedagogy has often been a lower priority than other issues. According to Proctor *et al.* (1995:2) teaching involves:

- the learning of new skills,
- the application of theoretical knowledge in a practical situation,

- an enquiring and reflective approach to present practice and new situations,
- a professional commitment to children and their parents as well as to teacher colleagues.

Cullingford (1995) also ascribes to effective teachers some personal and professional characteristics which are essential. He determines the characteristics of the effective teacher as follows:

Integrity: The quality of someone who is doing his best, and without self-consciousness. Every teacher can try to do better.

Learning: The teacher is involved in learning. Teaching is a chance to gain knowledge and insight.

Organisation: The quality of managing the classroom, with good preparation, clear rules and expectations, attention to detail, the best use of the classroom facilities, as well as knowing when to teach the class as a whole, in groups or individually.

Communication: The quality of showing an interest in other people, both pupils and colleagues, and being able to demonstrate that interest through ideas, and stories, as well as shared values.

Humour: Having a sense of humour provides good interaction with people.

Many other educators (Robertson, 1996; Kyriacou, 1986; Cohen *et. al.* 1996) agree that effective teacher/effective teaching has central key characteristics both professional and personal. Many studies have sought to identify those characteristics of teaching which contribute to effectiveness. For example the OECD (1994) study focused on five key aspects of teacher quality:

- *knowledge* of substantive curriculum areas and content

- *pedagogic skill*, including the acquisition and the ability to use a repertoire of teaching strategies
- *reflection* and ability to be self-critical, the hallmark of teacher professionalism
- *empathy* and the commitment to the acknowledgement of the dignity of others
- *managerial competence*, as teachers assume a range of managerial responsibilities within and outside the classroom.

OECD's study reflects the idea of taking the holistic view about teaching quality, as it suggests that it should be regarded as a whole displaying the above five key dimensions.

In his study Kyriacou (1997) attempted to itemise in detail the various attributes which are associated with teacher effectiveness. The top ten characteristics of teaching identified by heads of departments were:

- Explains points clearly and pupils level.
- Conveys an enthusiasm for the subject to pupils.
- Has a genuine interest in the subject.
- Pays attention to revision and examination technique.
- Tries to make lessons interesting wherever possible.
- Conveys high expectations for work pupils produce.
- Teaches for understanding rather than reproduction of learned material.
- Is confident and at ease when teaching.
- Stimulates pupils to think for themselves.
- Is constructive and helpful in criticism of pupils (p: 78).

In terms of professional skills, we can see from the DfES's document on QTS that the government has also determined competencies expected of Newly Qualified Teachers, in terms of professional values and practice, knowledge and understanding, planning, monitoring and assessment, subject knowledge and application and teaching strategies (TTA, 2002). In practice these criteria define an effective teacher's job, that is, how new teachers might be expected to perform in the classroom.

It is obvious that, in agreement with the many educators as well as the DfES's criteria, it is really very difficult to exactly say what an effective teacher is and/or what effective teaching means. In fact, there is a danger in producing long checklists about the characteristics of effective teaching. This may result in losing sight of the holistic quality of teaching referred in the OECD study (Kyriacou, 1997). However, all the lists about the key characteristics of effective teaching provided so far signal that concepts of effective teaching are associated with two general aspects:

1) Professional skills and 2) Personal skills involved in effective teaching. In fact, the contemporary literature, which examines the effectiveness of teaching, elucidates both teacher professionalism and personal attributes of teachers as a whole (see Fullan, 1991, Galton, 1992, McNamara, 1994, Wragg, 1993, Simmons and Pitman, 1994, Goodson and Hargreaves, 1996, Craft, 1996).

Despite the fact that the literature reveals a range of aspects regarding teachers' *professional skills*, due to the scope and space limitation of the study the following aspects were seen as the most influential elements and are selected for further

investigation in an attempt to clarify some characteristics of teacher effectiveness.

These are:

- Pedagogy (Training, subject knowledge and application)
- Planning
- Classroom Management and Organisation
- Presentation and teaching styles
- Assessment

Besides these professional characteristics, *personal* characteristics of a teacher are a complementary aspect of an effective teacher in the school. In other words, the *personal* and *professional* qualities of a teacher are directly linked with the teacher's classroom performance, and it is most likely to obtain better results when these two qualities are strongly combined. As can be seen in the earlier descriptions of 'effective teacher', now teachers are expected to bring their personal qualities into classroom practice i.e. enthusiasm for developing their own teaching skills and strategies, establishing good communication and interaction with their students, maintaining a high interest in teaching, and keeping their commitment and integrity in order to provide effective teaching in schools. In the following sections the professional and personal qualities of an effective teacher will be examined in turn.

2.5.3. Professional Qualities

Today, a teacher is expected to promote standards of education set by professional bodies, curriculum-experts, subject-matter specialists, and supervisors (Cole and Chan, 1994). Particularly, new teachers need to be oriented to the fact that becoming a

teacher means entering into membership of a special community (Maguire and Dillon, 2001). They need to demonstrate that they should be committed to the development of their professional qualities and skills in order to attain maximum levels of student learning. Particularly, understanding pedagogy and improving pedagogical skills as well as other professional qualities is a crucial factor for a prospective teacher.

2.5.3.1. Pedagogy and Pedagogical Skills

It has been argued by Loveless *et al.* (2001) that identifying a shared understanding of the term *pedagogy* is not immediately straightforward. Over the years researchers have been trying to develop an understanding and definition of pedagogy. One definition commonly given is ‘the science of the art of teaching’ (Gage, 1985 quoted in Loveless *et al.* 2001). During the last three decades researchers have focussed on different types of teachers and styles: contexts for teaching in classroom life; teaching and learning within a learning community which underlines the importance of pupils as thinkers; and views of practitioners and policy makers and their conceptions of learning, and the purpose of education (Mortimore, 1999, p.17).

Despite the fact that effective pedagogy covers a range of skills and aspects of teaching, it is important to bear in mind that every teacher, from the student on his/her first practice to the experienced deputy head, is already a practising pedagogue and as such has her repertoire of pedagogical skills and expertise (McNamara, 1994). In addition, Cooper and McIntyre (1996) point out:

When teachers talked about effective teaching that led directly to student learning they often talked in terms of the ways in which their pedagogical

decisions were informed by perceptions they had (i.e. 'knowledge') of their students. (p:18)

They also commented that success depends on the extent to which teachers effectively integrate their knowledge of students with other knowledge - such as knowledge of subject content, curriculum requirements and different possible ways of giving students access to this knowledge - into their overall teaching plans.

The Teacher Training Agency (TTA) in England expects new teachers to demonstrate a range of pedagogical skills and knowledge in its recent document on Professional Standards for Qualified Teacher Status (TTA, 2002). For instance, new teachers are required to have secure knowledge and understanding of the subjects they are trained to teach. In parallel to this knowledge as it is laid out in the document (see TTA, 2002, Section 3 on Teaching: Planning, expectations and targets, (p.11) new teachers are expected to be trained in pedagogical skills such as

- Setting challenging teaching and learning objectives which are relevant to all pupils in their classes,
- Using these teaching and learning objectives to plan lessons, sequences of lessons, showing how they will assess pupils' learning,
- Selecting and preparing resources and plan for their effective organisation, taking account of pupils' interests and their language and cultural backgrounds,
- Taking part in and contributing to teaching teams as appropriate to the school,
- Planning learning in and out-of-school contexts such as visiting museums, theatres.

This clearly shows that a strong combination of subject knowledge and pedagogic content knowledge (ways of representing subject knowledge appropriately for

learners) is one of the strategies which may increase the probability of getting better results from teachers in their classroom practices. Incorporating knowledge and skills relating to effectiveness is all very well but newly qualified teachers also have to be in an environment which supports their efforts to be effective. In other words, teachers should be supported throughout their pre-service education and in-service practices in developing an understanding and application of effective pedagogy.

However, Kyriacou (1986) mentions that there are three professional concerns for effective teaching within schools themselves. First is the need to develop the school curriculum so that it meets as fully as possible the educational aspirations held for it. The second is to develop systems of teacher appraisal, which will foster more effective in-service professional development. Overall, he suggests, there seem to be three major purposes advocated for teacher appraisal:

- Managerial
- Public accountability
- Professional development (meaning teachers can improve and develop their skills in order to meet more effectively their current duties and take on any further duties or responsibilities.)

The third concern Kyriacou mentions is to develop ways in which the levels of stress experienced by teachers can be reduced. He says that in the context of effective teaching, teacher stress raises a number of concerns and issues. Although he suggests that many teachers who experience high levels of stress are very effective as teachers in the classroom, for some teachers the experience of stress can undermine their effectiveness. This may occur directly, in that the experience of stress in the

classroom impairs the quality of their teaching. However, for all teachers, teaching is a demanding profession, and if teachers are to be helped to do their best, then they need appropriate levels of support to do so. This support includes both professional development and effective and sufficient school resources.

To sum up this section on pedagogy, the good pedagogical training of teachers is crucial if they are going to be effective in the classroom. Without it, teachers will be unable to operate with understanding, confidence, and skill. However, Galton (1997) argues that pedagogy is a neglected aspect of primary education and emphasises the notion of building a theory of pedagogy and appropriate INSET training for effective teaching based on a teacher's cognitive development. It is recognised that pedagogy is influenced by the interaction of a range of factors for teachers and learners. Despite the government set standards for pedagogical skills, teachers' performance in classrooms are affected by their approaches to teaching, their beliefs about subject matter, their subject knowledge, their pedagogical content knowledge, their craft skills in organisation and management, their personal characteristics, their perceptions of the current situation, their teaching behaviour and the context in which they are teaching (Mosely *et al.* 1999). It is because of these interacting factors that defining effective pedagogy is more complex and difficult and causes stress in teaching. Therefore developing a holistic approach to pedagogy and training, which consists of as many as these factors as possible to promote better understanding and better performance, is needed.

2.5.3.2. Planning

According to Cohen *et al.* (1996), in order to provide effective learning for pupils the learning has to be planned.

Planning of the curriculum subjects has a crucial place in the educational process. Particularly, fifteen years ago in the UK, with the advent of national curricula and the concern for curriculum progression and coherence, whole-school curriculum planning has become of enormous significance (Pollard, 1997). However, regarding the National Curriculum in the UK, the SCAA (1996) points out that although the programmes of study provide a basis for planning teaching, no methodology is implied. That is, it is a matter for teachers' professional judgement to decide the most effective and efficient way of teaching it. In other words, teachers have to make a selection of the curriculum which they will actually cover before detailed planning. Pollard (1997) argues that it provides an opportunity for a teacher both to draw on any particular interests or expertise which they have themselves, and to consult with children in their class (p.182).

Classroom teaching and learning sessions are central activities for teachers and pupils. That is why they need to be planned carefully and put into action sensitively and skilfully (Pollard, *ibid*). At the beginning of a lesson all teachers need to have some idea of what learning they wish to take place and how the lesson will facilitate that learning. Therefore, good preparation and good planning contribute to more efficient learning process, and that means quality. Kyriacou (1991) suggests that there are four major elements involved in the planning and preparation of a lesson:

1. A decision about the educational objectives that the lesson will be designed to foster.
2. A selection and scripting of a lesson, which involves deciding on the type and nature of activities to be used (e.g. Exposition, group work, reading), the order and timing of each of these activities and the content and materials to be used.
3. A preparation of all the props to be used, including materials, worked examples, checking that apparatus is at hand and in working order, arranging the layout of the classroom.
4. A decision regarding how pupils' progress and attainment will be monitored and assessed during and after the lesson to evaluate whether the intended learning has taken place.

To conclude, for an effective teacher, curriculum planning is a vital practice which needs high level skills and expertise. Teachers need to be aware of curriculum requirements both at national level and whole-school level. In addition, careful planning should take place following identification of the needs and interests of children in order to combine subject matter knowledge with pedagogical skills to deliver appropriately challenging and enjoyable sets of learning experiences in the classroom. As Pollard (1997) points out:

In the hands of a skilled and sensitive teacher, structure and purpose will be tempered by flexibility, excitement, and intuition. (p:203)

2.5.3.3. Classroom Management and Organisation

It is a fact that the primary classroom is the main context in which a wide range of teaching and learning experiences occurs for both the teacher and the children. Since teachers hold the responsibility for implementing the National Curriculum, the underlying organisation and management of the total learning environment is crucial to teachers' and childrens' feelings of success, achievement and well-being (Moyle, 1992). Kyriacou (1991) asserts that teaching a class of pupils requires a whole range of management and organisational skills in a sufficient order necessary for pupil learning to occur. However, the classroom is a complex place to organise. Cullingford (1995) suggests that the classroom can look complex with its pupils and resources. There is, then, more than one aspect to the organisation of a class; it consists of the people and the environment and how one can be used to support the other.

According to Laar *et al.* (1989) effective classroom management can be categorised into two groups: pupils and resources. Regarding pupils, they observe that the effective teacher has to be many things (director, provider, listener, facilitator, etc.) often at one and the same time. Furthermore, in order to be so, s/he is first and foremost a good manager. However, over and above this there are qualities which are essential. For example, the effective teacher should have good warm relationships with pupils while still maintaining the professional aspect to these relationships. The teacher should be able to be firm, have high expectations of pupils, command attention when necessary and have an awareness of individual needs. While firmness is important, so understanding the dynamics of the class is also a skill. Some children and some classes are different to others. The teacher must diagnose the needs of the

class and know how to respond to the variety of situations which can arise. Some children show difficulties and display special needs. The teacher needs to pick up such difficulties sensitively and to ask, if necessary, for the appropriate outside help.

3.5.3.4. Presentation and Teaching Styles

After planning the lesson, presentation is an essential part of the teaching process. According to Kyriacou (1991), lesson presentation refers to the learning experiences teachers set up to achieve the intended learning outcomes by pupils. Many different types of teaching methods have been developed and he suggests that teachers are expected to make use of a variety of teaching methods in their programme of lessons.

A first aspect of presentation is the teacher's manner. Asking appropriate questions, monitoring progress, and helping anyone who is in difficulties are essential parts of a teacher's manner. Effective teacher questioning, classroom discussions, investigational and problem solving activities, worksheets, computer games, role play and small group-work are demanding tasks because of the variety of skills demanded for each. This is to say that effective and skilful teachers can use a wide range of approaches in a flexible way to ensure learning is occurring in the activity. One important point here is to realise that the presentation should be intellectually and pedagogically sound and appropriate and that the teacher should see the learning experience from the pupils' perspective. In other words, effective presentation may require giving explicit guidance to children as many pupils simply do not know how to organise their learning activity on a mental level (Kyriacou, 1997). This is directly

associated with the teacher's selection of teaching style depending on the activity that has been planned.

Laar *et al.* (1989) argue that teaching style leads to the interesting question of which of the many choices of teaching strategies or styles on offer are most effective. Children learn through many ways, such as through making effective choices, through trial and error, through reflection, discussion, debate and argument. Therefore, it is evident that no one style or strategy is likely to be adequate to meet the whole range of learning needs and learning tasks. Effective teaching then might be most likely to be provided by teachers who think about the strategy and 'styles' most appropriate to particular needs, particular stages of development, and particular children at various times. Depending on the criterion of *fitness for purpose*, teachers may use the following teaching styles:

- Closed (didactic, formal style)
- Framed (teacher-centred but room for students own contribution)
- Negotiated (students and teachers largely negotiate the content and the activities between themselves) (Cohen *et al.* 1996, p.196).

2.5.3.5. Assessment

Assessing pupils' progress is also an essential part of effective teaching. Cullingford (1995:150) strongly emphasises this by saying

Teaching depends on assessment. It is possible to give a wonderful lecture or a brilliant broadcast from which people might learn, but sustained teaching relies on

the ability to analyse how pupils are learning and to diagnose what they need. At the end of a lesson or a day one evaluates what took place, and concentrates on what concepts the children have learned, what knowledge they have acquired and the skills they have displayed.

Kyriacou (1991) suggests that there are a number of different purposes for assessment in effective teaching and he presents a series of primary functions:

1. To provide feedback about pupils' progress
2. To provide pupils with educative feedback
3. To motivate pupils
4. To provide a record of progress
5. To provide a statement of current attainment
6. To assess pupils' readiness for future learning (pp.108-109)

Concerning assessment, Nevo (in Cohen *et al.* 1996) asserts that it may assist teachers to see whether intended learning outcomes have become actual learning outcomes or not. This is seen as essential by the author, because it is expected that from every learning activity pupils should reach the intended level. However, each function of assessment depends on our exact purpose or purposes that we have in mind for the learning or teaching and that is what effective teachers should focus on.

Within the National Curriculum, SCAA (1996) intends that during each Key Stage, assessment is an integral part of teaching and learning. It helps teachers to build up their knowledge of each pupil, and develop an understanding of a pupil's strengths and weaknesses. It is supposed to inform the planning of teaching and learning in

order to help pupils to progress. At the end of a Key Stage, teachers are also required, in some subjects, to make a judgement about pupils' attainment against the level descriptions or end of Key Stage descriptions.

2.5.4. Personal Skills of an Effective Teacher

Besides the required professional skills, there are a number of personal characteristics which are required to be an effective teacher. Some of these personal characteristics may be there from birth while some of them develop subsequent to the maturing person. Cullingford (1995) argues that there are personal characteristics, like a concern for other people, and a willingness to work hard, that underlie the effectiveness of teachers. He also points out that the variety of teachers' personal styles is enormous but many can achieve the same success. More importantly, he says that there is one aspect of personality that no teacher can do without and that is a *willingness to learn and to reflect on teaching*.

There is always a debate on whether teachers are born or made. Some personal skill must be developed later during the education for a teacher. Cullingford (1995) said: "*A teacher can be 'made' if he is willing to be made.*" There are many people who become teachers, however, there are some who are just not successful. For example, Wragg and Dooley (1984) in their study reported that personal characteristics - that is the qualities a student teacher needed for effective presentation of self - are crucial. Certain students were observed to be failing to cope with their classes, whilst others were more successful. They suggest that it sometimes comes down to aspects of personality, and that some of these might be impossible to change.

As mentioned earlier, the teacher in the classroom sometimes has to adapt many roles. S/he becomes an actor/actress, sometimes a manager, sometimes becomes a friend, learner, adviser and so on. So the teacher has to play a role. Not every personality may be able to do this successfully or feel happy doing it.

One of the most essential personal skills for an effective teacher is to be a good communicator with both pupils and other people in the school. According to Cullingford (1995), the ability to communicate derives from a curiosity about other people. He says that young children like to talk and they like to talk in a variety of styles. Perhaps the classroom is the most appropriate place where communication skills are learned. So, effective teachers give opportunities for others to talk as well as communicating effectively themselves.

Another essential characteristic is the relationship between pupils and teachers in the classroom. Woods (1994) points out that relationships between pupils and teachers seem to meet several of the criteria of friendship. In pupils' own terms, friends spend time together, help and care about each other, give each other things, find each other attractive, and play and have fun together. The teacher can meet all these requirements with pupils to some degree in the classroom atmosphere, so a good teacher responds to these requirements as much as is possible to create a friendly classroom and one which makes learning attractive. At the same time, teacher-pupil interaction is as essential as communication. One thing effective teachers have in common is the appreciation that the quality of intervention lies at the heart of the quality of teacher's work in the classroom. According to Laar *et al.* (1989) there are three crucial aspects to high quality intervention that are worth identifying:

1. Diagnosis:

The teacher's interventions need to be diagnostic. The teacher will be constantly exploring through interaction how a pupil appears to be interpreting the task.

2. Provocation:

The effective intervention tends to provoke learners into thinking for themselves. It adds to the discussion and does not close the learning down.

3. Encouragement

The most effective teachers tend to be constantly encouraging the learner, and finding ways to reward effort without being patronising or creating a climate of competitiveness in the classroom.

In addition to these issues, the author also considers that developing and improving teaching skills is another personal responsibility for teachers within the teaching process. Kyriacou (1991) outlines this issue that teachers should monitor their own teaching. He suggests that it is the sense that teaching skills continually need development to improve one's own practice and to meet new demands that makes teaching such a challenging profession. Teachers should have the ability to develop their teaching skills profiting from reflection and practice. They also need the motivation to do so.

Another point is that at early stages of primary education, many young children want to be like their teacher. They follow every single behaviour of the teacher. Moreover, sometimes they imitate the teacher's behaviours and speech. In brief, pupils often see primary school teachers as a model of excellence (Simmons and Pitman, 1994). It is for this reason that, as Roe (1971) argues, the teacher should be sensitive to children and responsible for children, should have knowledge about the whole child and differences between pupils. The teacher should have the capacity to form a good friendship with parents. Importantly, the teacher should have the ability to make everything interesting, and be full of interest for teaching itself.

Finally, an effective teacher must be open-minded, must not be dogmatic and cynical, s/he must have a great number of the admired qualities of personality and classroom behaviour, must be competent in those areas which teachers are usually assumed to be competent in, and must be up to date if s/he wants to contribute to his/her pupils' learning effectively.

2.5.5. Effective Teaching as a Profession

As mentioned earlier in this study, teaching can be conceptualised in many different ways, like using alternative models, metaphors, and analogies. According to Calderhead (1994:80),

One metaphor that acknowledges the intentional, problem-solving aspects of teachers' work is that of teaching as a reflective, thinking activity. This highlights several key characteristics of teaching, which it shares with many other professions such as medicine, law, architecture, and business management.

Consequently, the metaphor sometimes used is that of teaching as professional activity.

Calderhead (*ibid*) comments that according to this metaphor, teachers possess a body of specialised knowledge acquired through training and experience. The teachers have acquired knowledge about curriculum, teaching methods, subject matter, and child behaviour together with a wealth of other particular information resulting from the experience of working with children in numerous contexts and with different materials.

Southworth (1996) (quoting from House of Commons Education, Science and Arts Committee 1986) also points out the professional demands of primary teaching are many and varied and require a

...high degree of skill, keen perception of children's reactions and educational needs and a clear comprehension of the underlying principles of what is being taught....In particular it calls for high organising ability to ensure that younger children are working effectively and efficiently.(p. 286)

As we see from the quotation and the rest of the characteristics reviewed earlier, being an effective teacher is a highly complex and demanding task. The complexity of teaching requires the continued development of knowledge, skills and craft if teachers are going to meet the demands of the profession. Particularly, according to Southworth (*ibid*), primary teachers need to see their work and careers as encompassing on-going professional development if they are to develop into, or remain, effective teachers.

To sum up, there is no one accepted definition of effective teaching or description of who the effective teacher is. As many educators and researchers might agree, because of the human involvement in teaching activities (pupil/teacher) and the dimension of the psychology of human beings, it is a difficult job to measure people's personal and professional skills and thoughts definitively. This is simply because the complexity of the role of primary teachers and their diverse responsibilities involves a vast array of issues and go far beyond keeping mere order. Moyles (1992) argues about the complex nature of teaching and points out:

In how many other occupations is one person individually and directly responsible for 30 or more other people, for over 6 hours a day, 5 days a week for upwards of 9 months of the year? How many other people, under those conditions, are responsible for almost every aspect of welfare, safety, education, development, for setting working rules and being generally personally and professionally aware of the other people's needs? (p:2)

This has vast implications for teacher effectiveness and it clearly shows that carrying out all the responsibilities of the teaching profession is highly demanding and requires a high level of expertise and a wide range of skills. This complexity makes the description of effective teaching more difficult as there are many interacting factors such as the teacher herself, school content, materials and organisation, curriculum and policies that affect teaching and learning.

In talking about the characteristics of effective teachers in general, we can say that being an effective teacher firstly requires the professional skills mentioned in this study. However, in teaching much more could be done to match the teacher and teaching environment, taking into account teaching style and personality, use of the

most appropriate methods, the use of information technology and other materials. It is also possible that teachers need a mix of approaches to suit their own style and that of the children. There are times, however, when teachers employ a particular strategy in their classroom activity. This is because, as Alexander (1995) argues, it is best for the children as well as for the teacher. In this sense, the more comfortable the teacher feels with a particular way of working the more likely it is that the teacher will be effective in helping children to learn.

Finally, having a good personality is the characteristic of an effective teacher. Without the establishment of a good relationship between teacher and pupils, trying to teach means nothing apart from the time it takes to teach the lesson. Not only is it important to developing friendliness with pupils, it is also important to have good communication skills with parents and other people in order to be an effective teacher.

2.6. Strategies of Teaching Music in Primary Education

It is argued that music education has evolved over a very long period and music educators now support a variety of rationales and teaching approaches (Plummerridge, 1999). It is for this reason that the characteristics of an effective teacher explained in the previous section also can be applied to primary generalist teachers. As primary classroom teachers are required to deliver the music curriculum as well as other subjects, they need to demonstrate similar skills of an effective teacher and have to employ a range of teaching strategies that enhance the musical experiences of students.

Today, one thing is obvious - educational practitioners, including teachers, students, and school administrators are living in a sea of educational change (Smyth et. al. 2000); furthermore, Fullan (2001) asserts that 'educational change depends on what teachers do and think' (p.115). In contemporary society Drummond (1999) critically maintains that the main role of today's teacher now appears to be delivery of the curriculum. However, as Krueger (2000) maintains, 'today's teachers face a variety of major challenges on a daily basis in schools' (p.22). It is for these reasons that teachers have to acquire certain skills and knowledge in their profession to survive in the classroom. As documented in the previous section, for effective teaching and learning in classrooms teachers need to develop effective teaching and learning strategies. This is also applicable to music education. Tait (1992:525) points out:

Successful music teachers develop many strategies and styles in order to address varied needs of their students. Accordingly, there is no one best style for teaching music, but rather a repertoire of strategies and a range of teaching styles.

In general terms teaching strategies and styles have to do with the "how" of music teaching. Depending on the situation, the teacher may use a combination of strategies, which can be referred to as the style, that contributes to the teaching profile of a teacher (Tait, 1992). Philpott (2001, p.83) argues that for teachers' activities, the approaches and tactics used by the teacher for bringing about learning are important. However, it is suggested that activities and strategies differ from each other in their description. Philpott (2001:83-84) makes this distinction by stating:

...Activities are a description of what the pupils are going to do, for example 'today we are going to listen, appraise, compose or perform'. Strategies are the ways in

which you bring about musical learning and these require a rich description of ends and means, for example, the use of question and answer to elicit subjective responses from pupils such that we can introduce and develop musical vocabulary. Teaching activities are the vehicles for teaching strategies.

This means that teaching strategies are related to the actions and interactions that take place in the classroom after planning (Tait, 1992). As Tait (op. cit) argues, teaching strategies involve a range of procedures (i.e. vocabulary choice and usage, modelling, management and implementation) in the classroom, and the combination of these strategies is referred to as teaching style and several teaching styles produce the teaching profile of a particular teacher (p.525).

In his article Tait (1992) documented that teachers generally use two main strategies: verbal and non-verbal. The general features and keywords associated with these strategies are presented in the table below:

Table 2.1. Teaching strategies in music

STRATEGIES			
Verbal Strategies	Description	Nonverbal Strategies	Description
Professional	<ul style="list-style-type: none"> - Technical: Vibrato, articulation, legato - Conceptual: tone, rhythm, crescendo - Aesthetic: blend, balance, intensity 	Musical modelling	Teacher performance provides a total image of what is desired either vocally or instrumentally
Experiential	<ul style="list-style-type: none"> - Imagery: colourful, pastoral, religious connotations - Metaphor: evoke qualities of feeling or movement, such as dry, violent, or nervous - Analogy: includes words with living processes such as cohesion, expectation and stability 	Aural modelling	Teacher employs phonetic vocalization including humming and syllables in order to convey particular meanings or points of emphasis within the music
Process	Analyse, imagine, describe, explore, express, and demonstrate	Physical modelling	Includes facial expressions, physical gestures, formal conducting

Tait (op. cit) documents that music teachers use a lot of language in music lessons. However, research does not indicate concrete evidence on the dominance of one of these strategies (verbal or non-verbal) in music lessons increasing efficiency in learning music. In fact, Price's study (1989, cited in Tait, 1992, p.527) indicates that increased teacher talk can lead to decreased student attentiveness of all age levels.

In regard to nonverbal strategies, Tait (*ibid*) argues that music teaching makes for considerable nonverbal communication in the classroom settings. Tait maintains that very little research is focussed on the relationships between nonverbal strategies and music-teaching effectiveness. Most music teachers seem to employ various kinds of modelling both intuitively and spontaneously and as reinforcement for verbal strategies. Tait (1992:529) concludes:

“The research indicates that music lessons are frequently dominated by teacher verbal and nonverbal strategies. Students do not interact verbally, and for the most part their nonverbal behaviours are limited to actual performance. This situation is unlikely to change so long as music education places greater emphasis on teacher-directed musical products rather than on student-centred processes.”

Despite all the arguments above being based on specialist music teachers, these strategies seem to be applicable and practical for generalist primary classroom teachers. For a generalist primary teacher, a pre-service teacher training programme and the In-service Training and Education (INSET) courses are the places where s/he can attain musical abilities and the pedagogy of music in primary schools. However, Young (2001) claims that primary teachers receive inadequate training in music both initial and in-service. At school level, with the experience and appropriate support

over the years, successful music teachers can develop various teaching strategies and styles in order to address the different needs of their pupils. The teaching of music involves various elements such as singing, playing, moving to, listening to, and creating music. In this vein, music educators are constantly in search of the perfect methodology, although they have their own techniques and strategies (Costanza and Russel, 1992). These teaching strategies may involve different forms such as vocabulary choice and usage, modelling, and management and implementation procedures. In addition, Struthers (1994) critically claims that the adoption of a teaching style has direct consequence for the learners. It is for this reason that teachers have to understand the technical points and difficulties of teaching music. Plummeridge (1991:71) contends:

They have to be in a position to decide on suitable learning strategies in order to assist pupils over particular hurdles. These techniques are normally taken for granted, and require a certain musical expertise and experience. Unless the teacher has that necessary expertise, which is acquired over a period of time through musical engagement, it is impossible to see how any meaningful teaching can take place.

Struthers (1994) lays out some teaching styles in music such as ‘formal or informal; dependent or independent; structured or unstructured; and guided or open-ended’ (p.65-66). These are some techniques which a teacher may apply during the teaching of music. However, Plummeridge (1991) argues that primary generalist teachers need a ‘music consultant or a music co-ordinator’ in the school in order to contribute to children’s musical education. According to Plummeridge (*ibid*), at present this is a neglected issue in schools and often children get little musical experience despite the requirements of the curriculum.

2.6.1. Singing and Teaching Songs in Primary Music Education

In primary music education “singing” activity is the most common musical exercise in all classrooms (Dawson and Acay, 1997; Yıldız, 2002). Persellin (2002) argues that ‘for young children participating in music class the ability to sing in tune often determines the feeling of success or failure’ (p.1). In primary education, teaching songs is central for music teaching (Ucan, et. al., 1999). Singing is not only valuable in itself but the songs themselves also provide a means for learning about music (Young and Glover, 1998). Teaching songs and singing is a multi-dimensional process as it involves various aspects of music learning (Ucan, *et al.* 1999). Young and Glover (1998:125) document a network of skills and knowledge that learning to sing a song offers to young children:

- Aural – to listen attentively to learn the song and to self monitor singing;
- Physical – to control breathing and the vocal mechanism;
- Verbal – to remember, understand, pronounce the song words;
- Musical memory – to remember musical forms and reproduce them;
- Performing – to produce rhythm, pitch patterns, dynamics and tonal qualities with sensitivity and accuracy;
- Social – to cooperate in singing activities with others;
- Communicative – to sing expressively with and to others.

As can be seen, singing songs covers a range of aspects of music education. It is for this reason that singing a song can be a complex process of learning. In this activity the first thing to do is the selecting of appropriate songs for children’s levels (Ucan *et. al.*, 1999; Philpott, 2001). The teacher should select a song that s/he knows best and

should take enough time for preparation. The teacher should know which aspects of musical learning s/he is hoping to promote by singing, and how this relates to the lesson plan. The teacher should consider these questions: why are we using this song and what we do we hope pupils will gain from it?

At the website on: <http://www.musickit.com/resources/songteach.html> there are simple strategies for teachers to teach songs to primary school children:

1. When you are teaching a song to children, provide several opportunities for them to hear the song before they ever try to sing it. This can be done by either the teacher singing the song for the students or by listening to a recording of it.

You can often tell students are ready to learn the song if they mouth the words or try to sing along while listening.

2. Before actually teaching the song, ask children to listen very carefully to the song one more time through, noticing parts of the song that are the same or different from each other.

3. Sing the song 1 phrase at a time, asking the children to sing after you each time.

Point to the class each time it is their turn. e.g.,

- teacher "Here comes a bluebird " (point to class)

- class "Here comes a bluebird"

- teacher "in through my window" (point to class)

- class "in through my window"

- teacher "Hey, diddle-um-a" (point to class)

- class "Hey, diddle-um-a"

- teacher "day, day, day!" (point to class)

- class "day, day, day!" etc.

Be sure NOT to sing out loud when the class is singing, otherwise the students tend to try to listen to the teacher rather than singing themselves, and sing only half heartedly.

4. Repeat this process doubling up the phrases, e.g.,

- teacher "Here comes a Bluebird in through my window" (point to class)

- class "Here comes a Bluebird in through my window"

- teacher "Hey, diddle-um-a day, day, day!" (point to class)

- class "Hey, diddle-um-a day,day,day!" etc.

5. Sing the complete song, ask class to repeat it all - teacher mouthing the words, BUT NOT SINGING OUTLOUD to support class.

6. Finally allow class to sing alone with no support. When starting the song, tap the beat (two fingers in the palm is a good way) and then sing the words "Ready, SING!" to the starting note of the song. Do NOT count outloud unless you are sure of yourself and the metre of the song. Counting "1, 2, 3..." before singing, is often more confusing than helpful, unless the song is in 3/4 time

A primary school teacher easily can follow above steps. Similarly, in their handbook for Education Faculties, Dawson and Acay (1997) give directions to primary student teachers when teaching songs in primary classrooms. According to them the teacher should take the following steps while teaching songs:

1. Teach the chorus of the song first (not verse).
2. Use hand-arm movements to demonstrate the structure of the melody.
3. Do not talk too much. Make music.
4. Change the speed.
5. Be quick for children to feel the song as a whole. You can return back for details later.
6. Whisper words clearly.
7. Give rhythm by clapping your hands.
8. Get half of the class to sing and the other half to listen (Dawson and Acay, 1997, p.1.4).

Walters (1992) strongly argues that for efficient learning in music teaching strategies need to be sequenced. Walters (1992:543) provides the following five main principles for sequencing in teaching music:

1. Teach sound before sign.
2. Lead the student to observe by hearing and imitating instead of explaining.
3. Teach but one thing at a time – rhythm, melody, and expression – before the child is called to attend to all at once.

4. Require mastery of one step before progressing to the next.
5. Give principles and theory after practice.

In summary, Philpott (2001) emphasises ‘the importance of teaching singing in real musical circumstances, that is, as part of a process which prioritises performing, listening and even composing and improvisation’ (p. 95). Particularly, children in early ages in primary education should be given opportunities to experience these aspects of music as much as possible. Listening and performing activities often take place in the early stages of primary education.

2.7. Factors Influencing Teachers’ Practice

There are many factors (external and internal) today which influence the functions of schools and the practices of teachers in those schools (Orlich *et al.* 2001, Fullan, 2001). Dijkstra (1998) claims that each day the teacher is trying to solve an ill-defined design problem that has different components: creating a friendly and productive classroom climate, supporting the development of public and social behaviour, designing instructions for the subject involved that support the students’ learning goals, designing feedback and evaluating the learning results. Hence teaching is a highly demanding task not only for beginning but also especially for older teachers (p.106). There are many other factors which influence teachers’ everyday classroom practices which are dependant on the culture, context, and educational system in the different countries.

There are almost no studies available in the literature on primary teachers’ practices in music education and revelations of influential factors on their practices. In music

education, limited studies have reported that teachers' practices in music classes are affected by diverse factors. These factors included heavy teaching loads, inappropriate student behaviours, and a perceived lack of support from school officials and the community at large (Hoffer, 1982; Heston et. al, 1996 cited in Krueger, 2000). In one of the studies carried out by Krueger (2000), it is revealed factors that contribute to music teachers' job dissatisfaction. Findings from the study in which thirty music teachers were interviewed revealed that the following factors as essential to teachers' dissatisfaction with their profession:

- *Insufficient administrative support.* It was expressed that relations between teachers and administrators greatly affects teacher autonomy in the school.
- *Isolation from other music teachers.* Lack of contact with other music teachers negatively influences the teaching music in schools.
- *Itinerancy.* Moving between schools, being asked to serve the needs of two or more schools and to meet the demands of conflicting schedules overwhelmingly affects teacher success and morale.
- *Poor music facilities and/or inadequate budgets for supplies, equipment and materials.* This was also viewed by some teachers as a negative factor which influenced their well-being in schools.
- *Challenges of discipline.* Many teachers found discipline challenging, however, most felt they were able to make progress in establishing respectful environments in their classrooms, particularly if they had strong administrative cooperation to do so.
- *Working with emotionally unstable students.* Inadequacy in dealing with emotionally unstable students was reported as one of the negative factors.

- *Working unassisted with large classes.* Some teachers described working with no help in large classes, often including mainstreamed students with special problems about which music teachers had been given little information (pp. 24 – 25).

In addition to these factors, Adams (2001) talks about the time factor and maintains that ‘teachers are under pressure to give adequate time to the core subject areas of mathematics, English, Science and ICT which lead to a reduction in time spent on other subject areas of the curriculum, in particular the arts.’ (p.52). This pressure obviously influences the effectiveness of music teaching in schools.

In Drummond’s (1999) study in Northern Ireland, it was revealed that music education in schools is disadvantaged in the areas of *teachers, funding* and *facilities*.

With regard to *teachers*, teacher shortage in terms of two dimensions was seen as problematic: a) the employment by some schools of teachers who were inadequately qualified for their work and b) the failure of some schools to employ sufficient teachers for the number of pupils on the roll.

It was revealed in Drummond’s study (1999) that the situation with *funding* was unsatisfactory. It was found that limited funding was allowed to music departments in schools and this funding was merely depending on the individual heads of the schools.

In the study, in regard to *facilities*, again music teachers were reported as disadvantaged. It was argued that there were inadequate resources and materials

available for teachers to meet the demands of current music curriculum. It was reported that in most schools music-suites were not present for music-making activities which may result in excessive noise in normal classes (Drummond, 1999, pp.23).

Despite the fact that these findings are based on the experiences of specialist music teachers, most of these findings may be applicable to generalist primary teachers who are required to teach music in their classrooms.

2.8. Summary and Conclusion of the Literature Review

The review of the literature suggests that despite the growing body of research in music education, there is a gap between the research world and actual practice. Studies reported that most of the research carried out in music education is not relevant to the actual practices of teachers in classrooms.

In addition, research studies in music education mostly consider the concerns of specialist music teachers at all levels. However, as it is known in most parts of the world as it is in Turkey, primary school teachers (non-specialist in music) are required to deliver music curriculum. There is highly limited research available on primary teachers' practices of music teaching which provides information on their concerns in music education.

In the literature, there is extensive written work available on the values of music as an art form for human beings. It is reported that music contributes to humans,

particularly children's, emotional, cognitive and physical development. Many studies have been carried out that still continue to provide evidence that music contributes to the development of children's spatial, verbal and quantitative skills (Bilhartz *et al.*, 2000; Costa-Giomi, 1999; Hetland, 2000a&b; Vaughn, 2000). These studies were carried out in order to provide a clear rationale for music in schools. However, despite these efforts, Duke (2000:14) strongly argues that

We need stop talking as if there is convincing evidence that music listening and music study will inevitably lead to the improvements in students' performance on intelligence tests and their performance in school. Such evidence does not yet exist. Recognising the basic value of arts education, most advocates for music in schools agree that increased test scores, by themselves, provide a weak rationale for music in schools.

According to Duke (*ibid*), the rationale for teaching music should be based on the carefully considered benefits of teaching the arts. Duke maintains that music's benefits should be taken into consideration and we need to restore focus to the effects of music that are observable. Duke (*ibid*, p. 24) continues to point out that

Music is a marvellously engaging and rewarding activity. All of the arts are a basic part of human culture and a fundamental aspect of human communication and expression. To teach our children about the arts is to teach them about the culture and society in which they live, while, at the same time, helping them develop sophisticated skills in auditory and visual discrimination, fine motor skills, and a sense of personal accomplishment through active participation in arts activities. And, if one needs more practical rationale for music study, there is no better activity through which children can observe a tangible relationship between their own efforts and the results their efforts produce (in terms of increased skill, capacity and expressive potential) than learning to sing or play an instrument.

The review of the literature illustrates as a form of art music takes its place in the school curriculum as a foundation subject in educational systems of countries. Although the content and structure of the music curriculum varies in different context, a music curriculum involves various aspects of music such as listening, appraising, composing and performing. Depending upon the characteristic of the education system (centralised or decentralised) the content of the curriculum will take its shape.

In order to effectively deliver the music curriculum in schools, it is reported that a teacher should acquire certain personal and professional skills and characteristics. The literature does not provide a clear definition of an effective teacher (or effective teaching) but it presents the notion that an effective teacher should demonstrate some professional and personal characteristics. Professional characteristics involve some aspects of teaching that include pedagogy (training, subject knowledge and application), planning, classroom management and organisation, presentation and teaching styles, and assessment. Personal skills and characteristics involve integrity, enthusiasm for learning, organisation skills, good communication skills, and having a sense of humour.

The music education literature suggests that primary school teachers apply a range of teaching activities and strategies and present various music-teaching styles in their classrooms. Although much has been written about the teaching strategies of music teachers, limited studies have focussed on generalist primary school teachers and provided information for these teachers on how to deliver primary music curriculum without having adequate training in the area of music. Generally in music lessons, depending on the situation, topic and availability of the resources, teachers select their

strategies. In music classes teachers mostly use verbal and nonverbal teaching strategies. However, there is no concrete evidence that one of these strategies is more effective in music learning than the other.

Finally, research studies in music education report that there are various factors which influence the efforts of teachers in delivering the music curriculum effectively. Some of these factors include lack of support from the school administration and from the parents (community), limited funding and inadequate resources and facilities for music education in schools, isolation of teachers and lack of cooperation between colleagues, the challenges of music education (teacher competencies and inadequate training) and the shortage of music teachers in schools.

Chapter III Methodology

Introduction

This chapter outlines the research methodology adopted for this study. It reviews the methodological issues including the administration procedures applied in the searching for answers to the research questions identified in the introduction chapter. The chapter is organised in sections as follows:

Section 1 examines the development of the research framework for the study, which highlights the research issues in the field of music education. The section also outlines the aims of the study and provides the main research questions.

Section 2 provides a brief discussion about qualitative research approaches in educational research, which was adopted as the philosophical framework for this study.

Section 3 focuses upon the research design, which involves descriptions of data sources, sample selection, research participants as well as the research instruments used for the study.

Section 4 explains the procedures of data collection in the field, including administration of the instruments used in the study to gather data.

Section 5 concentrates on the data analysis procedures and clarifies the techniques used for the analysis.

Section 6 highlights main points considered in this chapter and provides some reflections about the research process.

3.1. Research in Music Education: Developing a Framework

Contemporary literature, particularly in the UK, suggests that research in music education is highly limited, though Hallam and Lamont (2001) explain that there is extensive research on the acquisition and development of *performance* skills, *singing* skills and on the use of reinforcement for improving performance skills in music education. In addition, early studies focussed on the process of composition in music experts and psychological models of this process have been developed. However, there has been very little research on the interface between the teaching and learning of music, and immediate factors affecting the pedagogy of music. As Hallam and Lamont (*ibid*) note, ‘most recommendations about teaching are derived from research on pupil learning, not from direct observation of the processes involved’ (p.14). Perhaps these processes can be observed. As Duke (2000) suggests, we need to focus on the observable experiences of teachers in order to see the effects of music in schools. Similarly, Cox and Hennessy (2001) argue that the role of teachers in music education has been given little attention in music education research, and they point out that

...Longitudinal, qualitative studies are needed to discover the impact of recent practices on children’s learning in music; and independent research is needed to validate, evaluate, or challenge the effectiveness of the pre-service education and continued professional development of music teachers (pp. 36-37).

In addition, Reimer (1992) strongly argues that there is a lack of philosophical grounding and there is a great need for a philosophical foundation for music education research. Reimer (1992: 24) points out that

Because music education deals with the interrelations of music, people, and education, each of them existing on three general levels of reality, research attempting to understand and enhance those interrelations must be both diverse and co-ordinated. No single approach to research can possibly cope with all levels, and no scattershot array of studies can possibly yield understanding of the organic nature of the interactions music education must influence....To construct philosophical principles for music education research is precisely to provide guidance as to how we can achieve better science.

The present study is an attempt to satisfy Hennessy's (2001:248) assertion that *'research only has value and relevance if it contributes to making a positive difference and contributes to better understanding and better practice'*. Due to these reasons and the focus on the observable aspects which include teaching and learning processes in music education, this study is based on the view of Croll and Hastings (1997) who claimed that 'educational researchers have paid too little attention to designing studies directly aimed at improving processes of teaching' (p.9). Since the present study aimed to investigate how teachers' strategies of teaching music could be improved, it was necessary to decide on the most appropriate, suitable and effective methodology. As Hennessy (2001:248) states:

If we want teachers to be more creative and take more risks in teaching, then we must also do this in our research, with the confidence to use methods, which properly suit that purpose.

In this study both qualitative and quantitative approaches were considered at the first stage. The process of adopting suitable method will be explained shortly (see section 3.2). As mentioned earlier, educators and researchers in music education have suggested the

need for qualitative research on the pedagogy of music. Therefore, the aims and research questions will be stated below, followed by a reasoned derivation of the methods to be adopted. This study sought to achieve four main aims:

1. To describe and evaluate the current state of music teaching in Turkish primary schools;
2. To identify the stated concerns and attitudes of primary school teachers towards music education and factors affecting the teaching of music;
3. To identify the main music teaching strategies used by primary school teachers in contemporary Turkish primary state schools.
4. To identify how teachers develop teaching strategies in music education.

The first aim is based on the finding of the literature review (Adams, 2001; Philpott, 2001; Hoskyns, 1996) that music education is still a minority voice in contemporary curricula and a neglected subject, where more importance in this changing world is given worldwide to core subjects such as Maths, Science, and Technology.

The second aim is to explore practising teachers' particular stated attitudes towards music as a discipline, to explore insights of teachers' practices, and to understand their experiences as well as processes of teaching music in given settings which were identified in the first aim. In addition, identifying any difficulties and factors affecting music education is also an important goal of the study.

The third aim is to explore and analyse the teachers' stated perceptions and their strategies in teaching music, in the light of applied research and as a result of findings.

Finally, the study aims to provide a framework for categorising and analysing the data from this study in order to discuss whether primary school teachers who are non-specialists in music can develop effective teaching strategies based on their personal and professional profiles (background and teaching experience), and how they develop these strategies and apply them in their classrooms.

Having identified the aims and objectives of the research study, the following general research questions were generated and these questions guided the process of data collection:

1. What are the perceptions of teachers about the importance of music education for children?
2. What are the attitudes of primary school teachers towards music education and music as a discipline?
3. What are the main problems encountered by teachers in teaching primary music in classrooms?
4. To what extent teachers have developed teaching strategies to overcome the problems in classroom settings?
5. Which factors have been effective in helping teachers to develop those teaching strategies?

6. How have teachers developed effective teaching strategies and applied these strategies in classroom settings in order to improve music education?

These questions have been generated after the review of the literature. As presented in the previous chapter, music education research has paid little attention to the teaching qualities of primary school teachers who are required to deliver music curriculum. There have been some studies on factors influencing effective teaching of music in schools; however, other questions set out above have not been answered fully. In other words, the teaching strategies of generalist primary teachers in the area of music is not investigated deeply enough to generate a set of effective strategies.

Robson (1993) argues that the purpose(s) of enquiry and the research questions have a strong influence on the research methodology adopted. For this study a qualitative research approach was adopted over the contested approach (quantitative) for reasons explained below. The next section will examine the purpose of this study in relation to two fundamental research paradigms and the traditional conflict between them. After this the characteristics, strengths and weaknesses of the use of qualitative methods in educational research will be explained briefly. This may provide the reader with an understanding of how the research framework has been developed within an 'interpretivist' paradigm.

3.2. Research Paradigms and Qualitative Research in Education

Social scientific research has been characterised by two fundamental research paradigms which are frequently portrayed as being in indirect opposition to each other. As Hammersley (1992:159) put it; 'one represents the true way, the other the work of the devil'. As we shall see later, this simple oppositional view has been challenged by researchers such as Husén (1988), Bogdan and Biklen (1992), and Pring (2000).

In the late 1980s, Husén (1988:17) made a clear distinction between the basic research paradigms by stating:

The twentieth century has seen the conflict between two main paradigms employed in researching educational problems. The one is modelled on the natural sciences with an emphasis on empirical quantifiable observations, which lend themselves to analysis by means of mathematical tools. The task of research is to establish causal relationships, to explain (*Erklären*). The other paradigm is derived from the humanities with an emphasis on holistic and qualitative information and interpretive approaches (*Verstehen*).

Husén appears to identify the term *erklären* as representing the 'quantitative', and *verstehen* as 'qualitative' research paradigms. Since they are not used for testing of hypotheses, qualitative research methods have not been classified as science by many of the quantitative researchers (Diamond, 1987 cited in Morce, 1994). As it was noted in the introductory section of this study, Eisner (1997) strongly argued that quantitative research is 'scientific', whereas qualitative research methods belong to the 'non-scientific research' domain (cited in Mayer, 2000, p.38). In this sense, Eisner is arguing that

educational research carried out within the interpretivist paradigm can be interpreted as non-scientific research. According to Pring (2000:43), because of this dichotomy and 'false dualism' researchers work within different paradigms:

Quantitative researchers are seen to have a distinctive view about the nature of our knowledge about the physical and social world. And the qualitative researchers question that view, and very often reject the whole quantitative enterprise as 'epistemologically flawed'.

However, Mayer (2000) argues that 'scientific research can involve either quantitative or qualitative data; what characterizes research as science is the way that data are used to support arguments' (p.39). In fact Bogdan and Biklen (1992) contend that qualitative research fits with the definitions of science. They assert that 'scientific research involves rigorous and systematic empirical inquiry that is data-based,' although they believe that some people have a very limited definition of science, namely that it is purely deductive and hypothesis testing (p.43). If we carefully examine the main characteristics and philosophical foundations of these two paradigms, we are more likely to find the possibilities of how they both are scientific and how they can be complementary rather than in opposition to each other for a scientific inquiry, particularly considering the educational research.

Researchers have identified the characteristics of these two approaches. Denzin and Lincoln (2000) assert that quantitative studies emphasise the measurement and analysis of causal relationships between variables, not processes. On the other hand, the qualitative research allows the researcher to explore the depth, rather than the breadth of

the knowledge of a particular phenomenon. Brannen (1992) argues that the qualitative researchers look at the phenomenon from the wider perspective, searching for patterns of inter-relationships between a previously unspecified set of concepts, while the quantitative researchers have a more narrow perspective and focus on the specified set of variables.

Bogdan and Biklen (1998, pp. 5-7) delineate five critical features of qualitative research. These will be considered in turn in relation to the aims of the present study:

According to Bogdan and Biklen (1998) 'qualitative research is *naturalistic*. Qualitative research uses actual settings as the direct source of data, because researchers are concerned with *context*. They feel that action can best be understood when it is observed in the setting in which it occurs.' The present study aims to investigate the classroom settings in terms of identifying the nature of teaching music in a Turkish context.

Bogdan and Biklen (1998) assert that 'qualitative research is *descriptive*. The collected data is presented in words and in pictures rather than in numbers. The qualitative researchers try to analyse the data with all of their richness as closely as possible to the form in which they were recorded or transcribed.' As mentioned earlier, the present study also aims to obtain descriptions of settings in which teaching and learning occur within its culture. Hence, in this perspective the present study adopts a qualitative approach. The methods for data collection were therefore designed within this approach.

Again Bogdan and Biklen argue that 'qualitative research is concerned with *process*. Qualitative researchers are concerned with process rather than simply with outcomes or products. They look for answers to questions such as how do people negotiate meaning? What is the natural history of the activity or events under study?' The present study does not focus on students' level of musical abilities or student achievement in music

education. Rather, it considers processes of teaching and aims to reveal music education activities that take place in classroom settings.

According to Bogdan and Biklen 'qualitative research is *inductive*. The researchers analyse the data inductively. They do not search out data or evidence to prove or disprove hypotheses they hold before the study; rather, the abstractions are built as the particulars that have been gathered are grouped together. Theory this way emerges from the bottom up rather than from the top down (e.g. Glaser and Strauss (1967) termed this as 'grounded theory').' As will be explained later in the present study, collected data is not analysed inductively or there is no hypothesis to prove or disapprove. It is aimed to reach conclusions through analysis of recorded data. In this way it is intended to reveal teachers' actions and activities within classroom settings and to identify possible problems that are reported by participants.

Finally, Bogdan and Biklen (*ibid*) state that 'qualitative research is focussed on *meaning*. Researchers are interested in how different people make sense of their lives. Qualitative researchers are focused on explaining and interpreting what they observe, hear, and read, and they are concerned with making sure they capture perspectives accurately.' One of the aims of the present study is to examine human behaviour (teachers), and obtain their perceptions about their profession. Here the job of the researcher is to give meanings to the data that are obtained through different ways in order to interpret stated perceptions of teachers. In order to make data sensible and meaningful [in other words what teachers' actions means in teaching music], a qualitative methodology is employed (i.e. use of classroom observations, interviews for data collection) and the obtained data analysed and interpreted within the framework of an interpretivist approach.

Furthermore, Rubin and Babbie (1997) claim that '*qualitative methods may be more suitable when flexibility is required to study a new phenomenon, or when we seek to gain insight into the subjective meanings of complex phenomena in order to understand it clearly*' (p.27). Given that the present study seeks to investigate the complex

phenomenon of teaching in order to gain insights into the perspectives of primary teachers and to find answers to the question of “how do they teach music?” then a qualitative approach would seem to be more appropriate than a quantitative one. As the aims of the study were to explore the teaching processes and meanings of teachers’ classroom actions, teachers’ perceptions, as well as attitudes towards music, qualitative techniques such as making naturalistic observations in real classroom settings and carrying out individual interviews with teachers were employed as the main sources of data collection. As can be realised, the present study focuses upon descriptions of natural settings, investigation of processes of teaching music, and teacher perspectives and meanings of stated perceptions. These are compatible with the characteristics of a qualitative approach stated by Bogdan and Biklen (1998) earlier.

Although a qualitative approach seemed appropriate, it has been suggested that this approach has some “weaknesses”. For instance, McEwan and McEwan (2003) claimed that qualitative research cannot answer every question that the author needs to carry out a successful research, but offers a variety of answers for each question. Moreover, Bresler and Stake (1992) claimed that qualitative research ‘still, charging the researcher with spontaneous responsibility in the field, it lacks good protection against

1. excessive subjectivity in observations,
2. imprecise language in descriptions,
3. vague descriptions of the research design,
4. unwieldy and voluminous reports,
5. implications of generalisability when little warranted,
6. cost and time overrun, and
7. unethical intrusion into personal lives’ (p.87).

Of course, a researcher should be careful and be aware of these dangers, but there are many studies in the field illustrating that these weaknesses can be minimised by employing various techniques (e.g. triangulation, piloting the instruments). In addition, the power and strengths of the qualitative research are more impressive than its weaknesses. Bryman (1988) points out that the distinction between quantitative and qualitative research is really a technical matter. Hence, the choice between them is to do with the suitability in answering particular research questions. As Newman and Benz (1998) suggest, 'the better paradigm (qualitative or quantitative) is the one that serves to answer the specific research question' (p.11).

In a nutshell, based on these arguments and mainly on the study's aims and research questions, qualitative research was seen as the most suitable approach for this study. If the aims and research questions are examined more closely it can be seen that the study deals with human (teacher) behaviour, their stated perceptions and actions in natural settings (within classrooms). The research questions mostly aim to obtain descriptive data about teachers' actions in the classrooms and are also concerned with the meanings of these actions and strategies. The adoption of a qualitative approach is related to the aims of the study, which aimed to help the researcher as well as the reader to understand the Turkish context with its culture and give meaning to the processes involved in the teaching of music in Turkish primary classrooms.

3.3. Research Design: Selection of Research Sample and the Participants

In this study a total of six primary school teachers from two different primary schools (ages 7 – 11) in the city of Konya (three from each) in Turkey have been selected as informants and/or research participants. The sample schools selected for the study have special characteristics. The Old Town primary school is a rotation school which is based in a village. In Turkey newly qualified teachers first appointed to village schools. When they obtain required scores (years of experience, inspection points etc), they may move into the city centre schools. Hence generally younger teachers with lower teaching experiences work in such kind of schools. As can be seen later that, (see Table 3.1), participant teachers in the Old Town Primary school are younger than the teachers of New Central Primary school which is based in the city centre.

In order to provide variety, some specific parameters such as teachers' educational background, teaching experiences, ages, subject specialism (non-specialist in music), gender, and their musical interests were considered. The study focused on the 1st Phase of Primary Education, (ages 7 – 9, grades 1, 2 and 3), as in grades 4 and 5 specialist music teachers can teach music in primary schools. Teachers who teach at the 1st phase in the majority of cases are generalist teachers who are responsible for teaching all curriculum subjects. The following table summarises the research participants and their background information:

Table 3.1. Research participants and their background information

Schools	Teachers	Gender	Age	Subject Specialism	Age Group Teaching (grade)	Teaching Experience	Institution Graduated	Training in music	Playing an instrument
New Central	Mr. Kemal	M	45	Classroom Teacher	8 (grade 2)	26 years	Teacher School*	Only at ITT. No extra training	Mandolin Organ
	Mrs. Muge	F	38	Classroom Teacher	9 (grade 3)	18 years	Inst. Ed.	Only at ITT. No extra training	Recorder
	Mr. Mustafa	M	56	Classroom Teacher	7 (grade 1)	32 years	Teacher School	Only at ITT. No extra training	Saz**
Old Town	Mrs. Ozlem	F	41	Classroom Teacher	8 (grade 2)	11 years	Inst. Ed.	Only at ITT. No extra training	Recorder
	Miss. Elgin	F	27	Biology	9 (grade 3)	3 years	Faculty of Sc. and Lit.	None	None
	Mrs. Ayse	F	29	Veterinary	7 (grade 1)	4 years	Faculty of Agriculture	None	Played recorder

*Ins. Ed. (Institute of Education): Two years diploma after high school

**Saz: Traditional Turkish folk string instrument.

The table above indicates that there are 4 female and 2 male participant teachers in this research. The teaching experiences vary between the ranges of 3 years and 26 years. In Old Town Primary two teachers, Miss. Elgin and Mrs. Ayse are relatively new graduates of Faculties of Science and Agriculture, who had limited pedagogical training in teaching and no music education at all during their pre-service (university) education. The others graduated from old teacher training institutions, and they had had music lessons during their Initial Teacher Training (ITT) years, but again they have not received any further education or training such as INSET courses in the field of music education. They are classroom teachers with long experience (more details of the data about background information and teacher profiles are provided in Chapter 4). It was thought that examining the practices of these teachers by observing and interviewing them would provide rich data leading to different insights about teaching of music.

As this study investigates a particular case of a whole education system, the research sample of the study is not meant to be typical of the population at large. In other words, based on the findings of this study it is not intended to make generalisations for all teachers as the sample does not represent the general education system; rather it focuses on a particular issue with a small-scale research. The issue of generalisability is discussed in more details in Section 3.4.4 (p.107) of this chapter.

3.4. Data Collection Procedures: Issues of Access, Research Instruments and Administration

As a first step, official permission from the Board of Local Education (MEM) (equivalent of the UK's LEA) was sought and obtained before entering schools. The schools were notified by the MEM about the research and its aims and they were informed that the researcher would be visiting schools for some periods of time. After these formal procedures, the researcher arranged preliminary informal visits to schools in order to obtain contextual information about the schools and to meet the head-teacher to arrange data collection procedures (observations and interviews). These informal visits were beneficial in different ways. First of all, they provided information about the locations of schools, getting into schools, time-tables, the size and types of schools. Thus, the researcher became familiar with people in the schools, mainly with managerial staff including the head teacher, deputies and others such as teachers, and support staff (e.g. clerical staff and security). In terms of obtaining preliminary views and sense about the school atmospheres and teachers, these visits were beneficial. In succeeding visits the

researcher met with the teachers, who mainly volunteered to participate in the study. However, head teachers' recommendations were taken into account, and, in fact, the teachers who participated were introduced by the head-teachers. Thus, with head-teachers' and teachers' permission and agreement the classroom observations were carried out. These were achieved through explaining the aims and objectives of the research to the teachers involved. Ethical issues such as assurances of anonymity and confidentiality about the research were explained. Finally, convenient times for interviews and classroom observations (checking the time table for music lessons) were arranged individually with teachers.

The researcher was very careful to take the ethical issues into consideration during these processes. Hitchcock and Hughes (1995) argue that a central concern is the responsibility to make sure subjects are protected from harm as ethics refers to questions of personal values, beliefs, and viewpoints in the field of educational research. Again, Hitchcock and Hughes (*ibid*) maintain that education is a politically, economically and historically debated field, so the researcher may come across different assumptions, judgements, and beliefs of the research participants about what is right and wrong, good and bad, appropriate and inappropriate, justifiable and non-justifiable in the educational practice. It is for this reason that researchers have to be very careful about maintaining their stances of ethical neutrality and objectivity. Reliability and validity issues are discussed in Section 3.4.4 of this chapter.

Confidentiality and anonymity are also important factors in social research. The relationship between researcher and the participants is based on trust. According to BERA (1992), respect for people, respect for knowledge, respect for democratic values and respect for the quality of educational research need to be considered. In this study these rules were obeyed carefully.

Table 2 below summarises the data collection techniques and research instruments used in this study. Each method will be described and justified below.

Table 3.2. The research instruments for data collection.

Instruments	Aim	Description	Application (style, numbers, duration)
Interview	<ul style="list-style-type: none"> • Exploring main research questions • Further elaboration on classroom observations • Obtaining qualitative data about practitioners' perceptions, attitudes, and examining teaching strategies. 	<ul style="list-style-type: none"> • Semi – structured • Tape – recorded 	Interviewing 6 teachers
Observation	<ul style="list-style-type: none"> • Obtaining qualitative descriptive data about classroom settings, resources and conditions • Identifying difficulties in teaching music • Gathering descriptive data regarding exemplary teaching' strategies • Supporting interview data 	<ul style="list-style-type: none"> • Non-participant • Semi-structured observation schedules • Taking notes • Tape-recorded 	<ul style="list-style-type: none"> • Observing 6 teachers • 2 hours observation of each teacher
Documents	<ul style="list-style-type: none"> • Collecting background information • Supporting and validating data 	<ul style="list-style-type: none"> • Personal, professional, and official documents 	<ul style="list-style-type: none"> • Personal notes • Daily, yearly plans • National Curriculum • Inspection reports

3.4.1. Interviews

It has been argued by many researchers that the 'interview' technique is a key method of data collection in qualitative research, and one of the most widely used (Anderson and

Arsenault, 1998; Scott and Usher, 1999; Denzin and Lincoln, 2000). The research interview is described as

A two-person conversation initiated by the interviewer for the specific purpose of obtaining research relevant information, and focused by him on content specified by research objectives of systematic description, prediction or explanation (Cannel and Kahn, 1968, cited in Cohen and Manion, 1994, p. 271).

Denzin and Lincoln (2000) advise that qualitative researchers see 'interviews not only as neutral tools for data gathering but also as active interactions between two (or more) people leading to negotiated, contextually based results' (p.646). In this sense, interviews may have different purposes. Cohen and Manion (1994) explain that the interview technique is mainly conducted for the following aims:

- It may be used as the principal means of gathering information having direct bearing on the research objectives. To find out what a person knows (knowledge or information); what a person likes or dislikes (values and preferences); and what a person thinks (attitudes and beliefs).
- It may be used to test hypotheses or to suggest new ones; or as an explanatory device to help identify variables and relationships.
- It may be used in conjunction with other methods in a research undertaking to validate other methods, or to go deeper into motivations of respondents and their reasons for responding as they do (Cohen and Manion, 1994, pp. 272-273).

Due to these characteristics, interviewing is an essential tool for a researcher in educational research (Scott and Usher, 1999). Because of its 'adaptability', the researcher can 'follow up ideas, probe responses and investigate motives and feelings' (Bell, 1999,

p. 135). Interviews help the researcher to obtain descriptive data from the people in their own words so that the researcher can access past events (Scott and Usher, 1999) and develop insights on how informants interpret events or some pieces of the world (Bogdan and Biklen, 1998). In the qualitative research there are different types and usages of the 'interviews'. According to Hitchcock and Hughes (1995:153), different forms of interviews are as follows:

Table 3.3. Types of interviews.

Standardised interview	Non-standardised interview
Structured interview or survey interview Semi-structured interview Group interview (structured or semi-structured)	Group interview (non-structured) Ethnographic interview (unstructured) Oral history and life history interview Informal interview Conversations and eavesdropping

Based on these arguments on the strengths of the interview technique and also in parallel to the aims of the study, a semi-structured interview instrument was constructed and used as a main source of data collection for this study. One of the principal aims of conducting the interviews was to obtain descriptive data about teachers' background information, their perceptions about teaching music, and to measure their attitudes towards music in schools. In addition, the interview aimed to further examine teachers' concerns about teaching music and encourage teachers to elaborate on what type of teaching strategies they use in classrooms for effective teaching of music and how they develop these strategies. In this sense, the research questions generated from the review of the literature were believed to be appropriate to the research methodology adopted for this study.

One of the main reasons for choosing a semi-structured interview technique for data collection is the advantage it offers to the research and researcher. In a semi-structured interview's general structure, the main ground of the conversation and the main questions to be asked are decided in advance so that the detailed structure can be worked out during the interview. On this issue Drever (1995:1) maintains that

Semi structured interviews can yield a variety of kinds of information. Even within one interview you could

- Gather factual information about people's circumstances.
- Collect statements of their preferences and opinions
- Explore in some depth their experiences, motivations and reasoning.

In addition, semi-structured interviews allow the person interviewed to talk at length in his or her own words, describe processes and experiences, and allow the interviewer to get the person to clarify or expand on the answers (Drever, *ibid.*). Due to these mentioned advantages and its efficiency in terms of time and its economic use, the semi-structured interview technique was chosen for data collection.

The second aim of conducting interviews was to do cross-checking that aimed to validate observational data which followed the interviews. Observations were administered as follow-up after interviews in order to go deeper into teachers' actions in the classrooms and to obtain clearer insights regarding their concerns about the complexities and difficulties of teaching music. The interview schedule consisted of the following 5 main sections:

- A. General background information.
- B. Attitudes/perceptions towards music education.

C. Problems and difficulties in teaching music.

D. Teaching strategies.

E. Further comments.

The interview schedule consisted mainly of open-ended questions (apart from section A) in order to give teachers space to talk freely and at length. By doing this it was aimed to obtain a wide range of opinions and ideas from the teachers in their own words and to allow them to comment on and freely criticise educational settings and practices. In addition, in order to minimise the weaknesses of the qualitative research paradigm mentioned in Section 3.2, the interview, combined with observations and document reviews, was used as a means of 'triangulation' in educational research, which contributes to increasing validity and reliability of the research. All the conversations were recorded, and ethical and confidentiality issues were explained beforehand to interviewed teachers. A copy of interview questions can be seen in Appendix B.

3.4.2. Observations: Design and Administration

In this study teachers and their pedagogical activities are the main focus of the inquiry. Hence, in order to obtain first hand information about what is happening in classrooms, it was decided to observe teachers' actions, their teaching activities and teaching strategies in their natural settings. On this matter Robson (1993:190) points out that

As the actions and behaviour of people are a central aspect in virtually any enquiry, a natural and obvious technique is to watch what they do, to record this in some way and then to describe, analyse and interpret what we observed.

As is illustrated in Table 3.2, a 'non-participant' role was adopted during 2 hours of observations. Here, as Bresler and Stake (1991) suggested, the observations focused on ordinary activities and natural settings, the teachers and the expression of intent. As a non-participant observer, every effort was made to be as invisible and non-intrusive as possible in the classrooms. The observations were made from the back of the classroom (as all children face the teacher) in order not to draw children's attention and to minimise the effect on the teachers. However, it has been argued that subjectivity is an inevitable factor in qualitative research, which affects the results of the research and even shapes the process of the research. The presence of the researcher and particularly an observer in any area studied is likely to affect the behaviour of people being observed. In this regard Bogdan and Biklen (1992) advocate that the researcher's opinions, prejudices, and biases affect his/her data. Bogdan and Biklen (*ibid*) describe this as the 'observer effect'. However, the researcher's effect in the research can be limited, although it cannot be totally eliminated.

According to Cohen *et al.* (2000) observations provide the researcher the opportunity to gather 'live' data from 'live' situations (p.305). The researcher directly looks at the phenomenon him/herself rather than at second hand. In other words, the researcher 'does not ask people about their views, feelings or attitudes, instead the researcher watches what they do and listens what they say during their ordinary activities' (Robson, 1993, p.191). Morrison (1993 cited in Cohen *et al.* 2000, p.305) argues that observations help the researcher to collect data on

- the *physical setting* (e.g. physical environment and its organisation);

- the *human setting* (e.g. the organisation of people, the characteristics and make up of the groups or individuals being observed, for instance gender, class);
- the *interactional setting* (e.g. interactions that are taking place - formal, informal, planned, verbal, non-verbal, etc.);
- the *programme setting* (e.g. the resources and their organisation, pedagogic styles, curricula and their organisation).

For this study, data on these aspects was essential and were also main concerns regarding music education in Turkish primary schools. As Casey (1991) explains, in some types of observations some specific behaviours are anticipated. Due to the fact that continuous recordings in observations are extremely difficult, these anticipated actions or behaviours are often checked by an item on a previously constructed checklist (p.120). For this research a 'semi-structured' observation checklist was prepared in order to record interactions and teacher actions in classrooms during their music teaching lessons. The general categories in the observation checklist were generated from the research questions in general and from the interview questions. In order to keep the connection between interviews and observations, questions asked to teachers in the interviews were taken into account when creating categories. In fact, preliminary review of research literature on effective teaching also was helpful in creating such categories. As reviewed in Chapter 2, the characteristics of effective teaching are documented by many scholars and other researchers (Kyriacou, 1986, 1997; Cullingford, 1995; Southworth, 1996; Orlich et. al 2001). Personal and professional characteristics (i.e. pedagogical skills, planning, classroom management and organisation, teaching styles, assessment) of an effective teacher were described and categorised by those researchers so that these categories provided a framework for the observations carried out in this study. In

addition, teaching strategies in music education are also outlined by educators (Tait, 1992; Plummerridge, 1999; Philpott, 2001), which helped the researcher to generate such classifications and categories. A copy of the observation checklist can be seen in Appendix C. During the classroom observations in the music lessons, the teachers' actions, teaching styles, teaching formats, problematic issues and difficulties, and their strategies to overcome these difficulties were recorded on these checklists. In addition, as was stated earlier, due to the difficulty of recording all events in the classroom by hand, the researcher also used an audio-tape recorder to capture classroom interactions as much as possible. This was also thought to be helpful for the analysis of data as all recordings were transcribed into texts, which made it easier to follow patterns, create categories and make classifications.

3.4.3. Documents

The research literature suggests that most educational projects require the analysis of documentary evidence (Duffy, 1999; Hitchcock and Hughes, 1995; Robson, 1993). One of the aims of using documentary evidence is to triangulate data gathering (McEwan and McEwan, 2003). In some other projects, by reviewing the documentary evidence the researcher aims to supplement information, which is gathered through other methods such as interviews and observations, in order to check the reliability of the data and to increase the validity of data collection methods (Duffy, 1999). In addition, it is argued that using documents for research purposes represents a rich source of data for the

researcher to explore (Hitchcock and Hughes, 1995). In other words, as McEwan and McEwan (2003:82) state:

Document analysis can fill in some of the missing data pieces or it can raise a host of new questions regarding the accuracy of observations and interpretations, necessitating further conversations with the teacher or possibly even another observation.

Documents can take different forms and for the researcher classification of these documents is important. The 'documents' here implies a range of different written texts used by the school organisation and by teachers. These can be personal autobiographies of teachers, personal letters, diaries, memos, minutes from meetings, official documents, student records and personnel files, daily or long-term plans, internal (departmental meeting reports) and external documents (newsletters, government brochures and official letters) (Bogdan and Biklen, 1998; Hitchcock and Hughes, 1995).

In this study, documentary materials were collected to support the observation and interview data. The teachers' daily teaching plans (teachers have to make teaching plans everyday in Turkey) for music were particularly important as these daily lesson plans include valuable information about how a teacher prepares him/herself to teach a particular musical topic, for example, singing or composing. In addition, these written plans may include the teaching strategies that a teacher intends to use as well as the resources (such as musical instruments, music room, notation books etc), which he or she plans to use during the lesson. In addition to these documents, the researcher was also interested in the personal documents of teachers, if they possess them, such as diaries,

informal plans and notes, and notebooks which include the lyrics of school songs. Finally, if available, official documents such as any reports or government letters regarding music education in schools were also considered.

3.4.4 Generalisability, Reliability and Validity Issues

In the social sciences, particularly where qualitative research procedures are applied to an inquiry, researchers can only study some parts of a setting and extrapolate the results to the whole because it is extremely difficult to investigate the whole system. Hammersley (1992, p.85) criticises the idea of typicality of the particular setting studied, and comments that the particular setting investigated does not need to be typical of some larger whole or aggregate. The *generalisation* is made from the time and the particular setting studied, although there are some qualitative researchers who generalise the phenomena without specifying the time and the place. In his view, the generalisations should depend on the purpose of the research and the audience. In this generalisation, the homogeneity of the features studied is important. Ethnographic studies supply some information from the restricted number of features. However, it is not necessary to use statistical sampling techniques. He suggests that the use of published statistics, the collaboration between ethnographers and survey researchers, and co-ordination of ethnographic studies can be used to provide the generalisations. Generalisations in the education system may not be dependable, because the particular setting studied may not be representative of wider settings. The evidence collected from one school cannot be

expected to be the same as for other schools. As well as the culture of the school, many other factors in the school would affect the variation of the schools.

Reliability refers to a particular technique that leads to the same result each time when it is applied to the same object (Babbie, 2001, p.140). In other words, 'reliability concerns the extent to which a particular technique will produce the same kinds of results, whenever and by whoever it is carried out' (Hitchcock and Hughes, 1995, p. 107).

In this study the reliability and internal consistency of the evidence was checked by methodological triangulation. Thus, data from the interviews were cross-referenced with the observational data and the documentary evidence.

It is believed that under same conditions and situations, applying this technique may produce the same results. However, it is critical to note in parallel with Hitchcock and Hughes's (1995) argument that the replicability of this kind research to some extent is pointless. Whilst exact circumstances cannot be replicated, the ways in which the researcher of the present study recorded them should be. In other words, in this study it was intended to achieve authenticity in the researcher's account of music lessons so that if another researcher used the same approach they too could record authentic lessons (where the observer is not to be so intrusive as to alter the behaviour of the participants, and the interview does not lead the informant to respond in certain ways).

The important point here is to focus on the nature of the people involved in the research, including researchers, and the nature of the technique applied to the research (Hitchcock and Hughes, 1995). The present study did not aim to provide generalisations for all primary school teachers. The study explored the perceptions that primary classroom teachers have regarding music education, and the experiences of participants from a distinctly Turkish perspective. As Yourn (2000:188) states '*conclusions of the research are many, as is the potential for research in this area.*'

Validity is a complex concept in social research. Validity helps researchers to understand whether an item measures or describes what it is supposed to measure or describe (Bell, 1999). In other words, validity focuses on instruments/techniques, data, findings and explanations. Validity considers whether descriptions of events accurately capture these events, and to what extent the researcher has reflected a true and accurate picture of what is claimed to be described (Hitchcock and Hughes, 1995). *Descriptive validity* refers to the level of descriptions made by the researcher, and the accuracy of these descriptions is the main concern. *Explanatory validity* is about the extent of explanations made by the researcher, and the main concern of these explanations is their justification. In terms of *instrument/technique validity*, the choice of data collection techniques, the suitability of research instruments for required data, and the formulations of research questions are subject to validity issues of the research (Hitchcock and Hughes, 1995).

The researcher can increase the validity of the research by employing validity checks. In social research the common technique to strengthen the validity is to employ diverse

methods or, in other words, to use ‘triangulation’. Hitchcock and Hughes (ibid) explain the role of using diverse methods in educational research. They point out that

The use of more than one method to collect data will result in different sorts of data. This will expand the picture, which the researcher has to look at, but will also show how an initial idea or hypothesis may be confronted from different angles (p.106).

Similar to the reliability issue, this study relies on the use of different data collection sources and the ‘triangulation’ method for validity concerns.

In this study the use of different methods helped the researcher to look at the settings and practice from different perspectives, and it is assumed that the combination of these techniques provided reliable and valid data about the subject being studied.

3.5. Data Analysis Procedures

For the analysis of qualitative data there are different ways and techniques available in the research literature. According to Bresler and Stake (1992), analysing qualitative data ‘is an informal and overwhelming task as there are too many data to keep records of and too few that support prevailing impressions’ (p.85). For this study a multiple case study analysis approach was adopted. The teachers involved in this study were treated as separate cases and the analysis and reporting of observational data and interview data were treated in the same way. As Huberman and Miles (1994, cited in Bresler and Stake, 1992, p.85) explain, ‘the usual procedure is to present a long or short summary of each

case, then chapters on understanding the aggregate' (p.85). Although the alternative of taking a series of issues and using the cases to illustrate them also has advantages, in this study brief descriptions of each case were made first in order to provide preliminary information about cases, then relationships, and interactions between these cases were explored with the aim of making the data analysis and obtained results meaningful. This procedure was seen as most suitable for analysing this type of qualitative data.

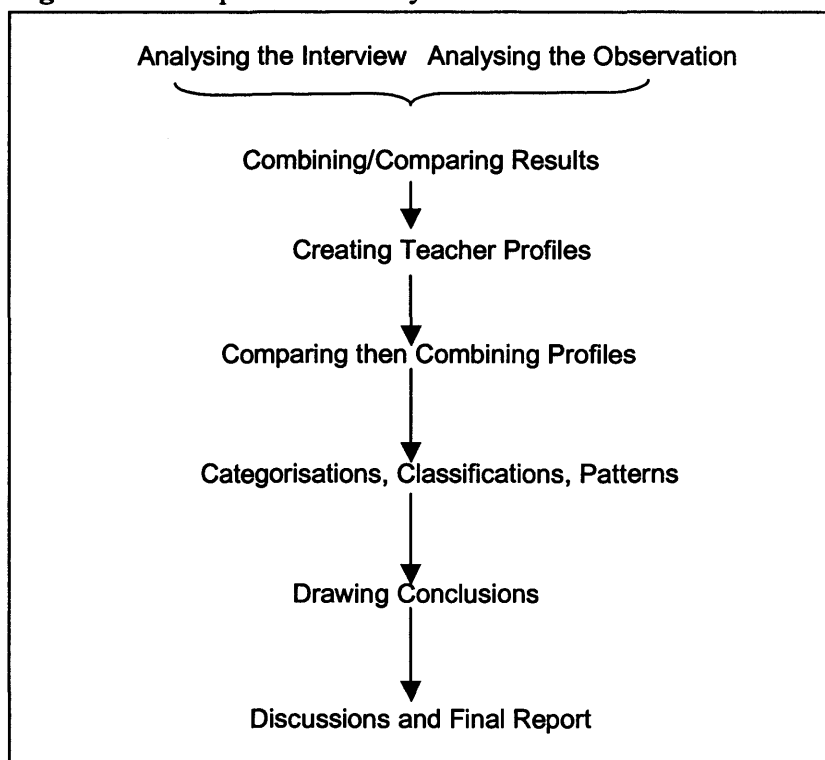
In this study, firstly each interview and observation of the same teacher was analysed and treated as a unique case. Here the aim was to create a detailed profile of individual teachers, which includes their educational background, age, teaching experience and their professional activities in the classrooms (obtained from observations) as well as their perceptions and beliefs about music education and the teaching of music in the Turkish context (obtained from the interviews).

In later stages, the rough data obtained from the analysis of observations and interviews for each case (total six cases) are compared in order to identify commonalities and distinct features, themes, and characteristics emerging from the overall data (e.g. most repeated themes in interview responses, most repeated actions in classroom observations, most used resources in classrooms for teaching music etc.). Then these are combined to make categorisations and classifications in order to make data more manageable, sensible, and meaningful. Due to the relatively small size of the research sample there were possible problems in generating patterns and classifications through interview

responses. In some cases some responses were treated as a single category as no other responses of teachers had possible connections with these single comments.

The figure below illustrates the process of data analysis:

Figure 3.1. The process of analysis



As shown in the above figure, in order for an example, firstly the interview belonging to Teacher 1 is analysed (in the following paragraphs the interview analysis techniques will be provided). The analysis of the classroom observation of the same teacher followed this (observation analysis procedures will be explained shortly). Having two kinds of data in hand (interview and observation) of a teacher, in the third stage both these data were combined in order to create a narrative story and a profile of the teacher. This procedure was applied to the remaining five teachers. After obtaining individual profiles and stories

of all teachers (which includes, for example, their background information, perceptions about music education, and their classroom practices), in order to seek common and/or distinct features cross comparisons were made. The other purpose of doing this was to generate common themes and patterns embedded in the profiles, which help to draw concrete conclusions from the data.

In the following sections, the approaches and techniques adopted to analyse interview and observation data will be explained in more detail. It is thought to be helpful as it describes processes involved and explains how conclusions from the original data were drawn.

3.5.1. Data Preparation and Analysis of Interview Data

After completing the data collection, a considerable time was spent on data preparation in order to make the material manageable (Anderson and Arsenault, 1998), while at the same time to retain as much of the original information as possible and to avoid any distortion (Drever, 1995) which can be called as “data filtering”. Then it was decided to transcribe the tape-recorded interviews verbatim. In order to avoid misinterpretations and not to lose any meanings the initial transcriptions were carried out in Turkish as the interviews were conducted in the same language. It is essential to have regard for the exact words that people use to express their ideas, and in which a study may be based on a small number of respondents interviewed in depth. One of the big advantages of transcription is that a transcript provides a ‘true’ record of the original interview,

although some information such as body language, facial expressions, tone and voice can be lost (Drever, 1995). In order to retain the original information transcriptions were made, and during the transcription interviewees' expressions and comments were not ignored (by making extra notes in appropriate places in the transcripts). Grammatical errors in their speech were transcribed as they were spoken.

The first task in interview data analysis was to bring all the text together that is relevant to each of the research questions. The aim here was to develop categories within the responses (Anderson and Arseneault, 1998). The next task was to allocate the responses relevant to each research question into various sets of categories. In other words, closed questions were analysed for the frequency of the responses and open-ended questions were organized into categories, which emerged from the responses of teachers. However, instead of statistics (numbers etc.) narrative expressions (words) were used for the presentation as the data is qualitative. Robson (1993) suggests that 'displays, summary tables and the like are useful strategies for making sense of qualitative data' (p.399). Hence, two-dimensional tables were used in appropriate places for better data presentation. For the purpose of creating individual profiles, teachers' responses about their background information, perceptions, attitudes about music education, further comments etc. were reported in a narrative way. Again, in places direct quotations from their conversations were made in order to make the interviews more sensible and meaningful. In fact Drever (1995) suggests that these types of quotations remind people of research evidence, and are especially useful if they show that readers themselves make same connections and share the researcher's interpretations.

3.5.2. Analysis of Observational Data

Describing the setting, people and the events that took place was one of the main aims of the classroom observations. These types of observations are used to develop a detailed portrait of individuals and are labelled as 'descriptive observations' (Robson, 1993, p.200). Descriptive observations have nine dimensions, which help to provide descriptive data:

1. Space: layout of the physical setting; rooms, outdoor spaces etc.
2. Actors: the names and relevant details of the people involved
3. Activities: the various activities of actors
4. Objects: physical elements: furniture etc.
5. Acts: specific individual actions
6. Events: particular occasions, e.g. meetings
7. Time: the sequence of events
8. Goals: what actors are attempting to accomplish
9. Feelings/emotions in particular contexts (Spradley 1980, cited in Robson, 1993, p. 200).

As Robson (*ibid*) mentions, these dimensions and this kind of observation are the bases for story or narrative accounts. The author was also in favour of obtaining rich descriptions of the settings and individual stories of informants involved in this research. This procedure was thought to be the best way to obtain deeper insights about the interactions occurring within the classrooms in regard to music education.

In this study checklists were prepared before the classroom observations and they were used as the main source for data recoding. As mentioned earlier, checklists were prepared

on the basis of readings from the literature. As can be seen from Appendix C, the checklist was constructed as a semi-structured tool, where, as explained earlier, some pre-determined categories were made. For instance, teachers' teaching activities in the classrooms were classified on the basis of teachers 'strategy', 'style' and 'format of the lesson.' The checklist also included a section that helped the researcher to focus on difficulties and problems if they occurred during the observation session and to focus on teacher's individual strategies for overcoming these difficulties and problems. During each observation session written notes were taken on these checklists. In order to retain classroom interactions as much as possible an audio tape-recorder was also used during the observations. These tape recordings were reviewed after each session and additional data was written on these checklists. This also helped the researcher to remember individuals by their actions, appearances, and by their styles, and this also provided more information for creating individual profiles. During the sessions, apart from teachers themselves and their teaching activities, the physical settings and resources of the classrooms, and other objects in the classroom (i.e. musical instruments) were also recorded on observation checklists in order to view each teacher in their individual contexts.

The data on these checklists were mainly analysed under pre-determined categories. For instance, a teacher's teaching style of the music lesson was decided depending upon the activity and labelled as "whole-class teaching, group-work, one-to-one" and so on. The other categories were also created in the same way. Again, in order to create individual profiles these notes were rearranged, put in a context and conceptualised. All these notes

were taken in original language again in order to avoid any misunderstandings and misinterpretations at the initial stage of data analysis. These were translated into English, then categories and classifications were made and then conclusions were drawn.

3.6. Reflections and Conclusions

One of the difficulties of carrying out this research was related to technical and physical conditions. For instance, as the researcher had to travel from the UK to Turkey, the arrangement of observations and interviews beforehand was expensive and time consuming. As teachers are busy people in schools, arranging the right time, right place, and right people was more complex than anticipated.

However, the most critical point in this study was the justification of appropriate methodology in trying to reflect realities of the world we live in. For this study, having reviewed the relevant literature and methodological assumptions in social research, the researcher realised that the qualitative approach was the best means of gaining a fuller understanding of the teachers' perceptions about music education in primary schools and their professional practices in everyday classroom activities. The researcher also set out to explore the teachers' interpretations of what is happening in their classrooms and why.

Being aware of criticisms of scholars over representing teacher voices in educational research (see Day, 1991; Hargreaves, 1996; Goodson, 1997), the researcher focussed on the experiences and perspectives of practitioners in order to value their reports and perceptions. In order to avoid misinterpretation of informants' realities and to avoid

narrowing and *technicising* teachers' work (Goodson, 1997) the researcher tried to give more time and space to practitioners to tell their stories so that it gained the authority and validity of the research story. By listening to practitioners' stories and observing their classroom activities, the researcher hoped to identify what would be needed to teach music better and overcome difficulties when they are faced in music education (Connelly and Clandinin, 1990). However, here the need for accurately interpreting the informants' reality is an issue with this type of research that needs to be considered. Despite the researcher's best efforts to describe and interpret informants' real life experiences and perceptions in the selected primary schools, one would never be sure that the researcher's interpretations represent their realities. In this study, in order to minimise the weaknesses of qualitative research (as discussed in Section 2.1) and to obtain a full view of teaching complexity, different slices of data collection methods were employed by means of 'triangulation'. However, interpreting the reality is a complex and difficult matter. As Gudmundsdottir (1996) argues, in social research there is no way to be totally sure about interpreting someone's realities. He points out that

Despite our best efforts at re-creating, describing, and interpreting our informants' reality in our research reports, we have to bow to the inevitable. There is no one-to-one correspondence between the reality that informants try to express and their words, or their texts. We listen to their words, and try to reconstruct their meaning in our minds, but we can never be sure about the accuracy of these transformations. In our research reports, we further develop our re-creations of their re-creations (in words) of their reality... (p.303)

As illustrated earlier, the research sample (selected classroom teachers) in this study have different educational and training backgrounds. They come from different institutions

with different educational traditions. Philpott (2001) contends that depending on their philosophy of music education, different teachers employ different strategies as they have different priorities. However, Hennessy (2001) argues that *“classroom teachers must have a professional qualification and teach a wide range of subject matter through composing, performing and listening activities to the whole range of abilities in a school”* (p.247).

In this study, it was realised by the researcher during the data collection process that most of the teachers were feeling incompetent and showed lack of confidence particularly during classroom observations. Although the ethical issues and confidentiality of the research were explained by the researcher in great detail beforehand (during informal visits), it is assumed that due to musical background and the status of the researcher, teachers were not convinced enough, and the researcher felt that they were not very natural and were acting in classrooms as if they were being inspected. Particularly during some classroom observations, it was requested to pause audio-recording for a while when, for instance, the teacher was trying to perform the song with her own voice. This may lead teachers to carry out their teaching activities far from their everyday performances to some extent during classroom observations. On the contrary, during the interviews teachers were more open and spoke at length as the researcher gave more time to talk. However, they were not seen to be very comfortable when they had to criticise the current situation in primary education or comment on ministry’s actions. This may be seen as a limitation in terms of teachers being honest and open in their answers. However, as discussed in Section 3.4.4. of this Chapter, the use of triangulation provides

a degree of reliability. In fact, the researcher has no alternative other than relying on the openness and honesty of teachers.

It is assumed that the reasons for teachers being uncomfortable with the researcher are related to their lack of experience of being involved in a research study and their lack of understanding of educational research. Particularly in Turkey, qualitative research is still a minority voice, and there are limited amounts of researchers who go directly to schools and carry out such studies in school settings. The social research is dominated by quantitative statistical approaches (surveys, postal questionnaires) in Turkey. For this reason, teachers work completely in isolation, mainly alone in their classrooms and their participation in such scientific studies is very limited. This situation is in parallel with Hennessy's assertion that, 'these teachers have limited opportunities to discuss, or hear about new developments in research, let alone be involved in research activity themselves' (Hennessy, 2001, p. 247). It is hoped that this study may contribute to other studies that are in a qualitative research framework and have been carried out by other researchers (mainly educated abroad) in recent years. Thus, the researcher believes that this study may, in many ways, help other colleagues (mainly researchers and practicing teachers) in Turkey who are interested in qualitative research, and who are keen to understand the philosophical underpinnings as well as the practicality of this type of research.

CHAPTER IV Data Analysis and Discussion

Introduction

This chapter analyses and presents the qualitative data obtained mainly through the use of observation and interview methods as explained in the previous chapter and discusses the results which have emerged from the analysis. The chapter consists of five main sections:

Section 1 analyses and presents the data regarding the general background information of the studied schools and research informants (teachers).

Section 2 presents the analysis of data on teacher attitudes and perspectives towards music and music education in the given context and discusses the results.

Section 3 provides a presentation of data analysis of teachers' pedagogical strategies of teaching music in classrooms and discusses the main findings.

Section 4 presents the analysis of data regarding factors influencing effective teaching strategies in music education and discusses results that have emerged from the analysis.

Section 5 is the final section which sums up the overall data and main findings, puts them in a context, and draws critical conclusions and discusses overall results.

SECTION I: GENERAL BACKGROUND INFORMATION

As discussed in the previous (methodology) chapter, qualitative researchers use actual settings as direct sources of data and are concerned with the context (Bogdan and Biklen, 1998). Hence, it is important to present the data which describes the settings where this research was carried out, as well as descriptive data about individuals who work in these settings and were involved in the study. In fact many researchers hold the view that (Fullan, 1991; Sevik, 2001) the contextual factors of settings (state, physical conditions, resources) affect the performance of professionals who work in it, and individuals' backgrounds may also influence their professional practice as well as their perceptions, beliefs, and attitudes towards their profession. The following sections of the study will present descriptive data about schools in which this research was carried out, and descriptive background information on the teachers who were observed and interviewed. This will help the reader to obtain a clear picture about the context (schools) and personal characteristics of the people (teachers) who were involved in this study. It is worth noting that the schools' background information is based on documentary data which was obtained during the preliminary visits to these schools, and the teachers' background information is based on interview data, as teachers' background information was directly asked to teachers at the beginning of each interview (see section 3.4.1. in the previous chapter).

4.1.1. Background Information of Schools

As explained in the Methodology Chapter, this study was carried out in two randomly selected state primary schools in the city of Konya in Turkey (see section 3.3 in the previous chapter).

The information given below about the city of Konya can be found at the following URL:
www.konya.gov.tr

“Konya province is in the Central Anatolia region of Turkey and has the largest land borders (38.257 km square) in Turkey. According to the demographic census done in 2000 the total population of Konya is 2.192.166 and it is the fifth biggest city after Istanbul, Ankara, Izmir and Adana. 59 % of the population lives in the central city and 41 % of the population lives in the towns and villages of the province. The adult literacy rate is approximately 90% of the population.

Konya is a historical and an ancient city which has been a capital city for many civilisations (Hittites, Frigians (Phrygians), Lydians and Seljuk Turks) and is famous for the great Turkish philosopher, thinker and poet Mevlana Jalaluddin Rumi (1207 – 1273), who is the founder of the sect of Whirling Dervishes.

In today’s modern Turkey, Konya is one of the highly developed and modern cities of the country. Konya produces more than 40% of the wheat of the whole country by itself, and living is mainly based on agriculture, which has a great effect on the city’s economical growth and development. The University of Selçuk (Seljuk) is based in the city, which has around 25

thousand students and a relatively large Faculty of Education with various Initial Teacher Education (ITE) Programmes including primary teacher education” (Source: www.konya.gov.tr).

As mentioned for this study, two schools were selected from this city. School A is situated in the central city, and for this study it is called “New Central Primary School”. School B is situated in a smaller town close to Konya (called Icericumra) and is called “Old Town Primary School” in this study. Table 4.1 below summarises the general characteristics of the schools, where the data collection for this study was carried out:

Table 4.1. General characteristics of the schools

	SCHOOL A New Central Primary School	SCHOOL B Old Town Primary School
No. of Teachers	42	23
No. of Students	1132	670
Teacher/Student ratio	1:26	1:29
No. of Classrooms	27	20
Average Class sizes	41	34
Teaching format	Whole day	Whole day
Location	Central city	Town

Both schools are state primary schools and both schools provide compulsory education (from grade 1 to 8) for students. In both schools whole day teaching system is operating (in some schools in Turkey a “double-shift” teaching system [morning and afternoon classes] operates due to the high number of students and the limited number of classrooms). This is important for the study, because in whole day teaching schools students and teachers have more spare and flexible time within the school. For instance, in double-shift teaching schools, although the duration of lessons remains the same (40 mins.), breaks between classes are shortened to 10 or even 5 minutes. Having flexibility and longer breaks between lessons may help teachers to spend more time on the planning

and preparation of their lessons; for instance, they would have more time to prepare the music room (if available), or more time for the preparation of materials for their teaching.

In terms of the locations of the schools, as can be seen from Table 4.1 New Central Primary is situated in the central city and has many other primary schools around it. The Old Town Primary is a much smaller school and is located in a neighbouring town where there are only four other primary schools. In terms of the co-operation of the schools, exchanging resources, materials and even professional ideas, performing collaborative musical activities, such as concerts, plays etc., the location of the schools may be an influential factor on the teaching of music.

As can be seen from Table 4.1, New Central Primary is a big school with over a thousand students (ages 7 – 14). It is a relatively newly opened school (1998) and at the moment 42 teachers are working in the school. The average class size is over forty, but as the head-teacher mentioned, there are some classes with 45 students. Despite the government's plans and efforts in recent years to reduce class sizes to 30 students, the average class size of this school is well above the government's standard.

In terms of physical standards, it was explained by the head teacher that the school does not have a multi-purpose hall but has a sports hall on the ground floor of the school building. This hall has been used for many activities such as plays, exhibitions, etc. In addition, they use other local halls for musical and other performances for instance, and they also use the Local National Theatre Hall and the Exhibition Hall, which belong to

the Local Education Authority and are where they carry out some of the activities for the community. The school has a Science Laboratory for children and teachers use it for science education. The head teacher of New Central Primary School also mentioned that a computer room with 15 computers is available in their school. In fact, last year the Ministry of National Education provided 5 more computers for administration purposes.

On the other hand, there is no Art room or Music room for art and music education in New Central Primary. The head teacher explained that the teaching of art and music lessons takes place in normal classrooms within the normal time table. However, students are able to use recorders, cassette players, TV, and video in the school for music education because all these are available in the school.

On the basis of the information given by the head teacher, Old Town Primary was established in 1972, which means it has a 32 year history. As indicated in Table 4.1, there are 670 students attending this school, and there are a total of 23 teachers who are working in the school teaching the different grades. In addition, as classroom/student ratio indicates that average 34 students to per class are should be treated as very good standard, because most of the schools in Turkey (as New Central Primary) are well above this number.

In terms of physical conditions and availability of resources for music education, this school is quite poor. The school does not have a multi-purpose hall for activities, such as musical concerts for special day celebrations. According to the head-teacher, they use the

school play-garden for these kinds of activities, and it also depends on the weather. In case of bad weather, activities are usually either cancelled or an attempt is made to hold them within the school corridors. Again, the school does not have a music room, and there are no musical instruments available for both teachers and students, and there are no other materials available such as radio-cassette players, CDs etc.

Old Town Primary has 670 students, however, again it was reported by the head teacher that some essential departments such as an art room, a science laboratory, and an IT room are not available for both teachers and students. It is apparent that any artistic education or activities are held in the classrooms only with the support of the classroom teacher him/herself (i.e. preparing materials, resources, etc.).

Finally, it is also worth noting that in Turkey, as in these two schools, there is a system in primary schools where every teacher has a class and s/he teaches the same class for five years from the beginning of grade 1 (age of 7) to grade 5 (age of 11). In recent years, some specialist teachers give some lessons in the 2nd Phase (grades 4 and 5) of the primary school. If available, specialist music teachers, art teachers, language teachers can, for instance, teach at this phase but in the 1st Phase (grades 1, 2, and 3) it usually does not happen as the classroom teacher is responsible for teaching all curriculum subjects. It was also an important criterion for the researcher to examine 'classroom teachers of the 1st Phase' who are required to teach music despite the fact that they are not specialised to teach music. As discussed in the Literature Chapter of this study, as an art, music differs from other subjects (maths, science, technology), and it involves having

some musical ability as well as requiring some training. For these reasons the researcher was specifically interested in teachers who teach at the 1st phase of the primary education system.

To sum up, in terms of physical conditions and resources for music education, it seems that New Central Primary has got an advantage over School B. In other words, New Central Primary has better conditions and resources for music education activities. One of the reasons for this might be related to the size of the schools and their budgets. New Central Primary is a large school and located in the well-developed part of the city where the socio-economic levels of families are reasonably high. For Old Town Primary this is not the case as most people in the villages are farmers and have relatively low incomes compared to people living in the city. Hence, the income of the school would largely be dependent upon the budget provided by the Local Board of National Education.

Despite the fact that in terms of physical conditions and resources New Central Primary has more advantages, even in this school there are no Art or Music Rooms available for art and music education. It seems that priority is given to Science and Technology since Science and Computer labs have already been installed for the use of students and teachers.

Although New Central Primary has more space and resources, the overcrowded classrooms are its weaknesses when compared with Old Town Primary. Having a music lesson with 30 students in Old Town Primary may be more advantageous when compared

with New Central Primary where classrooms have an average of 40-45 students per classroom. The analysis of observational data will provide more insights on this issue in later sections of the chapter.

4.1.2. Background Information of Teachers

As explained earlier, teachers' past experiences, their training histories, their ages, as well as their personal interests may influence their perceptions and their everyday teaching styles. In the previous section, brief information about the research participants was given. In this section, detailed data about the teachers' background obtained from the first part of the interviews will be presented and discussed. This will be done by examining one by one each teacher's data on their background information and will lead to the creation of a personal profile for each teacher. However, it may be helpful to revisit Table 3.1 in the Methodology chapter here as a summary of this information.

Table 4.2. Research participants and their background information

Schools	Teachers	Gender	Age	Subject Specialism	Age Group Teaching (grade)	Teaching Experience	Institution Graduated	Training in music	Playing an Instrument
New Central	Mr. Kemal	M	45	Classroom Teacher	8 (grade 2)	26 years	Teacher School*	Only at ITT. No extra training	Mandolin Organ
	Mrs. Muge	F	38	Classroom Teacher	9 (grade 3)	18 years	Inst. Ed.	Only at ITT. No extra training	Recorder
	Mr. Mustafa	M	56	Classroom Teacher	7 (grade 1)	32 years	Teacher School	Only at ITT. No extra training	Saz**
Old Town	Mrs. Ozlem	F	41	Classroom Teacher	8 (grade 2)	11 years	Inst. Ed.	Only at ITT. No extra training	Recorder
	Miss. Elgin	F	27	Biology	9 (grade 3)	3 years	Faculty of Sc. and Lit.	None	None
	Mrs. Ayse	F	29	Veterinary	7 (grade 1)	4 years	Faculty of Agriculture	None	Played recorder

*Ins. Ed. (Institute of Education): Two years diploma after high school

**Saz: Traditional Turkish folk string instrument.

Sc. and Lit: Faculty of Science and Literature

In order to obtain deeper insights about the individual teachers, and to have a preliminary view on the teachers' personal and professional characteristics, the above Table will be explained in detail by concentrating on teachers one by one. At the end of the section a general discussion will be provided.

TEACHER No. 1 (Mr. Kemal):

Mr. Kemal, aged 45, is a highly experienced teacher with 26 years of teaching experience in various primary schools in Turkey. He obtained his teaching certificate from a school which at that time was called "Teacher School"; these types of schools no longer exist. These "Teacher Schools" are practically equivalent to today's high schools, where after 5 years of compulsory primary education, individuals who wanted to become teachers continue their education in these schools for another 7 years and were graduated as primary school teachers. In normal conditions, individuals at this time could become primary school teachers at the ages of 18-19. As reviewed in the literature chapter, today every primary teacher should have at least a 4 year B.Ed. degree on top of a high school education in order to teach in the state primary school system. Mr. Kemal explained that later in his teaching career he had completed an additional 2 year vocational training course, since it became a requirement for all teachers who were graduated from these "Teacher Schools".

Mr. Kemal stated that he has limited interest in music, but when he was in the "Teacher School" he was playing "mandolin" but he could not improve his playing very much; in

fact, he has forgotten how to play it at the moment. When he was asked whether he had attended any training course (formal or informal), he responded that he had not taken any such course and the schools never provided such kind of support to help him improve himself. He explained that in “Teacher Schools” music was a very important subject and that he had gotten a very good education since all his friends were playing at least one instrument and it was essential to do that otherwise you could not be graduated. He also believes that the content of the music lessons were quite compatible to the primary curriculum at that time, as he was able to teach some songs using the mandolin.

At the moment Mr. Kemal is teaching to Grade 2 in New Central Primary as a classroom teacher and his class consists of 36 students.

TEACHER No. 2 (Mrs. Muge)

Mrs. Muge, 38 years old, is also quite an experienced teacher since she has 18 years experience of teaching in primary schools. She is younger than Mr. Kemal and she graduated from a 2 year Institute of Education. Those Institutions were established at the beginning of the 1980s because previous “Teacher Schools” (equivalent to today’s high schools or colleges) were believed to be inadequate in training the primary school teachers.

Mrs. Muge explained that she is very interested in music and she likes it very much. In fact, she plays ‘recorder’ as an instrument and expresses that she is competent enough in

playing that instrument. When she was asked about her training in music during her pre-service education at the institution, she replied:

“Yes, I used to like my music teacher a lot at the institute. My optional subject area was music and the music teacher was so talented. He could play piano and violin. He was always making us listen to classical music and perform it. ... I still teach the songs that I learned at that time to my students because he was always teaching us children’s songs with the piano. Our repertoires were so wide. I still keep my music notebook from that time and I still teach songs from it.”
(Doc. Mrs. Muge, p.1-2).

As she is teaching the songs that she learned at the Institution, she also believes that the music training she had is compatible with today’s curriculum. In terms of updating herself and her professional development in teaching music, she said that she did not take any courses or attend any courses related to music education, but she mentioned that when she comes together with her colleagues in the school, they sing songs altogether to learn from each other and share each others’ ideas. She strongly expressed that she would like to take such courses related to music and particularly regarding voice training because she said: “We are teachers and we use our voices too much. So I would like to know how to use my voice properly.”

At the moment she is teaching to Grade 3 in New Central Primary as a classroom teacher and there are 40 students in her class.

TEACHER No. 3 (Mr. Mustafa):

Mr. Mustafa, 56 years old, is the most experienced teacher in the research sample. He has 32 years of teaching experience as a primary school teacher. Similar to Mr. Kemal, he got his teaching certificate from the “Teacher School” and again he has completed his 2 years additional vocational training.

Mr. Mustafa plays a traditional Turkish instrument called “Saz” or “Baglama” (a string instrument) but said he is not quite professional in his playing. Similar to Mr. Kemal, he also mentioned that at the “Teacher School” music lessons were so important they were more difficult lessons than maths, science, and Turkish. Again he mentioned the quality of the music teachers at the Teacher School. “Every student was required to have a mandolin and had to learn how to play it,” he said. He mentioned that during his 2 years of additional training he did not receive any courses related to music, and he never attended any other training programmes, both formal and private. At the moment he is teaching to Grade 1 in New Central Primary as a classroom teacher and has 42 students in his class.

TEACHER No. 4 (Mrs. Ozlem):

Mrs. Ozlem is working in Old Town Primary and has 11 years of teaching experience as a primary school teacher. She graduated from a 2 year Institute of Teacher Education.

She explained that during her education at the institute she received a very good music education. She pointed out:

“We had “Teaching of Music” classes, which were appropriate to primary school children’s levels. We played recorder. If anyone wanted to play another instrument we had a music room and you could go there and you could practise it. At the Institution, we had both ‘music’ and ‘teaching of music’ classes, so we learned musical things like rhythms, measurements, melody, etc. I think I received a good education and that is the reason I have no difficulties in the class” (Doc. Mrs. Ozlem, p. 1).

As she explained, she plays recorder at the moment, but apart from the pre-service education she has not attended any courses related to music education and has not received any formal or informal training, similar to other teachers. She is teaching to Grade 2 and has 31 students in her class.

TEACHER No. 5 (Miss. Elgin)

Miss. Elgin, the youngest teacher (27 years old) in the sample, has the least experience in teaching (3 years as a primary school teacher).

She is specialised in Biology since she graduated with a 4 year degree from a Faculty of Science and Literature. She did not graduate as a teacher, but after this degree she completed the short ‘Pedagogic Formation Programme’ and obtained a teaching certificate. For individuals wishing to become teachers the Pedagogic Formation Programme is a recently developed route after the 1998 Reform Act called

“Reconstruction of Education Faculties”. It resembles the English PGCE programme where students from other faculties can attend these short formation courses and can qualify as a teacher. These courses require completing a 1 or 1,5 year programme which takes place within the Education Faculties.

She explained that neither during her first degree nor her Pedagogic Formation Programme did she receive any course in music education. However, she stated that music is a very important and necessary subject that every child should be taught. She said she personally likes music and has an interest in it, but she cannot play any musical instrument. She mentioned that she receives a lot of help from her elder sister, who is a nursery teacher, regarding the teaching of music and preparing musical materials and resources. She added that if it were available she would be happy to participate in any course related to music education. She is teaching to Grade 1 and there are 34 children in her class.

TEACHER No. 6 (Mrs. Ayse):

Similar to the previous teacher, Mrs. Ayse, 29, is also a relatively new teacher since she has only got 4 years of teaching experience..

She has also obtained a teaching qualification by following the same route as Miss. Elgin. She graduated from a Faculty of Agriculture as a veterinarian, but decided to work as a primary school teacher. In order to achieve this, she completed the short Pedagogic

Formation Programme at the Faculty of Education and was then appointed as a primary school teacher. Again she also mentioned that she did not receive any lessons or courses either at the university or in The Formation Programme regarding music education. She also did not attend any private or official training courses.

She said she likes music but does not find herself to be talented. In other words, she believes that in order to teach music or play an instrument you have to have a musical ability or talent. So, she does not play any instruments. She mentioned that she did not have any opportunity in her childhood to take extra music lessons outside the school, but now she encourages her children to take private music lessons; for example, her son is enrolled on a private piano course. She is teaching in Old Town Primary, teaches to Grade 3, and has 35 students in her class.

4.1.3. Summary and Discussion of General Background Information

The general information about schools where this study took place, provides the reader with an understanding of the conditions of schools for teaching music and the characteristics of the teachers' workplace that may have a possible influence on teachers' musical activities in classrooms. Similarly, when the teachers' background information is examined, a number of different characteristics and different profiles of each teacher can be realised. This is important for the study methodologically as it gives an opportunity to the researcher to obtain a variety of opinions about the subject being investigated in this study and allows the researcher to do cross-comparisons between opinions and

perceptions that may help to draw more reliable and valid conclusions from the findings as a whole. Table 4.3 below summarizes some of the characteristics of the teachers who participated in this study:

Table 4.3. General indicators of teacher backgrounds.

	Teachers	Schools	Teaching experience	Instrument	Class Size
Grade 1	Mr. Mustafa	New Central	32 years	Yes	42
	Mrs. Ayse	Old Town	4 years	No	34
Grade 2	Mr. Kemal	New Central	26 years	Yes	36
	Mrs. Ozlem	Old Town	11 years	Yes	31
Grade 3	Mrs. Muge	New Central	18 years	Yes	40
	Miss. Elgin	Old Town	3 years	No	30

As can be seen from the Table, the teachers in New Central Primary are more experienced than the teachers in Old Town Primary. If we compare the grades it can be seen that in each grade, teachers of New Central Primary are older and are more experienced. This may be related to the rotation system of teacher appointments. In Turkey, usually schools in central cities are filled with older and more experienced teachers. It is highly possible that most of these teachers had been working in smaller towns and villages and in the later stages of their profession, due to family issues (i.e. grown children who need high school and university education), they moved to central schools. In fact, the government's policy also allows this rotation because newly qualified teachers generally start to teach in smaller towns and villages and then, in the later stages of their lives, they can ask for a move to more urban schools. The research sample of this study clearly points this out.

In terms of class sizes again there is a slight difference between New Central Primary and Old Town Primary: New Central Primary classes are larger than Old Town Primary. In New Central Primary the average class size is 39, but in Old Town Primary the average class size is 31.6.

In terms of playing an instrument, it shows that 4 out of 6 teachers play an instrument. All selected teachers in New Central Primary play an instrument but in Old Town Primary only 1 teacher responded that she plays a recorder. This result seems to be related to the training backgrounds of teachers. As explained in the previous sections, older teachers who graduated from teacher schools or from the Education Institutions claimed that they had received a very good music education and were taught to play an instrument. On the other hand, teachers Miss Elgin and Mrs Ayse are in Old Town Primary and relatively new teachers are became teachers in current system and initially they were not trained as teachers. It also illustrates that within the current system, Pedagogic Formation Programmes do not offer such courses related to foundation subjects like music, rather, they mainly focus on the core subjects Maths, Science and Turkish. In fact, these programmes allocate a significant amount of time to teaching practices in schools and limited time on theoretical lessons at the faculty. Some of these theoretical lessons are: Introduction to the Teaching Profession, Educational Psychology, Learning Psychology, ICT and the teaching of core subjects (YOK, 1998).

Primary school teachers are generalists, and they are required to teach all curriculum subjects. It is for this reason that Primary Initial Teacher Education Programmes now in

Turkey consist of the teaching of all curriculum subjects and these departments offer 4 years of B.Ed training (YOK, 1998). However, in this study there are two teachers, Miss. Elgin and Mrs. Ayse, who had never come across such training (except teaching practices) and seem to have no preliminary skills, knowledge and proper experience in teaching music. In this vein, those teachers' classroom practices in music would be important to examine and compare with other teachers who had had proper pre-service education in terms of effective pedagogy. In the later stages of this chapter, teachers' music teaching strategies will be scrutinised and the data (particularly observational) on this issue will be analysed and presented.

SECTION 2: TEACHERS' ATTITUDES TOWARDS MUSIC EDUCATION

In this section teachers' perceptions and opinions towards the importance of music for children and the inclusion of music in formal education will be explored. To do this the interview data will be analysed as some of the questions were constructed to obtain such data from the research sample.

One of the aims of exploring teachers' perceptions and attitudes towards music education is to present their beliefs about music and the necessity of music education in primary schools. One research aim was to investigate teachers' attitudes towards music education and their understandings of the values of music that can be offered to children in different ways.

In music education research, defining and measuring attitude is a highly disputed issue. Despite no certain definition of 'attitude' in research literature, in his article Cutietta (1991:295-296) explains that 'attitudes are psychological and perceptual. An attitude is a construct, an abstract concept to explain and classify the reasons underlying what people say or what they do'. Attitude constitutes mental networks of beliefs, feelings and values that are organised through an individual's experience. Cutietta (*ibid*) also notes that there is no direct way to measure attitude with the present techniques. However, what we can only do is to assume that a person has attitudes by his/her words and actions (Henerson, Moris, and Fitz-Gibbon, 1987 cited in Cutietta, 1991, p.295).

Although it is difficult to measure attitudes, here the researcher aims to obtain differences in teachers' opinions that can contribute to our understandings of their teaching practices (including their approaches to teaching and adopted strategies for teaching music) in classrooms. As Mills (1991) explains, 'in terms of musical interests teachers have individual differences, and based on that their interpretation of music curriculum will also be different' (p.169). This is also related to understanding of the music education itself and teachers' enthusiasm for teaching music. In the light of this argument, the researcher aimed to examine the possible relationship between teachers' perceptions towards music education and their actual classroom performances. In order to explore teachers' views they were asked to briefly elaborate on whether music is important in education, and, if so, why it is important. The forth-coming sections of the chapter will analyse, present and discuss the interview data in relation to this issue.

4.2.1. Analysis of Teachers' Perceptions about the Importance of Music in Primary Education

As mentioned earlier, in this section the data obtained from teacher interviews will be analysed and discussed. As explained in the previous chapter (Methodology) in order to analyse the interview data, the 'content analysis' approach will be carried out. For this reason, the analysis of data will be done based on the original transcripts of interviews in which mostly repeated themes that emerged from the data are identified, classified and presented in tables. In order to make these tables sensible and meaningful, explanations are supported by direct quotations from teachers' conversations. The main aim of following this procedure is to build up some theory about teachers' perceptions of music in primary schools. At the end of the section, discussion of the data and the findings will be provided in light of the music education research literature.

All teachers who participated in this study gave quite positive opinions about the importance and necessity of music education in primary schools. Data indicate that all teachers believe that music is an important subject and must be taught to children during their primary education. They have mentioned the importance of music for children by highlighting the various values of music for children's education. The Table below presents the opinions obtained from their responses during the interviews:

Table 4.4. Teachers' views about importance of music in education.

Themes	NEW CENTRAL PRIMARY			OLD TOWN PRIMARY		
	Mr. Kemal	Mrs. Muge	Mr. Mustafa	Mrs. Ozlem	Miss. Elgin	Mrs. Ayse
Music as a Motivator		✓	✓	✓	✓	
Music as Leisure	✓					
Emotional Development		✓				✓
Cognitive Development				✓		
Social Development	✓	✓	✓		✓	✓
Self Expression		✓	✓			
Music for Learning			✓	✓	✓	✓

The above table indicates the list of opinions of teachers about the importance of music for children. The list was generated through categorising and classifying teachers' responses to an open question in the interview schedule. As the above Table indicates, according to the teachers' views music has a variety of values which are important for children's lives and for their education.

- **Music for Motivation**

First of all, 4 out of 6 teachers responded that music is an important source in teaching and learning activities in terms of motivating children to learn. Motivation was one of the most mentioned concepts by teachers in their conversations since music can be used as a motivator for young children in every subject area to keep their focus on the subject studied. In general, teachers' perceptions of motivation were mainly based on drawing children's attentions to the topic being taught by the teacher during a lesson. When children get bored or their focus on the lesson weakens or is disrupted, teachers use a song or a musical play to make them relax and refocus them to the learning task. For instance, Mr. Mustafa and Mrs. Ozlem explained:

“In my point-of-view music education is very important and I believe that it should start from the pre-school. I pay extra attention on that because I am 1st Grades’ teacher. I don’t arrange a specific time for music; I use it every hour of the day, and from time-to-time music is a technique for me in lessons to use. Sometimes I speak with the melodies during classes, and this is a technique for drawing children’s attention. If they are bored, music changes their moods and they become motivated to the lesson. I like using music as a resource in my classes. (Mr. Mustafa, Doc.3, p.3).

“...For example, in Maths or Science lessons depending on the difficulty of the task sometimes children are having some difficulties or get bored very easily. At that moment a song is enough to draw their attention to the lesson. A small musical play can bring them back to the lesson atmosphere...” (Mrs. Ozlem, Doc.4, p.4).

As can be seen from the above quotations, both teachers use music as a strategy to motivate pupils. So that reason this can not be called as music education but a teaching strategy.

- **Music for Leisure**

During the conversations three teachers (Mr. Kemal, Mrs. Muge and Mrs. Ayse) also highlighted the importance of music for leisure. They mentioned that for children filling spare time with musical activities, listening to music for relaxation, performing music for the entertainment of self and others, and enjoying music are important values for children. On this issue Mr. Kemal said:

“Yes it is important. In terms of revealing children’s talents, in terms of an engagement in their free time, and in terms of relaxing themselves music is very

important. Unfortunately, due to limited opportunities music lessons are neglected.”
(Mr. Kemal, Doc.1, p.2).

- **Music for Emotional Development**

Two teachers out of the sample mentioned the importance of music for children’s emotional development. Mrs. Muge explained that music addresses children’s emotional spirits and makes a positive contribution to their emotional development for their adult lives. She did not articulate on this further. In a similar way, Mrs. Ayse also mentioned that for children music them to express their inner feelings and emotions. She mentioned that experiencing different types of music helps them sometimes to reveal their emotions. She said:

“Listening to different types of music addresses their different feelings; for example, a song can make them happy or sad and this way they can learn about their feelings and emotions.” (Mrs. Ayse, Doc.6, p.2).

- **Cognitive Development**

There was only one teacher (Mrs. Ozlem) amongst the research sample whose view about the importance of music education generated this category on cognitive development. Her answer to the question was based on her story about one of her pupils, who had learning difficulty problems and was handicapped. In her interview she responded:

“Music is not only important in the primary school, it is also necessary and important in the pre-school period. Because music develops a child’s listening and comprehension skills.... Let me tell you an interesting story..... Last year at the beginning of the school (academic year) a disabled student came into my class. This student was totally unable to speak; he could not even say “mummy”. He was just screaming with strange sounds. For six months he came to school with his mother. He was crying if he couldn’t see his mother. His mother was trying to help him as much as she could. We took him to a psychologist, but this didn’t work. In our village there is no school for handicapped people, and his parents’ economical situation is poor. During my classes I gave him some tapes which had some child songs on them. I told him to listen to these tapes (cassettes) and repeat whatever he hears. After a while I observed at least a fifty percent change in this child. He started to repeat what he heard, he started to listen and he started to come to school without his mother. At the moment when I write something on the board (blackboard perhaps) he can copy it into his notebook. He cannot read perfectly what he writes. He still has difficulty in reading some syllables and some letters. I couldn’t get too much improvement in maths, but now music is his favourite lesson and he likes music more than other lessons. Now he joins in with every song we sing in the classroom, and he knows all the lyrics of the songs. As far as I observed, for him music lessons are the most enjoyable periods in the school. I am so happy that I’ve gained back this child and I owe this to music lessons.” (Mrs. Ozlem, Doc.4. p.3).

Mrs. Ozlem now teaches to Grade 2 students and she is still with this child. Although she perceives this story as an example for cognitive development, her story can also be related to emotional development as this child obviously had some difficulties in expressing his feelings and emotions. This story can also be linked to the learning category in Table 4.3 since over some period of time this child was involved in a lot of learning as he learned the lyrics of the songs, learned to adapt himself to the class, and learned to participate in musical activities. However, it can be also argued that when examined closely his learning experience is also connected to his cognitive development

over a period of time. For instance, developing language is related to one's scholastic and cognitive development. Repeating the sounds and words after listening to a tape are also some behaviours which were learned by him. This may also demonstrate the link between music and the development of his cognition.

- **Social Development**

Analysis of teacher responses also indicated that some of the teachers are aware of how music is important for the development of children's social behaviour. However, teachers' views on children's social development were limited. They generally talked about children's participation in group activities. They generally used the singing of songs together in the classroom and sometimes individually as an example of these kinds of activities. For them joining a group performance [singing together] and singing individually in front of a classroom was an indicator for social development. Miss. Elgin's response on social development was the best example. She pointed out:

“.....Of course music is important for children.....It gives children confidence. For example some children are quite reserved. When we sing songs in the classroom all together, some children do not join in with the singing. Especially, some feel very embarrassed in front of all children when you ask them to sing a song alone. When they join the singing activity they become more active and social. You can observe them in their behaviours especially in their relationships with other children. They talk to others very confidently and establish friendships with others very easily.”
(Miss. Elgin, Doc.5, p.2).

Again this teacher's response can be related to children's self-expression category, however, because she emphasised the words "social" and "participation", it was counted because she stressed the value of music on children's social development.

- **Self Expression**

Only Mrs. Muge and Mr. Mustafa from New Central Primary mentioned in their conversations that music is a vehicle for young children to express themselves. Both teachers say that music is a way of communication or it is a kind of language through which children can present their inner feelings and expressions in school or outside the school. Mrs. Muge said:

"The child should somehow expresses her/himself and relaxes. It will affect his/her social relationships with others, too. Music is universal. As a universal language music can bring people together even if they can not speak the same language. Through music they can communicate...."

Mr. Mustafa explained music's value in terms of children's self-expression in a similar but more detailed way. He responded:

"Music is a way of expressing his/her inner world for a child. Especially for the group of 7-9 year old children, music is like a core subject. They express themselves through songs generally, because at this age they haven't got reading and writing abilities, or these skills are newly developing. When words are combined with melody and rhythm, and if you [as a teacher] aim to develop specific behaviours and use specific songs for that, they listen to it more carefully, and they sing it more enthusiastically. They have already grown up with lullabies, so they have a foundation already when they come to school. School music is like a continuum of

this, and for this reason they feel themselves to be in a playgroup rather than in a lesson. Learning in this way of course becomes more enjoyable for them.” (Mr. Mustafa, Doc.3, p.3).

- **Music for Learning**

Despite most of the above categories being related to learning, this category was thought to be added separately because it covers a wide range of aspects of learning that teachers have mentioned. Motivation in lessons, enjoying lessons through music, music’s impact on emotional, social, and cognitive development has direct connections to learning within the school settings. If music contributes to the healthy emotional, social and cognitive development of a child as the teachers emphasised, then these obviously can have an influence on the child’s whole development, and consequently can contribute to a rise in academic success. It is most likely that emotionally and socially well-developed children can achieve learning tasks more easily compared to poorly developed children. The important key point here to be realised is that of the line between learning music and learning through music. In other words, is learning music more educative or does learning through music have more value in improving the quality of learning? This is a pedagogical issue which most teachers in this sample seem to undermine. They talked about the importance of music for a child in different ways but only a few mentioned the use of music in other curriculum subjects to improve the quality of learning. For instance, Mr. Mustafa mentioned that in maths, when teaching number counting, he uses music as a way of teaching numbers because he believes that using melodies while he is speaking and teaching counting helps children to learn more quickly and easily. In fact, he says it

helps establish long-lasting learning, which means that by using music children do not forget what they have learned and how they have learned; for example, counting numbers for a long time. This teacher believes that music is a powerful tool to teach any subjects at this age as music can draw their attention, motivate them, and make difficult learning tasks enjoyable and the learning arising from these tasks long-lasting.

In a nutshell, participating teachers' expressed their positive attitudes towards music and emphasised the importance of music lessons in education. They pointed out that music is as crucial as maths, science and other subjects in the curriculum and music education is particularly important for young children at the primary level.

Despite their positive beliefs and attitudes towards music education, almost all teachers added that music is given very little attention in Turkey. They all mentioned that music is a neglected subject in all levels of formal education. They stated that although music is a curricular subject and required by all classroom teachers to teach, it has not been treated the same as other subjects such as maths, science and Turkish. For instance Mr. Kemal said:

"I saw so many teachers who do not treat music as being as good as other subjects. I know a lot of teachers who teach maths instead of music within music classes. I also came across some of the classroom teachers who only teach some songs to children which are completely unsuitable to their levels, and they say that they taught music in their classes." (Mr. Kemal, Doc1. p.3).

As this quotation from Mr. Kemal indicates, one of the reasons for neglecting the teaching of music is related to the teachers' lack of understanding of the role of music in children's lives. Similar to Mr. Kemal, when other teachers were asked to explain on what basis they think that music is a neglected subject and how they came to this conclusion, they have pointed out various reasons for this. In this regard, the data obtained from interviews revealed the following reasons:

Table 4.5. Reasons why music is a neglected subject

Reasons	Teachers
Teachers' lack of understanding of music	Mr. Kemal, Miss. Elgin
Lack of teacher training in music	Mrs. Muge, Mr. Mustafa, Miss. Elgin
College entrance exams	Mr. Kemal, Mrs. Muge, Mr. Mustafa, Mrs. Ayse
Lack of parental support	Mr. Kemal
Limited resources	Mrs. Ozlem, Mrs. Ayse

As Mr. Kemal's quotation revealed, teachers' lack of understanding of music is related to their attitudes towards music education. Mr. Kemal and Miss. Elgin stressed that there are teachers in schools who do not have enough understanding about the importance of music, and who lack knowledge about the values of music for educating children. This may also be related to classroom teachers' pedagogic formation in teaching music. As teachers Mr. Kemal, Mrs. Muge and Mr. Mustafa expressed, some teachers do not have adequate training in music; they are not music specialists but are still required to teach music. In relation to this, the musical ability of a teacher is also seen as a factor which influences teachers' music teaching activities in classrooms. Mr. Mustafa's response explains this factor very clearly:

"I do not think that enough attention is given to music. I think that classroom teachers have not got adequate training in this. Especially for Grades 1, 2, and 3,

classroom teachers have to have very good musical knowledge. Unfortunately, due to no such training these days, now we come across such teachers who do not teach music in their classes although a large space is allocated to music in primary curriculum. Even teachers, who teach music in their classes, teach popular songs to children without giving a thought whether these songs are suitable for the children's age, level etc. None of those songs are compatible with the curriculum. I see this as a wound in our education system and I request policy makers to solve this problem." (Mr. Mustafa, Doc.3, p.3)

Interestingly, college entrance exams are also expressed as one of the reasons for the neglect of music in primary schools. The college entrance exams take place after the 8th grade for a student to be placed in high schools such as Anatolian High Schools or in colleges such as Science Colleges, where the quality of education is mostly believed to be better than those normal high schools [lycées] which do not require entrance exams. In these schools second language education is a priority, more space is allocated to science, maths and artistic subjects and in most cases the physical conditions and resources are much better than normal high schools. In addition, statistics show that most of the students who passed university entrance examination are graduates of these colleges and high schools. There is a connection between college entrance exams and the low quality of music education in schools. The preparation of students to college entrance exams is perceived as more important than music education. These exams are based on multiple-choice tests in which questions cover mainly, maths, science, Turkish and humanities subjects. Hence, in primary schools teachers try to prepare their students for these exams and spend great amounts of effort and time to help make their students successful in these exams. Mrs. Muge explained that "in these exams there are no questions about music, arts, or physical education but there are questions about maths, science, and Turkish, so

teachers have to spend more time on those subjects and teach those core subjects instead of music during music classes.” Mrs. Ayse added that even parents who want to see their children in good colleges prefer teachers to teach other core subjects such as maths, science and Turkish instead of music, arts and physical education. This indicates the reality of the system and illustrates how parents have lack of understanding about the importance of artistic education. It is a common belief in society that for graduates of those colleges there is a high possibility of gaining a better place in the university and consequently of finding a good job in sectors such as medicine, engineering, economics, etc.

Inadequate conditions and limited resources for musical activities in schools are also expressed as a factor which influences teachers’ beliefs about music education. For Mrs. Ozlem there are no music rooms or instruments or other resources available in schools to teach music, so for this reason some teachers only teach some songs to children in classes as they have no alternative to carry out teaching music in a proper way. Due to these sorts of reasons Mrs. Muge says that because children cannot experience musical activities they therefore cannot socialise enough, which generates stress and tension amongst students.

4.2.2. Summary and Discussion of Section 2

The data obtained from the interviews reveals that teachers involved in this study have positive perceptions regarding the role of music in the lives of children. The responses of

teachers reflect the different qualities and values they attach to music education, such as music for leisure, music for learning, music for emotional, social and cognitive development etc. Being aware of these qualities and values of music is important as they also reflect teachers' beliefs about the necessity of teaching music in primary schools. For instance, for teachers music is important in education because it helps teachers to teach curriculum subjects effectively. Some teachers expressed the view that music has great power to motivate children towards planned instruction such as maths, science, Turkish and other educational activities.

As presented in Chapter 2, in terms of understanding the values of music in education, Pugh and Pugh (1998) give a rational explanation in their book which provides a theoretical basis for music education for all children. According to Pugh and Pugh *ibid.* (pp.2-13), music has many characteristics and values which can contribute to a child's whole development. They assert that there are two categories of values gained from music education in the literature: those which focus on its "utilitarian" value and those which emphasis its "intrinsic" value. These values are illustrated in the following table:

Table. 4.6. Values of music.

<i>Utilitarian Values</i>	<i>Intrinsic Values</i>
<ul style="list-style-type: none"> • transmission of culture. • contributes to social development. • general scholastic development. • physical development. • moral and spiritual development. • an enjoyment or source of pleasure for leisure. • contributes to the preparation of individuals for adult working lives. 	<ul style="list-style-type: none"> • as an element in being human. • music's value as a language. • music's value as an expression of emotion.

On the basis of these values it can be said that the participants in the study were aware of most of these utilitarian and intrinsic values of music in education. Despite the fact that teachers did not mention some of the values of music (e.g. spiritual development, music's contribution to working lives) as presented above, during their conversations their positive attitudes towards music education were clearly observed. For example the sentences they use were mostly positive when they talk about the values of music education. Their responses indicate that music is as important as other curriculum subjects in primary schools and they believe that music should be taught as well as other subjects and it should be treated in the same manner as other subjects.

The relationship between teachers' positive attitudes towards music and their teaching of music in classroom settings is an important point for this research that is to be examined. This issue is investigated and the related findings and discussion about this point are presented in Section 4, in which observational data obtained from teachers' actual teaching of music in classrooms is analysed.

As for teachers' perceptions about whether music is given enough attention in practice, the data revealed that most of the teachers interviewed have negative views and feelings on this issue. They expressed the view that in practice music is not taught, as it should be, despite the legislative curriculum requirements. According to the teachers, they established these views on the basis of their observations and experiences in the schools. They mentioned some other external factors which contribute to the neglect of music in the education system. Some of these factors include the lack of pedagogic training of

teachers in teaching music, and defects in the educational system as a whole, such as too many exams in the process of formal education.

The neglect of music in education is not a major problem in the Turkish education system only. Similar experiences still exist or have existed in the near past in many other countries. For instance, in England music is a foundation subject in the curriculum as a form of the arts in formal education. However, Hoskyns (1996) argues that, despite some efforts, in practice everyone does not experience music education as they should do. She adds that despite the National Curriculum in England, music is not yet a universal experience for students, in or out of school. The reasons for this vary, but it may be related to the structure of the educational system and the teaching approach which teachers adopt in schools. It is also argued that making music education for all is related to the content of the music curriculum and its way of interpretation in the classroom. This argument brings us to the point where the problems and difficulties of teaching music in practice need to be examined more closely. The next section will present data regarding teachers' personal views of difficulties of teaching music and factors influencing teaching music in their classrooms. The strategies of teachers to minimise negative factors on music education in practice, the way of delivering music curriculum and applications of teaching approaches in Turkish classrooms are also investigated in this study. The data obtained from classroom observations and findings are presented and discussed in Section 4 of this chapter.

SECTION 3: ANALYSIS OF TEACHERS' PERSPECTIVES ON DIFFICULTIES OF TEACHING MUSIC IN TURKISH CLASSROOMS

4.3.1. Difficulties in Teaching Music

It has been well reported by educational research that there are many factors affecting a teacher's professional activities in the work place. Some of these factors may have positive influences on teachers' effective classroom practices and on their professional development. However, in many fields of education a great deal of evidence based on research suggests that factors, which have inhibiting influences on effective teaching, are always more than positive factors. These challenges either can be results of external occurrences (policy, legislations, government initiatives and curricula) or can be related to schools' internal matters (infrastructure, resources, students) or can be related to teachers' professional qualities (pedagogical training, interest, capability) (Drummond, 1999; Krueger, 2000). In Krueger's (2000) study, new music teachers in the profession revealed various reasons that influence the quality of their teaching practices and the quality of learning in music.

In this study, teachers' perceptions on teaching music in primary level in a Turkish context were sought to reveal the general and specific problematic issues in music education. In order to achieve this objective, again through interviews teachers were asked to explain what sorts of challenges and problems they face on a daily basis particularly when teaching music. In most cases, in order to obtain more insights about

problems in teaching music teachers were prompted by asking some probe questions during the interviews, such as the question ‘Are there any problems you face because of the physical conditions of the school?’

The data obtained from teachers’ conversations suggests that there are a number of challenges and hurdles which teachers have to deal with which inhibit effective delivery of music curriculum in primary schools. The data revealed that in practice there are different problems and difficulties which are created by different sources. Despite the fact that all teachers in the sample earlier expressed their positive attitudes towards music, a large majority of the teachers, except Mrs. Muge, have bulleted a number of factors which they believe affect their music teaching activities in their classes in a negative way and which hinder effective pedagogy in music education. The sources of these factors were analysed and categorised and presented in the following Table:

Table 4.7. Sources of problems encountered by teachers and their indicators.

Sources of Problems	Indicators
Students	Not interested in music, attitudes.
Music Curriculum	Too heavy for children to attain, and for teachers to deliver.
Physical Conditions (Infrastructure)	Inadequate physical conditions of classrooms, and lack of availability of music room and resources.
Teachers (collaboration, competence and training)	Lack of confidence, skills and pre - and post training (INSET), pedagogical expertise, musical ability.
Society (parental support)	Parental support and religious beliefs, parents’ negative attitudes towards music lessons.
Audio-Visual Media	Too much broadcasting of popular music (pop, arabesque, etc.). Negative influence on children. Limited programmes for educating society.

As can be seen from the above Table, the data obtained from teachers’ interviews reveals interesting issues that according to teachers are the major challenges and problematic issues to deal with in the job of teaching music. However, all the problematic issues presented in the above table are not seen as problematic for all teachers. In other words,

while one of these issues could be a problem for one teacher, it is not perceived as a problem for another teacher. For that reason this Table can be re-presented in a different way. In Table 4.6 below it can be seen more clearly which issues are problematic for which teachers:

Table 4.8. Problematic issues for teachers in teaching music.

Sources of Problems	New Central Primary			Old Town Primary		
	Mr. Kemal	Mrs. Muge	Mr. Mustafa	Mrs. Ozlem	Miss. Elgin	Mrs. Ayse
Students	✓		✓	✓		
Curriculum	✓				✓	✓
Conditions (Resources)	✓	✓	✓	✓	✓	✓
Teacher Competence	✓		✓		✓	✓
Parents (Support, Approaches)	✓		✓			
Media	✓				✓	

The Table above illustrates that sources of problems for two groups of teachers vary although each group works in the same schools. This is a good example of the individuality of teachers who perceive things in different ways. For each individual teacher, due to different reasons, problems in teaching music derive from different sources and these problems affect their classroom practices. As can be seen in the Table some of the teachers feel quite competent in some problematic areas and did not report any problems associated with them (areas where there are no ticks). One common problematic issue, however, was common for all teachers: the physical conditions of schools and lack of resources for music education. For four teachers in the sample “their pedagogical competence and training in the teaching of music” was the second most mentioned issue as the source of problems.

Teachers also reported their own strategies to overcome these difficulties and minimise the problems in teaching music. However, before presenting the data in regard to these strategies, it is necessary to identify these problematic issues on the basis of teachers' perceptions. This will be done by focussing on each issue in turn as presented in Tables 4.7 and 4.8.

First, each problematic issue will be explained and discussed in the light of teachers' conversations. Secondly, teachers' strategies, techniques or methods to overcome these difficulties will be examined. Here again direct quotations from teachers will be given in order to support the argument in the text.

a. Students:

For some, perhaps, it would be difficult to make a direct connection between students and inadequate music education; for some others it would be an interesting idea to think that a student would be an inhibiting factor for the effective delivery of a curriculum subject in primary education. However, for several teachers in this study (Mr. Kemal, Mr. Mustafa, and Mrs. Ozlem), some of their pupils themselves are problematic and this is seen as a factor which makes teaching music complicated and rather difficult in classrooms. According to these teachers, primary pupils' lack of interest in music and their limited musical abilities to learn music are the main features of this problem. For instance, Mrs. Ozlem in Old Town Primary said:

“There are a lot of pupils in my classroom who do not show any interest in music lessons. During these hours they do not participate in any activities, especially singing. For example, I have come across some of the students in my classroom who pretend as if they are singing while we do whole class singing. Making them sing a song individually is incredibly difficult because they are so embarrassed in front of the class and I think they have this fear of being teased by others. So they prefer to stay quiet and just listen.” (Mrs. Ozlem, doc. 4, p.3-4)

The above quotation reflects the perception of an experienced teacher about how pupils could be an inhibiting factor for effective music teaching in classrooms. Pupils’ lack of interest in music would be a serious problem for the teacher, and may depend upon various factors such as pupils’ socio-economic backgrounds, limited support from parents, and pupils’ own abilities. It may also be related to Gardner’s (1985) theory of “multiple intelligences” as some children may have mathematical, some may have social, and some may have musical intelligences better developed than others. This is to say that within the classroom each child may have different attributes (Pollard, 1997) and this may be directly related to pupils’ interest in lessons. It is difficult to say that pupils’ lack of interest in music lessons in Mrs. Ozlem’s classroom is related to these diverse attributes of children. However, it could be said that pupils’ lack of interest in any lesson would be challenging for the teacher.

Both Mr. Kemal and Mr. Mustafa in New Central Primary have revealed an interesting point regarding pupils. Mr. Kemal pointed out:

“Some children think that singing is only for singing religious songs. Those children do not want to learn school songs, and they don’t join the singing activities in the

classroom. This is because their parents tell them that singing is a sin and they should not be singing any songs apart from religious ones. So for that reason some children do not participate in singing activities, which is disturbing and also difficult to find a solution for” (Mr. Kemal, doc.1, p.3).

These views of Mr. Kemal and Mr. Mustafa’s seem to be directly related to children’s parents and their unusual approaches to music; here the researcher is concerned with pupils and their behaviours in music classes. Hence, pupils’ unwillingness to join singing activities in the classes is interpreted as ‘pupils as source of the problem’ for teachers Mr. Kemal and Mr. Mustafa, who work in the same New Central Primary. As mentioned in earlier sections of this chapter, New Central Primary is situated in the central city of Konya and this city is regarded as one of the most religious and conservative cities of Turkey. However, even though Konya is the hometown of the researcher, this sort of answer was unexpected from teachers.

b. Music Curriculum:

As Table 4.6 illustrates, for only three teachers in the sample (Mr. Kemal, Miss. Elgin and Mrs. Ayse) music curriculum is one of the sources of the difficulties of teaching music in their classrooms. For Mr. Kemal, who has 26 years of teaching experience, the music curriculum is too heavy as it covers a wide range of topics to teach. He said:

“It seems that this curriculum is developed by experts with good intentions, but in practice it is very difficult to implement. We ‘classroom teachers’ are not competent enough to deliver these topics. In fact it is too heavy and we do not

have any resources as required by the curriculum to teach music at that standard”
(Mr. Kemal, doc.1. p.4).

It is interesting to hear such comments from a highly experienced teacher. Miss. Elgin and Mrs. Ayse are quite new teachers compared to others in the sample as they have 3 and 5 years of teaching experiences respectively. In fact, as explained in the first section of the chapter, both do not have proper pre-service education in primary education since they have science (biology) and agriculture (engineering) backgrounds respectively. It is highly possible that their problem with interpreting and delivering music curriculum (as well as other primary subjects) is directly related to their academic backgrounds, as they had no training in their current profession. Miss. Elgin’s comment on this clearly explains their position:

“I do not think that the topics, aims and objectives and behaviour targets in the curriculum are clear for teachers. I am having a great difficulty in determining topics to be taught and related targets in music and my educational background is not sufficient for this. In addition, I am having problems with some musical terms because I have never come across these terms before; for example, “variations in musical speed”. I have no idea what this means and I do not know what to do and how to teach this. For that reason sometimes it is difficult to implement such topics in the classroom.” (Miss. Elgin, doc.5. p.4)

Again in Miss. Elgin’s comment regarding music curriculum, the main problem is not the curriculum but their competence in interpreting the curriculum. However, it seems that at least they are aware of what the music curriculum covers and attempt to criticise it for being too heavy. Other experienced teachers (except Mr. Kemal) have reported no difficulty in understanding and implementing the music curriculum.

c. Physical Conditions and Resources:

As mentioned earlier, physical conditions and the availability of resources were reported by all interviewed teachers to be one of the inhibiting factors for the effective teaching of music. Most of them raised the issue of the inadequate conditions of schools for musical activities, emphasising that there are no music rooms in schools, and limited resources for music, for instance, limited access to TV, video, audio, CDs, musical instruments and books on teaching music. Almost all music lessons take place in normal classrooms which are designed for whole class teaching activities in which pupils sit in rows and face the teacher and the board. In this regard Mr. Kemal said:

“Of course, limited resources and musical materials in the school is a big problem for teaching music. For example, we have a topic in the music curriculum titled ‘getting familiar with musical instruments’. The only thing we can do is to show pictures of instruments to children. We have no opportunity to bring the actual instrument to the classroom for children and let them touch, feel and hear it, because there are no instruments in the school. They get familiar with instruments through pictures for instance, they know a violin from the picture.” (Mr. Kemal, doc.1. p. 4).

Mr. Mustafa mentioned the unsuitable classrooms for teaching music, because she has 42 students in her class:

“Physical conditions of the classroom are not suitable for teaching music. Sometimes due to their young ages, we have to do some singing activities with games (musical games) but there is not enough space in the classroom....” (Mr. Mustafa, doc.3. p.6)

Despite the fact that teachers complain about inadequate physical conditions and limited resources for music, some of them confessed that they do not use the resources available for music in the school. For instance Mrs. Ayse said:

“There is a radio-cassette player and there are a few tapes (cassette) containing child songs available in the school. But to be honest I’ve never used them for my music lessons.” (Mrs. Ayse, doc.6, p.5)

This quotation may illustrate that although their positive attitudes, teachers do not pay too much attention to music lessons when they talk about their practices as they do not consider to use resources available in the school.

d. Teachers’ Educational Background:

Table 4.6 illustrates that Mr. Kemal, Mr. Mustafa, Miss. Elgin, and Mrs. Ayse have concerns about their competence for teaching music and stated that their educational background for teaching the contemporary music curriculum is not adequate. Mrs. Muge and Mrs. Ozlem reported they have no problems at all regarding their pedagogic formation and both feel confident and competent enough to teach music in the primary school because they believe they had a strong and appropriate pre-service education for this.

As was also mentioned in previous paragraphs, teachers who had difficulties with implementing the music curriculum have directly linked this with their educational

background. Especially, Miss. Elgin and Mrs. Ayse expressed that they were not trained as primary school teachers and they also had no personal or professional training in music. As a result of this they commented that they do not know the strategies and techniques of teaching music but only rely on other teachers who are giving advice about how to teach music and, perhaps, other lessons too (see Miss. Elgin's comment on curriculum on page 162 of this chapter). It is understandable for these teachers to not be very efficient in teaching music.

On the other hand, despite having been trained in institutions directly designed and aimed to train graduates for the profession of teaching, Mr. Kemal and Mr. Mustafa said that either their pedagogical training in music was not adequate or their training is not compatible with today's curriculum. Mr. Kemal explained his situation very clearly:

"When I was in 'Teacher School' I believed that I had quite a good education to teach music in primary schools, but in recent years I have seen that it is not adequate. One of the reasons for this perhaps was that the schools where we went to work had no musical instruments. I had my own mandolin, which was sufficient enough in the beginning years of my teaching, but it later broke and I could not buy another one in later times. I have forgotten how to play a mandolin. In regard to the last music curriculum again I do not find myself confident and competent enough particularly for the last 5-6 years. The training I received in the teacher school was sufficient enough for me, and I was able to teach music to children compatible with their levels. But in recent years, new topics such as Variety of Sound, and Various Musical Instruments have been added to the curriculum and I do not find myself confident and competent enough to teach such subjects." (Mr. Kemal, doc.1. p.5-6).

Mr. Mustafa mentioned about the characteristics and the quality of his pre-service education. He commented:

“We have not been trained to meet all needs of the society. This is a reality. A lot of colleagues of mine even stayed (lagged) behind the society in their workplaces. I am one of these people who had this problem as I have worked in rural schools for 15 years.” (Mr. Mustafa, doc3. p. 4).

As can be seen, 4 out of 6 teachers have stated that they are not very confident about their competence and adequacy to teach music. However, Mrs. Muge and Mrs. Ozlem have responded that they are quite confident and capable of teaching music with few problems. Particularly, Mrs. Muge believes that she had a very good pre-service education and has no worries about her confidence and competence to teach music. As can be seen in her profile (see page 131-132 of this chapter), music was her second specialist area and she had a very good music teacher with a broad musical repertoire. She explained that she has no problems in understanding the music curriculum with her own educational background, instruments and children. She (Mrs. Muge) responded:

“I think I have received a very good education in the Institute of Education because my optional subject specialism was music. I have no problems with the availability of musical instruments in schools because at the moment we do not need those instruments. We teach music through hearing, not through notation. We only teach songs that we know at the moment. It is early for 3rd grade students but may be needed in 4th and 5th grades. Notation is covered in the 4th and 5th grade of the curriculum and these are very simple to teach. At the moment we are teaching music through hearing only and have no problems at all.” (Mrs. Muge, doc.2. pp.3-4).

It is obvious that this teacher feels very confident and competent in understanding and implementing the music curriculum owing to a relatively good pre-service education. Mrs. Ozlem also has graduated from the equivalent Institution of Education and she is

also very confident and finds herself competent enough to teach music in primary schools. In her conversation she talked in a more or less similar way to Mrs. Muge. She commented:

“No, I am not facing any difficulty regarding my educational background. As I mentioned earlier I have received a very good music education. In my previous classes I taught children songs with notation. At the moment I am teaching to 2nd grade and we have not come to the topic of ‘music knowledge and musical skills’. In the current curriculum there are topics such as concepts of melody, variety, format, fast, slow, start, stop, intro and final of songs. I am doing these activities during our music classes and during the teaching and learning of children songs. I am also in charge of the school choir and teaching folk dances. In brief, I have enough confidence and I have no worries about teaching music.” (Mrs. Ozlem, doc.4, p. 5-6).

e. Parents and the Community:

As presented earlier in Section 4.2.1 and at the beginning of this section, the environment where school based and parents of the school are seen as one of the influential factors on effective music education by interviewed teachers. As explained earlier, cultural values and religious beliefs determine people’s approaches to music and music education. For instance, as Mr. Kemal mentioned earlier, for some parents singing songs, especially for women, is not acceptable in religious terms in some parts of Turkey. In a similar vein Mr. Mustafa talked about his past experiences in rural schools where societies were quite conservative. He explained:

“I worked for 15 years in rural schools. During the early years of my teaching, singing songs was a shameful thing to do. Particularly, we could not make girls sing a

song. At that time in those rural communities, hearing a female voice in public was believed to be a great shame. Of course, this was affecting the children in the school. We were not sure whether to make girls in the 4th and 5th grades sing, because parents may warn us at any time which was not a nice thing to hear. At those times music was unfamiliar (strange) to society. During weddings ladies were singing songs and dancing, but only in a group of ladies. In the school this was completely disappearing.” (Mr. Mustafa, doc.3, pp. 4-5).

This reflects the characteristics of Turkey 15 years ago. Perhaps the situation is not quite the same today. However, in some parts of Turkey, where religious values and beliefs are extremely strong, as revealed in this study, similar opposition to music as an art still exists. This reaction may be related to visual media where western style singers and video-clips appear on TV quite often and this is still not acceptable for some people due to their lifestyle and cultural and religious beliefs. On this issue Mr. Kemal explained the link between society’s lack of education and understanding of music. He said:

“We as a society do not give enough value to music. While we are dealing with other problematic issues in our everyday lives we forget music. However, music lies in the foundations of our culture; there is music in our lullabies, in our weddings and even at our funerals. Unfortunately, we are not able to benefit from this and make music’s contribution to education.” (Mr. Kemal, doc.1., p.6).

The second reason for parents not to be interested in music education is directly linked to the educational system. It is believed that parents’ have different perceptions and negative attitudes towards music lessons in almost every stage of primary and secondary education. As explained earlier (in Section 4.2.1.), in the Turkish Education System students are bombarded with examinations and academic tests for getting to the upper

stages. Those tests are mainly based on Turkish, and on positive sciences such as Maths and Science subjects etc.. Those exams take place at almost every level, for instance, at the end of primary, secondary and high school. There are various types of secondary and high schools in Turkey, some of which are believed to be providing high quality education, and the majority of graduates are successful in university entry exams for better careers. For that reason students need to be prepared well in order to achieve success in nationwide University Selection and Placement Examinations (OSS) after completing high school. In these circumstances, parents want to see their children passing those exams for better places (departments) in the universities. For this reason, a great deal of parents in the country send their children to out of school hours courses mostly in maths, science, and social sciences. Thus, for a parent the child's academic success in marks s/he gets from lessons such as arts, music and physical education are not important as marks from other subjects. Mr. Mustafa's comment on this topic summarises the argument clearly. He responded:

“.....One of the sources of my difficulties in teaching music is related to parents and their negative attitudes towards music. For parents music is nothing but singing songs. They are curious about their child's maths exam results but they never ask about music results. At the end of the academic year, let us say in a child's transcript the parents see their child has high marks in maths, science and Turkish etc., and low marks in arts, music and physical education then the parent says to the child not to worry because s/he has high marks in core lessons and the others are not very important. Or, if the child has a low mark in music they tease her/him by saying: “couldn't you sing a song?” They think music is only singing a song.” (Mr. Mustafa, doc.3. pp. 4-5).

These arguments and perceptions of teachers reflect the fact that most Turkish parents lack an understanding of the music curriculum which is taught in the primary schools, and they have limited understanding of music's contribution to children's development. This situation brings to the surface the need for parents to have some education. In order to obtain parental support in music education, they should be educated and informed about the importance of music for children's social, emotional, and physical development.

f. Audio-visual media:

In this technologically fast changing world, new generations are also changing very rapidly in terms of their adoption of new lifestyles, including hobbies, music they listen to, and films they watch. One of the most influential technologies of our times, perhaps, is the television. The impact of television on people, particularly young children, in every part of the world is enormous. One of the teachers in the study was complaining about children's extreme dependence on television, and things, especially melodies and songs, they learn from this audio-visual technology. According to Miss. Elgin, popular music (such as western pop, rap, R&B, rock) is influencing school music in a negative way and making it even more difficult for teachers to teach music. Miss. Elgin explained that motivating children to learn school music is extremely difficult in current classrooms. She said:

“When teaching school songs suitable to their age and level, children show very little enthusiasm. When you try harder to teach a song because of their lack of

interest they learn it very slowly, but they all know all pop songs on TV with all lyrics including dances and movements presented in the video-clips. But they forget the lyrics of the school songs in a week.” (Miss. Elgin, doc.5. p.4)

Perhaps it is not possible to avoid the impact of television and other media on children and perhaps children should not be prevented from listening to popular music. Popular songs may be a good use of music as a ‘motivator’ in lessons because pupils’ lack of interest in music lessons was earlier mentioned as an inhibiting factor by teachers. The use of popular and contemporary music in classes may help the teacher to increase pupils’ interest in joining musical activities in the classroom.

4.3.2. Teachers’ Strategies to Overcome Difficulties in Teaching Music

It is well documented that primary school teachers are busy people in every single school day (Galton, 1995; Moyles, 1995; Philpott, 2001). They are dealing with a range of daily issues such as planning, organising and managing teaching and learning, developing teaching and learning materials, delivering curriculum content, etc. During these activities there are also a range of challenges to overcome and problems to solve. As interviewed teachers reported in the previous section, they face a variety of internal and external difficulties during their music teaching activities in the school. As mentioned earlier, there are many factors influencing effective pedagogy in every curriculum area in primary education. In these complex and busy settings teachers are required to develop their own strategies to overcome the difficulties in teaching and aiding the learning process in order to reach the targets determined by the curriculum. In order to make this

happen, there are number of effective teaching strategies available for certain issues in primary education for teachers' use. However, each school, and even each classroom, has its unique culture and climate and within these settings teaching and learning processes may demonstrate a range of differences (e.g. interaction in classroom between teachers and students and between students and students) (Sarason, 1982; Fullan, 1991; Dalin, 1993). In other words, every teacher and his/her teaching have, in many ways, unique and specific characteristics.. For this reason, for such specific and unique cases teachers are expected to find solutions to problems if they occur in their classrooms and to develop their own pathways and strategies to overcome the challenges for better instruction for all students (Orlich *et al.* 2001). There may be some problematic issues where the teacher cannot find a solution (related to the whole educational system, or the need for an expert to tackle the problem), but in teaching and learning activities within a classroom the teacher is responsible for solving problems or minimising the negative influences of internal and external factors on students' learning.

In the previous section interviewed teachers have reported their major difficulties and problematic issues in teaching music. During the conversations teachers were also asked through probe questions to explain whether they do anything to overcome these difficulties and, if so, what their strategies were to minimise the negative effect of these factors. Despite being asked to explain their actions for each difficulty mentioned, some teachers responded to the question by talking about only one or two strategies regarding one or two problematic issues. In the sample, for example, Mrs. Muge did not mention any major problems (except inadequate physical conditions) in her music teaching

activities. Hence she was not asked about her strategy to overcome the difficulties in teaching music. However, similar to other participants, her (Mrs. Muge) classroom practice was also observed and her teaching style and her teaching strategies explored in the classroom. Related observational data analysis and discussion is provided in the next section of the chapter.

Table 4.9 below summarises some of the strategies developed by teachers in order to overcome the mentioned problematic issues as presented earlier in Table 4.7.

School	Problem sources	Students	Curriculum	Conditions (Resources)	Teacher	Parents	Media
	Descriptions of Problems	<ul style="list-style-type: none"> ▪ Lack of interest ▪ Motivation ▪ Beliefs 	<ul style="list-style-type: none"> ▪ Complicated ▪ Wide content ▪ Heavy 	<ul style="list-style-type: none"> ▪ No space in classrooms, ▪ Limited resources 	<ul style="list-style-type: none"> ▪ Lack of competence in music ▪ Training 	<ul style="list-style-type: none"> ▪ Limited support, cultural values and beliefs 	<ul style="list-style-type: none"> ▪ Negative influence ▪ Popular music
New Central Primary	Mr. Kemal	<ul style="list-style-type: none"> • Telling a story • Explaining values of music 	<ul style="list-style-type: none"> • Co-operating with others, • Seeking advice from colleagues 	<ul style="list-style-type: none"> • Group activities, whole class teaching • Using students' instruments 	<ul style="list-style-type: none"> • Reading books • Seeking advice from management and colleagues 	<ul style="list-style-type: none"> • Parental evenings • Talking to them 	<ul style="list-style-type: none"> • Trying to be selective • Explaining students suitability of different music
	Mrs. Muge	-	-	<ul style="list-style-type: none"> • Using sports hall for group activities 	-	-	-
	Mr. Mustafa	<ul style="list-style-type: none"> • Explaining values of music 	-	<ul style="list-style-type: none"> • Group activities • Own instruments and resources (CDs) 	<ul style="list-style-type: none"> • Co-operating with other colleagues (specialist) 	<ul style="list-style-type: none"> • In parental evenings explaining values of music 	-
Old Town Primary	Mrs. Ozlem	<ul style="list-style-type: none"> • Encouraging individual performances • Competitive musical games 	-	<ul style="list-style-type: none"> • Whole class teaching in the class • Using personal resources 	-	-	-
	Miss. Elgin	-	<ul style="list-style-type: none"> • Seeking advice from colleagues • Music specialist 	<ul style="list-style-type: none"> • Using classroom • Group, pair and individual activities • Using available resources 	<ul style="list-style-type: none"> • Co-operating with other colleagues (specialist) 	-	<ul style="list-style-type: none"> • Enforcing school music in classroom as much as possible.
	Mrs. Ayse	-	<ul style="list-style-type: none"> • Co-operating with experienced colleagues • Reading curriculum guide books 	<ul style="list-style-type: none"> • Using classroom • Group, pair and individual activities • Using available resources 	<ul style="list-style-type: none"> • Co-operating with other colleagues (specialist music teacher) 	-	-

Table 4.9. Primary school teachers' strategies to overcome problematic issues in music education.

Table 4.9 above summarises the data obtained from teachers' interviews regarding their strategies to overcome the difficulties in music education mentioned earlier. The table presents quite similar responses regarding teacher-developed strategies. Now, each issue and related strategies will be considered and explained based on teachers' responses in the interviews.

a. Problematic Issue: Students

As can be remembered, students were seen as problematic by Mr. Kemal, Mr. Mustafa and Mrs. Ozlem in music education activities in classrooms. They said earlier that some of the students do not show any interest in music lessons, do not participate in any activities, and are not motivated. This was also related to students' attitudes towards music.

Strategy 1: Telling a story before teaching a song. Mr. Kemal explained that in order to motivate students and draw their attention he tells a story which is related to the song. He exemplified:

"Before starting singing, I tell the story behind the song. In this way I am able to draw their attention better. For example in 1st Grade, there is a song called "frog and bull". When I tell the story first the children become more excited and learn all the lyrics of the song very easily" (Mr. Kemal, doc.1. p.6).

Strategy 2: Carrying out competitive group activities (games): In order to increase the participation of students in music lessons and make the lesson more interesting, Mrs. Ozlem explained her group teaching strategy. She said:

“In our class we are 31 people. I do singing activities through whole class teaching as well as through group activities. Group activities are more interesting for children and increase their participation. In my class I've divided students into three groups. The first and second groups each contain 11 students, and in the third group there are 9 students. We play some competitive games sometimes with these groups. I tell them that there is a prize for the group who sings the song better than the other groups. Then we start group by group singing. Children show great enthusiasm and interest and make a lot of effort to be the group winning the competition. Towards the end of the activity everybody sings the song together, or parts of the song in a sequence. Even students who have no interest in music show interest; because the activity is competitive, they become excited and join the competition”. (Mrs. Ozlem, doc.4. p.5)

Strategy 3: Encouraging individual performances. In an earlier section, Mrs. Ozlem explained that some students do not join singing activities during music lessons and they pretend as if they are singing because they are embarrassed in front of the class. Mrs. Ozlem also explained what she does to encourage those students in such cases. She explained:

“Everybody does not join in with the singing. Some just pretend as if they are singing.....When you tell them to sing the song aloud they can not do it. I believe they do not know all the lyrics of the song. For that reason I need to repeat the song again and again. In addition I have another strategy for this. In each song, I make students one by one in turn to sing only one line of the lyrics of the song. This continues until each student sings a line of the song. I repeat the activity many times. In this way they learn

the song with lyrics, and because they sing it one by one they gain confidence. Moreover, they follow each line of the song while others are singing one by one and they are quite excited that his/her turn is coming.” (Mrs. Ozlem, doc.4. p.4).

Strategy 4: Explaining values of music to students. In a previous section Mr. Kemal and Mr. Mustafa mentioned that due to the religious beliefs of some children, they are not interested in music. Mr. Mustafa said:

“In almost every lesson I am telling children about the benefits of music for people, and trying to explain what music brings into our lives. This is all I can do; I cannot change their parents views, and it is not my job anyway.” (Mr. Mustafa, doc.3., p.5)

b. Problematic Issue: Curriculum

Mr. Kemal, Miss. Elgin and Mrs. Ayse explained earlier that they are having difficulty in understanding and applying music curriculum. From Table 4.9 it can be seen that these teachers talked about two strategies to solve their problem with the curriculum:

Strategy 1: Co-operating with experienced colleagues / seeking advice from music specialists. Miss. Elgin explained that when having difficulty in understanding the topics, as well as some musical terms presented in the music curriculum, she asks for other teachers’ help and advice on how to teach these subjects. If a specialist music teacher is available, s/he is the first one in this regard to be asked for help in selecting appropriate topics that are suitably applicable to a given classroom setting.

Strategy 2: Reviewing curriculum guidebooks. Mrs. Ayse mentioned that she is seeking help from other experienced colleagues, as well as advice from the music specialist teacher. She also added that she bought some resource books for herself to improve her classroom performance, as she was not trained as a primary school teacher in the first place. She said:

“When I come across problems in my class such as not understanding the curriculum, I try to find answers to these problems in my educational guide books. However, my experienced colleagues always have practical ideas to help me solve problems.” (Mrs. Ayse, doc.6, pp.6-7)

c. Problematic Issue: Physical Conditions and Resources

As can be seen in Table 4.9, on the issue of “Adequacy of Physical Conditions and Availability of Music Resources” all the teachers explained their use of quite similar strategies in each school. It was explained earlier that in both schools there are no ‘music rooms’ or such available space for music lessons. Hence, all music lessons take place within teachers’ usual classrooms where other lessons are also being taught. It is for this reason that there is not much teachers can do to improve the physical conditions of the school and the resources for music education. It is the responsibility of school management perhaps the ministry in wider context. In a given setting it is the teachers’ responsibility to use as much as possible of the available classroom space effectively and appropriately for music education. The way of doing this may show differences in practice as each teacher may develop his/her own strategy.

Strategy 1: Applying whole class teaching /encouraging group activities in classrooms.

As mentioned earlier, almost all music lessons take place in classrooms where other subjects such as maths, science, humanities, etc. are being taught. Students sit in rows facing the teacher and the board. In these circumstances, as the majority of the teachers expressed, they adopt a whole class teaching strategy in music lessons. The teacher teaches a song to the whole class. From time to time the class is divided into groups and/or pairs and music teaching activities are carried out like this.

Strategy 2: Using other spaces in the school such as the sports hall. As illustrated in Table 4.9 Mrs. Muge explained that her classroom is not suitable for musical plays and games and hence she sometimes uses the schools' sports hall, which seems a good solution to the problem. However, she also explained that the acoustics of the hall is very bad and thus the hall is not very useful for such musical activities.

Strategy 3: Using student/teacher owned instruments during music lessons. Due to a lack of music resources (instruments, devices such as CD, TV, computer etc) in the schools 5 out of 6 teachers mentioned that they either bring their own resources, such as CDs, tapes or even an instrument such as an organ, a "saz", to the classroom to do some performing and listening activities during music lessons. Similarly, as Mr. Kemal explained, sometimes they get benefit from students' personal resources and instruments in the classroom.

Problematic Issue: Teacher Competence

In the sample, Mr. Kemal, Mr. Mustafa, Miss. Elgin and Mrs. Ayse openly expressed that they do not feel confident and competent enough to teach music in primary school. They mentioned in an earlier section that they are also having difficulty in understanding and implementing the music curriculum due to their own educational background. As illustrated in Table 4.1 at the beginning of the chapter, most of the teachers had no music training during pre-service education, and none of them had extra training (such as INSET) after entering the profession. When they were asked what they do to improve their performance in music classes two strategies were revealed:

Strategy 1: Reading publications about music education. Mr. Kemal said that in order to improve his performance in music education he follows new publications in music education and tries to learn some practical strategies from those publications. He explained:

“Through some practice books I have learned to play a song with its notation with an organ. I searched books to examine and learn the topics in the music curriculum, and tried to find out how I can teach those topics to children in the easiest way. I think I have learned a lot from those books.” (Mr. Kemal, doc.1. p.6).

Strategy 2: Co-operating with other colleagues (specialist music teacher). Similar to the issue of implementing curriculum, again Mr. Mustafa, Miss. Elgin and Mrs. Ayse mentioned that from time-to-time they co-operate with other teachers for music education. Mrs. Ayse explained that to carry out some performing and listening activities she

sometimes brings other colleagues to her classrooms who can play an instrument or who have nice voices. Of course this does not always happen because the other teacher has their own teaching responsibilities in their classroom. In other cases, such as how to teach a curriculum subject, Miss. Elgin said that she asks for the advice of music specialist teachers.

Problematic Issue: Parents

As mentioned earlier, Mr. Kemal and Mr. Mustafa explained that parents offer limited support in the subject of music education. They also mentioned that parents' religious beliefs affect children's attitudes towards music. Again, perhaps there is not much a teacher can do to improve the positive perceptions of parents or communities towards music. On this issue Mr. Kemal and Mr. Mustafa share the common action they can take.

Strategy: Talking to parents. Mr. Kemal and Mr. Mustafa said that at every opportunity (such as at parent meetings) they try to talk to the children's parents regarding their attitudes in music lessons, and they try to explain the importance of music in children's lives in general.

Problematic Issue: Media and Popular Music

As in many parts of the world, popular music broadcasted on TV and radios is greatly influencing young generations. In this study Mr. Kemal and Miss. Elgin mentioned that

children in their classes are not very enthusiastic about learning school music but very exited when they listen to other music such as popular music. Mr. Kemal said that “in classrooms children want to perform and dance with such music”.

Strategy: Being selective and asking students to be selective. Both Mr. Kemal and Miss Elgin said almost similar things on this issue. Mr. Kemal talked more on his being selective during music lessons. Miss. Elgin said she generally tries to explain to students the need to be selective when listening to music. Mr. Kemal’s comment is worth considering. He said:

“If children want to listen and sing music other than school music during the music lessons, I try to check which songs they want to listen to and try to be selective on these songs before we listen to them. But to be honest I am not a music expert. I have my own criteria about which type of music is suitable for children. I always try to look at the lyrics of the song first to see whether it includes bad language or not, but perhaps in most cases I can not make a judgement about the quality of the music itself...” (Mr. Kemal, doc.1. pp. 6-7).

4.3.3. Summary and Discussion of Section 3

It is known that teachers are very busy people in their daily routines. Paynter (2002:223) points out:

Schools today have to fulfil a variety of needs, social as well as educational, but the core of their responsibility is, as it always has been, the learning that takes place under the guidance of teachers in classrooms.

As can be seen, teachers are the main people responsible in schools for fulfilling these wide societal expectations. However, there are many diverse factors influencing teachers to carry out their responsibilities besides teaching and these factors have a direct impact on their classroom performances in schools.

As presented in Section 3, data obtained through interviews reveals that there is a range of problematic issues that affect the music-teaching activities of Turkish primary school teachers. However, it is worth noting that these kind of problems not only occur in the Turkish educational system but also in other parts of the world. For instance, Atterbury (1992) and Krueger (2000) argue that in the USA, throughout its history, music education for children has been influenced by many diverse factors, including large classes, students with special needs, and multicultural, multilingual student populations. In the UK, OFSTED's inspection results (OFSTED, 2002) and Harland *et al.* (2000)'s study documented the existence of the problems and unsatisfactory practices in secondary schools in the field of music education (cited in Lamont *et al.*, 2003). At the primary level, Mills (1998) reported that music was one of the best taught subjects, but that in one primary school in ten unsatisfactory practices were reported (OFSTED, 2002b, cited in Lamont *et al.* (2003). At the secondary school level, Lamont *et al.* (2003)'s recent study for the QCA uncovered quite positive attitudes of both teachers and pupils towards music, which does not support the findings of Harland *et al.* (2000)'s study. However, it is worth noting that even though positive results were obtained, teachers who were interviewed in Lamont *et al.*'s study mentioned a range of practical problems which were preventing good practice in

schools, such as teacher skill, ICT, availability of resources, and time constraints. Such reports imply that music is not experienced by all students in practice (Hoskyns, 1996).

It is possible that problems to do with the process of teaching and learning in formal education do and will exist in most parts of the world. These problems can be various depending on different variables, such as the educational system, culture, context and settings. In this study teachers reported that during music education activities in schools there are many problematic issues to deal with. According to these teachers, the major sources of these various problems are students, music curriculum, school conditions and resources, teacher competence, parents, and media. They explained that within classrooms the major problems derive from these issues.

Teachers try to minimise the negative impacts of these factors on children's learning in music by employing some personally developed strategies. Most of their strategies are related to organising and managing the learning environment. According to Moyles (1996) the role of the teacher is to 'translate knowledge and pedagogy into classroom organisation and management structures to everyone's benefit.'(p.35). In this process participant teachers mentioned some of the vital elements which need to be considered.

The issue of "students" was raised as one of the vital elements in the process of music education. Some teachers asserted that many students are not interested in joining the music teaching and learning activities in the classroom. However, a prime function of a teacher in the classroom is to find practical solutions to help make children join activities. There is a

range of techniques available to make this possible in all subject areas including music. For instance, making instruction as individualised as possible and helping those students gain confidence in such activities, could be one of the solutions. Moreover, one of the conclusions that has been drawn from the ORACLE studies (1975 – 1983) in the UK gives some concrete ideas about how this could be achieved. Galton (1996) explained:

The conclusions of these studies was that it was not in itself class teaching or individualised instruction that made the difference but the opportunity that the use of a particular method for a teacher to engage in certain types of exchanges with children. When addressing the whole class, for example, there was a greater probability that teachers would ask more challenging questions and that children would pay greater attention and concentrate more on their work (p. 17).

In addition, participant teachers of this study raised the issue of pupils bringing some experiences to classroom that are related to family background. In regard to this Moyles (1996) argues that ‘whatever children bring with them, an effective teacher will ensure that early experiences are endorsed within the classroom structures....The effective teacher will also want to extend children’s experiences and offer them a range of broader options’ (p. 31). What this means is that if children bring to the class some musical experiences that are learned in the family, the teacher should address these experiences in the classrooms within the framework of the curriculum and help them to experience other musical experiences, for instance, school music. Teachers in this study mentioned that they try to explain the values of school music but did not mention any actions they take to implement this within the classroom environment.

As to music curriculum, participant teachers pointed out that they face a great difficulty in understanding and practicing the music curriculum. First of all, it is worth noting that everything that has been put into the curriculum has educational justification (Paynter, 2002). In other words, curriculum is designed for achieving a set of standards that are parallel to the general and specific aims of the country's national education system. However, as documented in Chapter 2 of the thesis, the music curriculum in Turkey is a standardised, heavily sequenced and detailed one and allows little flexibility for teachers. In other words, the Turkish music curriculum does not give enough flexibility and freedom to teachers to create their own activities, and to use their abilities and skills in those musical activities. Swanwick (1988) maintains that too much sequencing in the music curriculum obstructs the progressive way of teaching and reduces the musical experience to a series of exercises. The curriculum, which involves highly specified instructions, forces teachers to move towards the use of teacher-centred didactic teaching methods.

In addition, the music curriculum in Turkey also causes teachers to ignore most of the curriculum requirements, which are highly demanding. As explained in Chapter 2, in effect the Turkish curriculum demands classroom teachers to be musicians in order to teach music in primary schools, because there are ranges of topics in the curriculum to be covered. In order to deliver this curriculum it needs a certain level of competence^[AD1] and training in music. Most of the participant teachers openly explained that their pedagogic formation is not enough for doing this. In other words, as generalist primary teachers they were not trained well enough to deliver today's music curriculum. As can be remembered, their educational background was also mentioned as one of the problematic issues.

Nevertheless, it would not be right to accuse curriculum makers only. Teachers themselves have the responsibility to improve the quality of their profession. As can be remembered, none of the participant teachers attended any courses or INSET activities for their professional development, particularly in the area of music. The availability of such activities in Turkey might be discussable, but of course [AD2]there are educational seminars in all schools of the country at the end of every academic year. In addition, in terms of professional development the teachers mentioned that collaboration with other colleagues was a valuable resource, however, what needs to be realised by teachers is that there are many other opportunities for an enthusiastic teacher to learn about teaching music. For example, reading academic and non-academic books, attending conferences about music education, co-operating with the university academicians (if available), and attending private courses to learn how to play a musical instrument are some of the activities for a teacher to consider. Of course, a conscientious primary teacher would consider doing these if s/he believes that she is not competent enough to teach music.

In regard to the issue of physical conditions and resources in teaching music, as explained earlier there is not much a teacher can do on this issue if the structure of the school building does not allow them to carry out music activities in a proper place. In this study it was reported that all music teaching and learning activities had to take place within the classrooms where students sit in rows. On the issue of school buildings Moyles (1996) points out:

Whatever the building, teachers must operate current ideologies and practices making the most of whatever they have so as to offer the best possible experiences to the children (p.36).

Participant teachers mentioned some methods when teaching music in their classrooms, such as organising group, pair, and individual activities during music lessons. Perhaps this is the best way in teaching music providing that no music room or hall is available in the school. According to Barrett (1996) 'music learning experience in the primary classroom may take a range of forms. For example, whole class practical sessions may be planned in which children work through a series of individual pair or small group compositional challenges' (p.72). In this study such forms of learning and teaching were mentioned by some of the teachers in that they arrange some competitive games in singing and listening activities.

In terms of resources and materials for effective music education, teachers echoed each other by stating that there were limited opportunities in the schools in which they work. Again Moyles (1996) argues that students should not be dependent upon the teacher for every item of equipment but they should have opportunities to access all sorts of material for learning. In this study, however, one of the teachers mentioned that she sometimes uses resources that personally belong to students (e.g. an organ, CDs etc). Due to very limited resources and musical equipment within the school, interestingly the teacher is, in a way, dependent upon the children.

SECTION 4: ANALYSIS OF CLASSROOM OBSERVATIONS

In this section, data obtained through classroom observations will be analysed and discussed. The six interviewed primary teachers were observed during music lessons for two music lessons each (40 + 40 minutes.). As explained in the Methodology chapter, classroom observations were recorded by using a previously designed schedule and an audio-tape recording was also used for recording the events that were happening during the observed music lessons. The use of a tape recorder was quite helpful in terms of focussing on particular elements of the lesson. While the tape was recording everything that was taking place in the classroom (students' actions, talk, etc), the researcher was able to particularly focus on the teacher's actions, movements, talk, strategies and teaching styles by taking notes on the schedule. This two-dimensional (tape and the researcher) recording gave an opportunity to combine the researcher's own written records and tape records, which resulted in producing raw observational data.

4.4.1. Analysis of Teachers' Strategies for Teaching Music in Classrooms

In previous sections, (4.3.1. and 4.3.2.), the analysis of teacher interviews suggested that there are a range of factors influencing effective music teaching in the primary classroom. It was uncovered that teachers have developed some strategies to overcome some of the factors effecting music teaching in a negative way. Teachers talked about some of the activities they carry out to minimise the negative effects of those mentioned factors on learning music.

On the basis of descriptions regarding teaching strategies and styles given in Chapter 2 (see Section 2.6) participant teachers' music teaching strategies, styles and profiles were examined in this study. Through observing teachers in classroom settings and recording their actions and interactions with pupils, it was aimed to explore a particular model for good practice in music education in selected Turkish classrooms.

After combining transcripts of audio-tape recordings and researcher's observation notes the following steps were taken in the process of analysing the classroom observations:

- Transcribing observed and tape-recorded music lessons of each teacher (The tapes were transcribed in Turkish and translated into English. For some examples see Appendix D).
- Through patterns establishing categories of teaching styles, formats, strategies etc. and presenting in a table (See Table 4.9).
- Comparison of similarities and differences between teachers' strategies.
- Discussion on strategies in the light of music education research literature.

As mentioned earlier, teachers employ a range of teaching strategies to teach a particular subject in classroom settings. Teachers' selection of teaching strategies depends upon different variables such as the subject being taught (maths, science etc), the topic, the availability of resources, and time and curriculum targets. Music as a foundation subject and a form of art requires teachers to have a certain level of musical ability (musical hearing, voice management) and expertise. It is for this reason that teaching strategies in music education may differ from other core subjects as literally it involves aesthetic and

artistic elements. The observation data reveal that participant teachers employ a range of strategies and in terms of teaching styles there are more similarities than differences in music lessons. The following table describes the characteristics of music lessons and summarises the data regarding classroom activities in this vein:

School	Teacher	Grade	Tasks	Activities	Learning Style	Teaching Strategies	Teaching Styles and Techniques	Teaching Format	Use of Musical Instrument	Resources
New Central Primary	Mr. Kemal	2	<ul style="list-style-type: none"> Performing previously learned songs Learning a new song Singing the song 	<ul style="list-style-type: none"> Listening Performing (singing) 	By hearing and memorising	<ul style="list-style-type: none"> Direct instruction Explaining, story telling Teacher modelling Drill and practice Group competitions Musical games 	Whole class, group, pair, individual Teaching through Hearing.	Teacher-directed Student involved (participating in singing activities and select songs)	None	Lyrics The song Teacher Pupil Board Notebooks
	Mrs. Muge	3	<ul style="list-style-type: none"> Learning a new song 	<ul style="list-style-type: none"> Breathing exercises Listening Performing (Singing) 	By hearing and memorising	<ul style="list-style-type: none"> Direct instruction Explaining Teacher performing (recorder) Practicing Repeating 	Whole class, group, pair, individual Teaching through hearing.	Teacher-directed student involved (participating in singing activities)	Recorder	Lyrics The song Teacher Pupil Board Notebooks
	Mr. Mustafa	1	<ul style="list-style-type: none"> Repeating previously learned school songs 	<ul style="list-style-type: none"> Breathing exercises Listening singing 	By hearing and memorising	<ul style="list-style-type: none"> Direct instruction Explaining, story telling Teacher modelling Drill and practice Group competitions Musical games[AD3] 	Whole class, group (choir), pair individual Teaching through hearing.	Teacher-directed student involved (participating in singing activities)	No	Lyrics The song Teacher Pupil Board Notebooks
Old Town Primary	Mrs. Ozlem	2	<ul style="list-style-type: none"> Learning a new song Singing the song Repeating previously learned school songs 	<ul style="list-style-type: none"> Listening Singing 	Hearing and memorising	<ul style="list-style-type: none"> Direct instruction Verbal Explanations Teacher singing Practicing Repeating [AD4] 	Whole class, group, individual Teaching through hearing.	Teacher-directed Student involved (students select songs)	No	Lyrics The song Teacher Pupil Board Notebooks
	Miss. Eigin	1	<ul style="list-style-type: none"> Performing previously learned songs Learning a new song Singing exercises 	<ul style="list-style-type: none"> Listening Singing 	By hearing and memorising	<ul style="list-style-type: none"> Direct instruction Verbal Explanations Teacher singing Practicing Repeating 	Whole class Individual Teaching through hearing.	Teacher-directed Student involved (students select songs)	No	Lyrics The song Teacher Pupil Board Notebooks
	Mrs. Ayse	3	<ul style="list-style-type: none"> New song Singing 	<ul style="list-style-type: none"> Listening Performing (singing) 	By hearing and memorising	<ul style="list-style-type: none"> Direct instruction Verbal Explanations Teacher singing Practicing, repeating 	Whole class individual Teaching through hearing.	Teacher-directed student involved (participating in singing activities)	No	Lyrics The song Teacher Pupil Board Notebooks

Table 4.10. Data obtained through observations of music lessons.

It can be seen clearly that all the observed classroom teachers demonstrated similar characteristics and strategies in their music lessons. In all observed lessons the activities were planned (checked teachers' daily plans) as "learning a new song" and "repeating previously learned songs". In all lessons teaching a new school song was the main task to be done. At the time when these observations were made "Mothers' Day" was approaching. In Old Town Primary, two teachers (Mrs. Ozlem and Mrs. Ayse) taught the song called "My Dear Mother". Other teachers selected different school songs and taught in classrooms. As explained in the Literature Chapter of this study, in the first phase of primary school, the music curriculum does not require the teaching of notation, and does not cover other music elements such as composing and the performance of instruments. These elements are generally covered in the 4th and 5th grades. As can be seen, in observed lessons listening and singing took place. In fact teachers mentioned this distinction in their interviews. However, as explained in Chapter 2, the music curriculum for the 1st Phase covers other topics such as theoretical topics on types of music and the music around us, and practical topics on voice management, rhythm, musical speed, tone etc. However, all the observed teachers planned "singing" and "listening" activities in their music lessons.

As for the children's learning styles, it was mentioned earlier that the teachers' main teaching strategy was direct instruction, thus the learning style in the classroom was "by hearing and memorising". In other words, the technique of "learning a song through notation" was never employed due to curriculum reasons. In all lessons teachers directed the instruction and used didactic teaching methods, even when teaching a song. In all lessons, the topic (name of the song) was explained by teachers first. For motivation Mr.

Kemal and Mrs. Muge told short stories about the song to the whole class. At the beginnings of the lesson the teachers first performed the song, which was written on the board. Before a singing activity, only Mrs. Muge and Mr. Mustafa employed some breathing exercises; other teachers ignored this exercise. Next, repeating the song several times with the whole class took place in these lessons. During these activities the teachers used a lot of verbal explanation (e.g. by saying 'slow', 'fast', 'lengthen the word', 'loud', 'quietly' to the students) and physical demonstrations (e.g. performing slow, fast, or difficult parts of the song, giving the rhythm).

In almost all classes, group, individual, or whole class singing activities took place. The teachers organised the groups (such as groups of boys and girls, groups of students in rows) in the classroom. Although group activities took place in classes, children never changed their positions, or desks were never moved. A different place (sports hall, play garden) had never been considered. Group activities were arranged between rows which were arranged in three columns and each column was regarded as a group. Small singing competitions between these groups were arranged (for example, in Mr. Kemal's lesson). Individual singing was generally directed by the teacher, but in some classes voluntary students were brought in front of the classroom and allowed to sing the song that was learned in the lesson. Again, in some lessons, individual singing performances were based on children's own preferences and choice of music. In most classes, the students sang songs selected from daily life (pop, traditional etc). Mrs. Ozlem, however, encouraged children to choose school songs. During individual singing some teachers intervened in the singing activity

and tried spontaneously to correct the students' mistakes in tone, rhythm, lyrics etc. by demonstrating the correct form, but most teachers ignored this.

As for the use of an instrument in lessons, except Mrs. Muge, none of them used a musical instrument during these teaching and learning songs activities. The voice of the teacher was the only resource for almost all teachers. They used their voice in providing the melody, rhythm, and tune of songs. All teachers performed the songs using their own musical hearing and abilities. There were moments when some teachers performed songs completely different to its normal melody or gave rhythms to children that were totally unrelated to the song. Only Mrs. Muge brought a recorder into her lesson and tried to use it for teaching the song. At the beginning of the lesson she practiced the song with a recorder as she was having difficulty with certain notes. After correcting them she played the song with the instrument to provide students with a sense of rhythm, and to familiarise them with the melody of the song that she planned to teach. She repeated the activity several times. However, after this point she did not even touch the instrument again throughout the lesson and went on to activities similarly carried out by other teachers. It was observed that the recorder drew the attention of the children, but it was used only for that reason and for nothing else. Again the teacher tried to teach the song through repeating the parts of the song (verses and chorus) by using her own and the children's voices. No other resources were brought (a tape-cassette player, CD player etc) to classrooms by any of the other teachers. Pupils have music notebooks and they are instructed to write down the lyrics of the song that is being taught during the lesson.

Children's participation in the songs was high but the quality was in dispute as performances were weak in terms of the musical qualities of singing activities. All music lessons were taught by teachers using almost the same strategies. Generally, children were passive and teacher directed instruction was dominant in music lessons. When all observation data are combined together, a typical music lesson in the observed classrooms can be drawn. In Table 4.11 below the main features of a typical music lesson (teaching a song) and the positions of the teachers and students can be seen:

Table 4.11. Roles of teacher and students in a typical music lesson (observed)

Minutes of the Lesson	Positions (activities)	
	Teacher	Students
10 mins. (Introduction)	Explaining the topic, motivating, telling story related to song	Listening
	Writing lyrics of the song on the board	Writing into their notebooks
	Reading the words	Listening, repeating, reading
20 mins. (Improvement)	Demonstrating breathing exercises	Listening, viewing and doing breathing exercises
	Teacher singing the song first	Listening
	Introducing melody and rhythm	Listening
	Pointing out the places where to breath, where to lengthen syllables	Listening
	Teacher singing it again (modelling)	Listening
	Giving rhythm and singing [AD5]to whole class	Whole class singing
	Listening	Practicing the song, repeating, whole class singing
	Teacher correcting students mistakes (slow – fast, loud – quiet)	Listening
	Demonstrating (changes in melody, rhythm, tonality, speed etc.)	Listening, exercising
	Teacher organising groups	Groups sing the song
	Teacher directing groups	Groups sing some parts of the song in an orderly fashion
	Correcting mistakes	Listening and practicing
	Organising small singing competitions	Groups join the activity
	Teacher selecting individuals	Individuals singing in front of class
10 mins. (Conclusion)	Directing whole class	Whole class final singing
	Praising students	Listening
	Giving feedback	
	Giving homework	Writing down

As shown by the table, in most parts of the lesson the children were [AD6]in the position of “listening”. They were listening either to the teacher’s verbal explanations or instructions or

the teachers' or other friends' singing. Group activities were mentioned earlier. However, it is worth noting that these group activities are different from the group work activities. In these lessons groups were used to perform (sing) songs only. There were no interactions between groups, or teamwork activities between group members. In this vein, the meaning of group activities in music lessons differs from other group activities taking place in other lessons where interaction and communication skills between groups and group members are greatly required. Here, in music lessons, group members try to sing the song as best as they can but they can do nothing for the singing qualities of other members.

4.4.2. Summary and Discussion of Section 4

In this section participant teachers' music teaching activities in real classroom settings were explored through the employment of an observation method as part of the whole data collection methodology. Six interviewed primary classroom teachers were observed during their music lessons and the data were recorded on pre-scheduled observation checklists as well as using an audio-tape recorder.

Analysis of observational data revealed that the teachers employed a range of teaching activities in music lessons and demonstrated various styles of teaching (see Table 4.10). However, there are no major differences in these strategies. In fact, quite similar teaching techniques and styles were observed in the music lessons. As illustrated in all cases, teaching songs was the main task in all lessons, and rehearsing and learning through hearing and memorising was the major activity.

Prior to making the observations, the daily plans of the teachers for their music lessons were collected with their permission in order to see what preparations and arrangements they were making for the lesson (examples of these plans can be seen in Appendix E). Philpott (2001) argues that planning for music lessons is important because ‘teachers need to formulate objectives, prepare the resources and materials to structure learning through planned sequence of activities’ (p. 83). In Turkey all primary teachers are required by legislation to prepare their daily lesson plans. When the participant teachers’ plans are examined it can be seen that the teachers did not pay enough attention to music lessons compared to other subjects. For instance, Mrs. Ozlem’s plan for a maths lesson was quite detailed since aims and objectives were noted, activities were sequenced in detail with examples, and resources were mentioned. On the other hand, for music lessons, only the topic, aims and objectives were written in the plan but classroom activities were not noted, and resources were not mentioned. Similar treatments were applied to other foundation subjects (Arts and Physical Education). Similarly, [AD7]Mrs. Ayse planned the 40 minutes Mathematics and Music lessons for 1st Grade students in the following way (translated from the original language (Turkish), see Appendix E):

Lesson: Maths

Topic: Problem solving (meaning simple mathematical questions and solving exercises e.g. subtraction, adding)

Duration: 40 mins.

Resources: Maths test-book, teacher, students

Aim: Be able to sing the song with its rhythm correctly.

Behavioural Objective:

1. Writing the question
2. Reading the question
3. Finding the answer (solving the problem)

Activities: Example questions will be answered. The ways of solving the problem will be explained[AD8].

Example Question: I bought some tomatoes from the greengrocer but 7 of them had gone off. I threw them away and 12 good tomatoes were left in my bag. How many tomatoes were in my bag at the beginning?

Answer: 12

$$\begin{array}{r} 12 \\ + 7 \\ \hline 19 \end{array}$$

19 tomatoes

Evaluation: The whole class will be asked the following example question:

There were 15 olives on my plate and I ate 8 of them. How many olives were left on my plate?

Lesson: Music

Topic: Song called “The Train”

Duration: 40 mins.

Resources: Teacher, students

Aim: Be able to sing the song with its rhythm correctly.

Behavioural Objective: Ability to sing the song in the class choir

Activities: Song will be taught. Song will be sung altogether.

...here.. lyrics of the song...is written

Evaluation: Who wants to sing the song?

It can be seen that the plan for the music lesson is very short with almost no detail about the activities. In fact, in the classroom she applied a range of activities and employed a lot of different strategies; for instance, writing down the song, reading, rehearsing, and performing it, and whole class, group and individual singing activities were carried out in the classroom but none of these were mentioned in the lesson plan. Perhaps it is related to her teaching experience in classrooms and so she does not feel it is necessary to write down all the details. This is a common behaviour in the teaching practice of many experienced teachers in Turkey.

Referring to Table 4.11 it can be seen that in a typical lesson children do a lot of listening. It could be argued that this is a feature of a good practice in music education as it illustrates that children are integrated or immersed in music. Barrett (1996) argues that 'immersion' is one of the most important prerequisites for developing the understandings and skills necessary for learning to use and control the materials of music' (p. 65). In other words, as Mills's (1991) research revealed the quality of learning in music can be increased a great deal by engaging students in music[AD9]. Philpott (2001:85) talks about Mills's research and points out:

"Mills's work shows the centrality of listening in music-making and receiving of all types. Indeed it is impossible to imagine music making of any type without listening and appraisal (although the latter might occur more at an intuitive level). Listening and appraisal are the common elements of being an audience, performer or composer and as such are the 'glue' for both immersion and integration."

Observational data reveal that in all classes listening activities take a lot of space. However, there is no effort from the teachers, as Philpott (*ibid*) suggests, to make an attempt to access pupils' understanding when they are listening to music (their own or others). Questioning is suggested as one of the ways to assess learning (Philpott, *ibid*). Again, in classrooms, the teacher checking pupils through questions in order to understand the level of understanding and learning was not observed.

The data also reveal that singing is the only activity which took place in observed music lessons. This can be related to number of issues. First because the teachers in this study teach in the first phase of primary school (grades 1 to 3), and they may think that singing is

the most appropriate and suitable activity in music classes. However, there can be other basic activities, which can be held in classrooms such as performing, composing. Secondly, perhaps singing with whole class is the most easy strategy for a teacher to apply in the classroom, which do not require much ability and work for a teacher. In fact, in their report for Education Faculties in Turkey, Dawson and Acay (1997) state that perhaps “singing” is the most common musical exercise in classrooms. They comment that if enough attention is not paid, it can easily become a joyful exercise only, rather than a learning activity or progression in learning music. They suggest that singing is a skill and we need to approach singing as we approach the learning of other skills. Again, they suggest that when teachers plan the teaching of a song in the classroom, the aim must not be to teach the song only. Aims and objectives should be engaged with other dimensions of music such as breathing, constructing structures, articulation, tonality, changes in speed and dynamics of sound.

According to Philpott (2001) singing is a ‘cheap and flexible activity’ (p.92). As mentioned earlier, perhaps due to a variety of reasons (physical conditions and resources, curriculum requirements and teacher competencies and backgrounds in music) all participant teachers carried out singing and listening activities in their music lessons. However, as illustrated in Table 4.11, a music lesson, which consists of teaching a song, involves a lot of activities from the beginning to the end. In fact, in teaching songs, as explained in Chapter 2, there are various points for a teacher to consider.

First of all, choosing songs to be taught is very important. The teacher needs to consider that s/he knows the song properly and that it is suitable for children (words, melody,

tonality etc). In classroom observations, songs chosen for teaching were felt to be appropriate for all age groups. They were all school songs, there were no major speed changes, and were suitable to children's vocal ranges.

Dawson and Acay (1997) and Philpott (2001) suggest that at the beginning of the lesson warming up activities should be carried out. These involve some physical exercises, such as:

- stretching various body and facial muscles
- shaking and moving parts of the body
- yawning
- breathing exercises, for example, breathing in and out to a set number of pulses

For warming up the voice, some techniques may involve the following:

- vocal effects and different voices, such as speaking voice, shouting voice, whispering voice, growling, squeaking, sliding, wobbling.
- rapping words, and sets of vowels/consonants.
- exploring and singing simple melodic shapes to vowels and consonants, such as ee, ay, ah, oo, oh, mm, nn.
- Using songs which are already known by the pupils (Philpott, 2001, pp.92).

In the research sample the majority of teachers did not use these warming up techniques. Only Mrs. Muge and Mr. Mustafa specifically considered breathing exercises and carried out some activities such as breathing like animals (e.g. breathing like a tired dog [using diaphragm], or taking a deep breath, holding it and then releasing it slowly like a punctured tyre.) Other teachers used some previously learned songs, however, the intention was not warming up but to draw children's attention. Thus, it may be counted as warming up according to Philpott's suggestions.

When teaching songs in music lessons, there are a lot of techniques available for a teacher to use. As reported earlier, the observed participant teachers applied a range of techniques during their ‘teaching songs’ activities. In order to put this in a music education context, some of the music educators’ (Philpott, 2001, pp. 94; Dawson and Acay 1997, pp. 1.4) suggested techniques for teaching songs and participant teachers’ activities in classrooms are compared and presented in Table 4.12 below:

Table 4.12. Techniques for teaching songs and observed features.

Suggested Techniques for Teaching Songs (Philpott, 2001; Dawson and Acay, 1997)	Observed	Features in Observed Lessons
1. Try to begin with a full teacher performance, asking the pupils to join in when and if they can, let them hear a full and musical model of the song (absorption).	Yes	All observed teachers started with singing the song first.
2. Try to teach the song as a continuous piece of music, for example, through the echo singing of phrases such that even during the phase of segmentation we are continuing to behave musically.	Partly	Some teachers taught some parts of the song, others taught the song as a whole.
3. Try not to be too disjointed in the teaching, with too much stopping during ‘run throughs’; some mistakes correct themselves with familiarity, and over-rehearsing the difficult bits can be very disheartening. There is a limit to the amount of learning which can take place in one lesson.	Partly	Some observed teachers stopped to correct mistakes in rhythm and melody many times; others did not spend enough time for this.
4. Encourage breathing at the ends of natural phrases.	No	This technique was never been [AD10]observed in singing activities.
5. Inciting more volume can often cause shouting, while sensible breathing and good posture are the keys to a fuller sound; some children have naturally quiet singing voices (Philpott, 2001, pp. 94).	Yes	When teachers asked students to sing the song a bit faster or louder they all started shouting (misconception).
6. Teach chorus of the song first (not verse).	No	This technique was never considered. Songs were taught as a whole.
7. Use hand-arm movements to demonstrate the structure of the melody.	Yes	All teachers used hand movements to change speed, and to illustrate lower-higher tunes while teaching songs.
8. Do not talk too much. Make music.	No	Teacher conversations for explaining, illustrating, telling stories, and correcting mistakes took up a lot of time during lessons.
9. Change the speed.	No	This activity did not take place.
10. Be quick for children to feel the song as a whole. You can return back for details later.	No	Almost all teachers went to details quite early.
11. Whisper words clearly.	Yes	They were careful to pronounce words clearly.
12. Give rhythm by clapping your hands.	Yes	Clapping hands or hitting the teachers’ desk for rhythm was observed in several lessons.
13. Let half of the class sing and the other half listen (Dawson and Acay, 1997, p. Ek. 1.4).	Yes	In all classes this activity was carried out; group singing was also encouraged.

Although Philpott (2001) suggests these techniques for secondary education, it is believed that most of these techniques can be simplified by the teacher and can be used in the primary classroom. As can be seen, the techniques suggested in the first column are quite practical and easy to use in classroom settings for a primary classroom teacher. Some of these techniques (7 of them) were observed in studied classrooms, although they were used by teachers in different ways. It is necessary for a classroom teacher to acquire a certain level of musical ability and expertise in order to employ these techniques when teaching music in primary schools. However, when examined closely, these techniques are related to the pedagogy of teaching any subject matter. The techniques observed in the studied classrooms (1, 5, 7, 11, 12, 13) are related to the **pedagogical competence** of a teacher, which can be applied to other subjects. For instance, using hand movements, or whispering words clearly (perhaps with music), grouping children, and explaining are techniques to be used by teachers in any other teaching activity. Other techniques, however, require a certain level of knowledge about singing and teaching particular songs. This can be named as **technical competence** in music. For example, the teacher should be able to differentiate verse and chorus in a song, to know elements of music such as pitch, pace, tempo, dynamics, rhythm, melody, measurement of the song, and should be able to read notes of a song. These types of musical concepts and skills can be gained through a certain level of training in music. As can be remembered, some teachers in the sample (Mr. Kemal, Mrs. Muge, Mr. Mustafa, and Mrs. Ozlem) had proper music training during their Initial Teacher Education (they were experienced teachers with a range between 11 years and 32 years of teaching experience). In the classroom, observations of these teachers' pedagogical skills and knowledge of music were recorded often. Other teachers, however, used a lot of talk

but mostly in trying to make pupils be quiet or listen to others. To some extent this could be related to their training background in music as well as in classroom teaching as two teachers (Miss. Elgin and Mrs. Ayse) had not gained teacher status from education faculties or related institutions. This leads to the conclusion that the studied teachers lack competence and confidence in their own abilities to teach music. In the UK many studies (Wragg, Bennet and Carre, 1989; Mills, 1989; OFSTED, 1996 cited in Pugh and Pugh, 1998) report that one of the subjects which teachers felt least confident about teaching was music. One of the main factors for this situation was connected to 'the adequacy of the musical training offered to both teachers and student teachers' (Pugh and Pugh, 1998, pp. 110). A similar situation is apparent in a Turkish context as teachers have lack of technical and pedagogical competence in music education.

Page: 187

[AD1]This was deleted because competence means ability.

Page: 188

[AD2]'Surely' adds a level of uncertainty or doubt. Do you want this here?

Page: 193

[AD3]Do you need a bullet point for this item?

Page: 193

[AD4]Bullet point needed?

Page: 197

[AD5]do you mean 'signs'??

Page: 197

[AD6]since the next sentence is in the past tense, do you need this sentence in the past tense?

Page: 199

[AD7]Grammatically incorrect phrase + not sure what you mean by this phrase---'in other cases'? 'In the other case'? 'In another case'?

Page: 200

[AD8]I'm not sure what this should mean...maybe need a subject here.

Page: 201

[AD9]again, I'm not sure what this means. It reads strangely to me.

Page: 204

[AD10]Correct tense? How about 'was never observed'?

CHAPTER V Conclusions, Reflections and Recommendations

5.1. Introduction

This study has explored the factors affecting primary school teachers' practices in teaching music and has examined their experiences in music education classrooms. Particularly, the study has focused upon primary teachers' teaching strategies and styles during their classroom activities when teaching music. In the study, the perceptions of primary teachers about music education and their attitudes towards it have also been explored.

In this study, it was aimed to explore the main factors that influence primary teachers' practices and teaching strategies in music education within a Turkish context.

This final chapter of the study starts with the reflections on the research methodology adopted for the study. In this section, the limitations of the study are explained in detail and a brief critique on the research methodology is provided.

Secondly, a summary of main findings of the study is presented. Then, based on these findings, a discussion from the wider perspective of music education research and elaboration music education in primary schools in general as well as the implications for policy and for practice in the context of effective teaching in music education are provided.

In the final section of the chapter, some practical recommendations for improving the current state of music education in Turkish primary schools and recommendations for teacher education in the area of music education are given. The chapter concludes with some suggestions for further investigations and research in the field.

5.2. The Study Revisited: A Brief Critique of the Research Methodology

As explained in Chapter 3, a qualitative approach was adopted for this study as the best means of gaining a fuller understanding of Turkish primary school teachers' perceptions about music education and their actual practices within the classrooms. One of the reasons for adopting a qualitative approach is related to the strong arguments and beliefs about qualitative research that promise to provide readers of research with a clear understanding of complex situations which occur as social reality in teachers' professional lives. Eisner (1996) argues that well designed qualitative research can help the researcher assist readers in understanding such realities. He states:

Qualitative research, particularly when artistically crafted, has the capacity to generate emphatic forms of understanding. In sharp distinction to the neutralised,

indeed sanitised language used in conventional forms of research, artistically crafted qualitative research can generate qualities of feeling that help a reader grasp the meaning of the experience to those having it. Some forms of understanding require empathy for the subject matter to be understood at all...Second, artistically crafted qualitative research provides a sense of particularity that makes people and situations palpable. Abstractions are of course useful, but very often the sense of reality is so formalized that it cannot be envisioned because the formalization leaves no traces of what the empirical situation was like. (pp.12-13)

For this reason, and since the subject under investigation is a social reality, in order to obtain deeper insights about what goes on in Turkish primary classrooms qualitative data collection techniques (semi-structured interviews and classroom observations) have been used as the research instruments in this study. A total of six teachers from two different schools in Turkey were interviewed and observed in their classrooms during their music lessons. In this way the socially constructed multiple realities of teaching and learning processes are reflected in the study (Sevik, 2001).

It has been suggested that in every research study the choice of methodology must be appropriate to the subject under investigation (Quaigrain, 2001). As set out in Chapter 3, in this study a qualitative approach was adopted in order to understand the social events holistically. However, it is to be noted that many scholars in educational research advocate that representing teacher realities is complex and debatable procedure (Hargreaves, 1996; Goodson, 1997; Gudmundsdottir, 1997). Anderson (1998:29-33) argues that there are many factors which affect the educational research process. Some of these factors are outlined as

- opportunity for research

- the role of peers and mentors
- institutional requirements
- experience of the researcher
- research literature
- emerging research questions
- resources
- values (intrinsic beliefs of people, societies and cultures)
- environment
- time.

Despite the best efforts of researchers, due to many of the influential factors mentioned above, interpreting the realities of teachers' lives in schools is not completely possible. What a researcher can do is to validate the obtained data by employing various methods, such as using multiple sources of data collection. As in this study, educational researchers use different techniques to allow data to complement and validate each other. In this study, teacher interviews were supported by classroom observations and document review in order to gain a fuller understanding of what is happening in the classrooms.

As it was explained, the time-related obstacles also affected this study. Due to limited time for data collection, the scale of research was kept as small (particularly the sample). The present study was carried out in Turkey, hence arrangements such as contacting schools and teachers (via formal letters) were done remotely from England. Following

this, preliminary visits were made to the schools in Turkey; however, it was not possible to make any alterations in the selection of schools and teachers due to time limitations.

Secondly, as explained in Chapter 3, volunteer teachers in schools were participants in the research process of this study. However, use of volunteer teachers was one of the critical issues in the study in terms of reliability. Anderson (1998) informs about the problems of using volunteers in educational research in terms of the ethical aspects of the research. Anderson (1998:19-20) states that the use of volunteers raises the following four major ethical problems:

First, the people most inclined to volunteer tend to be more powerless in society. They look up to the researcher and in some cases, such as when students are involved, the researcher has opposition of power over the 'volunteers' who are really subjected to coercion.

Second, and a related problem, is the feeling of being obliged to participate. A researcher, with permission from a sponsor, may arrive at a location and make a verbal request for people to participate in a pre-approved study. Peer pressure or an expectation that one should participate may cause some people to join the study who would otherwise not take part.

The third problem is that people may volunteer with the expectation that they may be helped.

Finally, the fourth issue relates to labelling participants. By identifying people as having certain attributes, deficits or potentials, the researcher may unwillingly affect their lives.

During the data collection process of this study, some of the above issues were evident and observed. Denzin and Lincoln (1998) argue that the 'researcher's institutional background can be important in opening or closing doors, however, it may be irrelevant or even harmful in others' (p. 163). In this study, due to the educational background and

subject specialism of the researcher (as teacher educator in music education) some teachers were seen to be feeling that they were being inspected during classroom observations. There have been times that the researcher was asked to help in performing songs with their proper tune and melody. As mentioned earlier in Chapter 3, teachers were told about the nature and aims of the study, and reassurances were given constantly before and during the observations.

Although they were volunteers, during interviews and observations none of the teachers were seen to feel an obligation to participate in the study. Particularly in interviews all teachers were given space to talk at length. In one case only a teacher being interviewed seem to be unwilling since she gave very short answers to questions and provided very little information and few thoughts. Perhaps her health condition was one of the reasons for this, as she was not feeling well. This teacher was eliminated and another teacher was interviewed instead.

Due to time and context limitations, it was also evident that the sample of this study was a small-sized group of teachers and for this reason perhaps it could be said that these teachers were not the true representatives of the primary school teachers in Turkey. However, this is related to the issue of natural generalisation (Stake, 2000) which can be done by replicating or comparing the findings of the study with other contexts.

Despite those influential factors, it is believed that valid and reliable data was obtained for the current research by employing different techniques. In other words, it is believed

that the employed research techniques have worked effectively in the attempt to explore answers for the research questions. Quality and richness were found in the analysis of interview transcripts as well as in observation narratives, in which allowed the making of comparisons, classifications and categorisations for the final presentation and discussion.

5.3. Review of the Main Findings and Overall Discussion

In this study, teachers' perceptions about the importance of music education for children, and factors affecting effective music education were explored through interviews using a semi-structured interview instrument. The interviewed classroom teachers' actual teaching practices, and their strategies and techniques of teaching music were also examined through classroom observations.

A total of six primary school teachers with different educational backgrounds (from traditional institutions to the modern education faculties), and differing lengths of teaching experiences (a range between 3 and 32 years of experience), were involved in the current study. This variety provided the study with different perspectives and descriptions of music pedagogy in terms of the methodological approach adopted.

Firstly, it was found that in general terms primary school teachers have quite positive attitudes towards music and music education for children at all levels of education. The teachers reported a range of qualities and values of music for children's lives, and they emphasised the importance and necessity of the inclusion of music in the National

Curriculum. The teachers reported that music is crucial for children's motivation for lessons as well as their emotional, cognitive, and social development, and the development of their self-expression. According to teachers, these values and qualities of music also have an impact on student academic success in general. This finding demonstrates quite similar results to Lamont *et al.*'s (2003) recent study in the UK, in which highly positive attitudes of teachers and students towards music were documented. In both this study and in Lamont *et al.*'s study the teachers valued the role of music in the curriculum for both its musical and extra-musical effects for the education of children. The positive attitudes towards a curriculum subject, which means the holding of strong beliefs about the contribution of the subject matter (music in this case) to the children's development, may influence a teacher's enthusiasm, interest, and responsibility towards her professional activities in a positive way, too. However, as reported by teachers in this study, various constraints prevent effective practices in classrooms in some cases. In relation to this point, the findings of the study suggest that according to teachers music is a neglected area of the curriculum in Turkey due to various reasons, such as a highly centralised general education system and national examinations resulting in more emphasis on core subjects, parents' lack of understanding about the importance of music education, and the limited availability of resources, support, and training for teachers. The participant teachers also stated that many factors influence their practices of teaching music in classrooms. Some of the influential factors mentioned included the backgrounds of students, a heavily loaded and complicated music curriculum, the lack of teacher confidence and competence, the limited physical conditions and resources in schools, the lack of parental support, and the negative effects of audio-visual media on children.

It was reported by Turkish teachers that the constraints above are influencing the effective delivery of music in Turkish primary schools and these factors tend to be beyond teachers' control. The minimisation of most of these factors depends, perhaps, on the possible actions taken by the educational authorities or ministry. However, none of the teachers in the study discussed or criticised their own teaching methods, and none of them said that 'music is neglected because they cannot teach it very well'. This is related to teachers' conceptions of their professional responsibility. One of the recent comparative studies carried out by Karakaya (2004) reported that 'the Turkish primary school teacher's goal is the passing on of a body of knowledge...The Turkish teacher accepts a traditional style of teaching and views this as unproblematic' (p.214). It can be argued that the context in which teachers work influences their professional activities and responsibilities a great deal, however, Madsen (2003) explains in her article that several teacher characteristics and behaviours contribute to the global attribute of teacher effectiveness. As reported in Karakaya's (2004) study, in Turkey a teacher's subject matter knowledge is perceived as the most crucial element of good teaching. On the other hand, Madsen (2003:39) reviewed the literature on the effect of accuracy of instruction, teacher delivery, and student attentiveness in music education and reported on a body of research which concludes that compared to academic expertise 'effective delivery' has more influence on student attentiveness, preference, and performance. Therefore, this raises the important issue that there is a need for research examining the instructional strategies of classroom teachers in music education. A similar emphasis was made by sixty-seven percent of teachers in Barry *et al's. study* (2001)'s study. For this reason, the present

study attempted to explore Turkish primary school teachers' instructional strategies in teaching music.

Respondent teachers in this study also reported that children's limited musical abilities and experiences and their beliefs and negative attitudes towards music were also inhibiting factors for effective music education in Turkish primary classrooms. Children's lack of interest and willingness in learning music was also encountered as one of the challenges of teaching music in primary schools. Respondent teachers claimed that audio-visual media has a great impact on children and influences their musical experiences in a negative way. According to teachers, heavy broadcasting of different types of music (pop, rock, arabesque, metal, traditional) everyday makes children become less interested in school music. In terms of curriculum and attitudes this is a big issue in relation to what constitutes music. Lamont *et al.* (2003) argue that music out of school is one of the most important factors influencing the popularity and effectiveness of music in school. They state that 'popular forms of music play a central role in the lifestyle of most teenagers, and indeed constitute a "badge of identity" for many of them' (p.230). In fact, in their study they found that secondary school students had high levels of interest in popular styles of music (pop, dance, rock, R&B) compared with school music. Similar problems at the primary level were mentioned in the present study by the interviewed teachers. They claim that their pupils do not show much interest in school music. However, none of them mentioned that they recognise this and use more popular music in classes in order to increase students' attentiveness and interests towards music. As Green (2002, cited in Lamont *et al.* 2003) argues, 'although teachers have recently shown more

positive attitudes towards popular music and other forms of music in the classroom, their teaching strategies often remained traditional' (p.230). The classroom observations in the present study demonstrated similar findings: Turkish classroom teachers are strongly bound to traditional didactic teaching methods. Most of them do not use any instruments in music classes, but instead, in general, they teach school songs through the ear, which is the most common method observed in the classrooms.

For this reason it can plainly be said that schools and curriculum should realise the value of popular music for children's lives and include it within the National Curriculum. However, popular music is presently absent from the current Turkish primary curriculum. This argument was also supported by several studies in music education (Winter, 2004; Jaffurs, 2004). In fact, in his study Winter (2004:238) states that

Popular music is one genre that lends itself to providing students with experiences based on three music-learning activities. ...the inclusion of popular music in the curriculum provides valuable learning encounters. For teenagers, popular music is unsurpassed as a mode of transmitting ideas, perspectives, emotions, and language. It is a legitimate form of music which should be included in the curriculum, not as a 'goodwill gesture', or as a disguised route to other musics, but because of its inherent values, qualities, and ability to engage students in the learning activities.

Winter also reports from other researchers that 'popular music is a motivating factor and valuable tool in the acquisition of skills and knowledge' (p.239). In a similar sense interviewed teachers of the present study reported that they use music as a motivator in other subjects (science, maths, Turkish) but complain that they obviously cannot use it in music lessons because of the students' lack of interest in school music. For this reason, it

can be suggested that teachers and the curriculum developers in Turkey should recognise the values of popular music and describe and define what constitutes music and revise the current primary curriculum. In fact, it was stated by respondent teachers that the current primary curriculum is over loaded and covers too many topics that are difficult to interpret and apply in the classrooms. Particularly for older teachers, newer musical concepts (such as variety of music, density in music, and the dynamics of sound) are difficult to interpret and put into practice.

This finding can be linked to teachers' confidence and competences in teaching music. Despite the fact that some teachers believed that they had received good training during their pre-service education, they accepted that this training is not sufficient for the effective teaching of music in today's schools. In fact, in the research sample there were two teachers who had had no music education at all, and all the teachers explained that they had never attended any INSET courses in relation to music education. This raises the issue of the continuing professional development (CPD) of teachers and the need for continuous support for this.

The limited physical conditions of schools and limited availability of resources for music teaching were mentioned as another inhibiting factor by most of the teachers. It was reported by teachers that all music lessons in primary schools take place within normal style classrooms where students sit at desks in rows facing the teacher. Teachers also echoed that there was no possibility of changing classroom seating arrangements for music activities (e.g. for making music in groups, instrumental music etc.). Similarly,

limited materials (CDs, books, tapes) and musical devices in schools were reported by teachers as some of the sources of problems in music education.

It was reported by the interviewed teachers that one of the important inhibiting factors influencing music education in primary schools was the parents' lack of understanding of the importance of music for their children's education and whole development. Furthermore, the parents' perceptions about music as a curriculum subject have resulted in them giving little support to teachers as well as to their own children. Yet, parental support in early music education is critical. Music educators emphasise that 'parents provide a primary source of support and motivation in the beginning stages of musical skill acquisition' (Woody, 2001, p.10). However, in this study parental support for children's musical development in a Turkish context is reported as weak or even as not available. This may demand the need for some level of community education which, at the least, will inform parents about the values and qualities of music for their children in and out of school.

The above-mentioned factors were reported by interviewed teachers as problematic issues in music education in their classrooms. According to the analysis of teacher interviews, teachers developed a variety of strategies in order to deal with these problems. The following table summarises the teachers' strategies for dealing with such problems:

Table 5.1. Teacher's reported strategies to overcome difficulties in music education (interview data).

Problematic Issues	Strategies
Students (Motivation, interests)	Telling a story before teaching a song Carrying out competitive group activities (games) Encouraging individual performances Explaining values of music to students
Curriculum	Co-operating with experienced colleagues / seeking advice from music specialists Reviewing curriculum guidebooks
Conditions (Resources)	Applying whole class teaching /encouraging group activities in classrooms Using other spaces in the school such as the sports hall Using student/teacher owned instruments during music lessons
Teacher Competence	Reading publications about music education Co-operating with other colleagues (specialist music teacher, if available)
Parents (Support, Approaches)	Talking to parents
Media	Being selective and explaining students the need to be selective

In association with the second aim of the study the six participating teachers were observed during their music teaching lessons in order to obtain deeper insights about classroom practices in music education.

The findings of the study suggest that singing and listening activities take a lot of space in the first phase of primary school (Grades 1, 2, and 3) music lessons. In those lessons, particularly when teaching school music (mainly school songs), teachers employed a range of techniques and methods. In general these techniques or strategies were commonly observed in all classrooms. In other words, the teachers' techniques for teaching music were quite similar to each other. In fact there is no conclusive evidence that suggests a teacher used a strategy that is exceptional or unique in style while teaching music. Costanza and Russell (1991) argue that '...those techniques, methods, curricula, and methodologies that are most effective and bring about increased learning are those that the teacher knows best' (pp. 501). This quotation explains the status of

teachers who were observed during their classroom activities. Again this raises the issue that primary school teachers need to be trained in subject matter knowledge as well as pedagogical content knowledge both in pre-service and in-service teacher training courses.

The findings also illustrate, the teachers used some non-verbal strategies such as aural modelling, physical modelling, and musical modelling as suggested by Tait (1991) during music lessons. However, verbal strategies (explaining, instructing, talking, presenting) in music lessons took more space than the non-verbal strategies. This may suggest that teachers have lack of subject matter knowledge in teaching music as physical modelling (e.g. rhythm) and aural modelling (e.g. singing a song with its precise melody and tune) which need subject matter knowledge and training.

5.4. Implications for Teacher Training, Policy and Practice

One of the main implications of the findings of the study is related to teacher training. The findings of this study indicate the fact that teachers use a range of teaching strategies in teaching music as suggested by music educators. However, it was observed that most of the teachers lack sufficient pedagogical competence and technical competence (subject matter) to bring about increased musical learning in classrooms. It is likely that this is related to the locus of control of primary school teachers in their profession. Campbell and Burdell (1996) explain the difference between music education and primary education. They state:

In primary education, the locus of control does not revolve around subject matter specialisation, rather it is situated in the relationship teachers construct with students. Subject matter knowledge is loosely collected from a range of disciplines and knowledge skills in these disciplines and...is currently viewed by many as sketchy (p.242).

This calls for initiations that support teachers in teaching music both pedagogically and technically. This kind of support may start from pre-service teacher education and certainly needs to be extended to in-service education. Indeed, the notion of continuous professional development needs to be disseminated within the whole educational system.

In connection to this, the other implication is related to the planning of policy-makers. As was revealed in this study, teachers find the music curriculum quite difficult to interpret and too heavily loaded (too many topics to teach) to put into practice since their pedagogic formation is not adequate for this. As primary school teachers are not trained to the same level of music teaching quality as specialist music teachers, they then need to be trained in primary teacher education programmes to gain adequate skills and knowledge to teach music as effectively as possible. According to Campbell and Burdell (*ibid*), for music education this requires designing a curriculum that focuses on pupils and ways of learning. Campbell and Burdell (*ibid*) point out:

Such a curriculum involves rethinking music teacher education programs as programs which prepare future teachers to think about what schools are for, about the context of music individuals' lives – how music is used by children and how music relates to other subjects, and about how learning and teaching is as much a process as it is a product (p.242).

For primary education, Campbell and Burdell (*ibid*) suggest ‘designing a curriculum that is more focused on the theoretical foundations of disciplinary knowledge, and a less diffused view of elementary school education’ (p.242). However, on the basis of the findings of this study, for effective music education in primary schools it can be suggested that this entails a curriculum that combines and integrates both music teacher education and primary teacher education programmes since generalist primary teachers need both disciplinary and pedagogical knowledge in music.

In addition, consideration needs to be given to the need for a music curriculum to adopt new approaches and experiments, such as child-centred education, in order to slim-down the curriculum. This may provide teachers with more flexibility and ease to implement the curriculum within the classroom.

At this point it is worth to recommend the government to involve music educators and music education researchers into the process of development of music curriculum. In Turkey, as in other areas, specialists in music education do not given much attention in educational change reforms. Majority of people who initiate changes in curricular projects are not teachers or teacher educators but bureoucrats, who have lack of knowledge and experience in the field. It is for this reason that teachers and music education researchers should participate in research projects which can contribute to developing a relevant curricula. The government should allow to give more space to specialists to increase the quality of music education, which may also opens doors for a decentralisation of the system.

The third implication is related to the financing of the schools. It was reported by the teachers that primary schools in Turkey have poor conditions and quite limited resources for music education. In the schools in the study there were no spaces available for music making, such as music rooms equipped with instruments and music technologies. This finding supports the findings of Lamont *et al.* (2003) and Krueger's (2000) study in which teachers reported similar problems related to the poor conditions of schools for effective music education. Similarly, the limited conditions of schools is the most common problem in the general state education system and is related to the changes and developments in Turkey's economic and demographic standards. At the micro level, how and where to spend the school budget is important in improving the infrastructure of the school as a whole, and for facilitating conditions for effective music education.

The implications of the findings for the practice of music education in Turkey are related to a range of issues. First of all, school-wide understanding about the necessity and importance of music education for students is important. The role of school management in this process is crucial in terms of guiding change and development. As Campbell and Burdell (1996) suggest, 'fundamental shifts in the locus of professional control at the institutional and field level' should take place first of all and this needs to be guided by effective leadership. Yet, the research evidence suggests that effective leadership in times of change is paramount and it definitely makes a difference in schools (Day *et al.* 2000). Despite the positive perceptions and attitudes of teachers towards music education, it is not sufficient when effective leadership, collaboration and co-operation of teachers, improved physical conditions and access to resources, adequate teacher competencies,

and particularly school-community unification are not present or, if so, are not functioning well. These elements are important for effective music education in primary schools. For instance, in regard to the contributions of the local community to music education, Adams (2001) asserts that ‘musical concepts, skills and knowledge can be acquired in a variety of settings outside the classroom....Local communities may provide some common and relevant musical experiences on which the teacher can draw’ (pp.52-53). In this sense curriculum and policy makers should realise the importance of the above-mentioned aspects within the educational system as a whole and initiate radical reforms in order to strengthen the national education at all levels.

5.5. Recommendations for Improving the Conditions of Music Education

As reported by the teachers who participated in this study, music education is taken for granted by many teachers in primary schools in Turkey and is not given enough attention compared with other subject areas. In other words, in this study the quality of music education and quality of musical experiment of children have been found to be at a low level in the Turkish primary classrooms that were studied. Despite the fact that the teachers of this study echoed their positive attitudes towards music education and perceived music as one of the most beneficial and important subjects of curriculum for the education of young people, they have raised a range of challenges and factors which influence the quality of music education in practice. However, a discrepancy at this point can be realised. Perhaps as many other teachers in Turkey, although participant teachers

reported positive attitudes towards music, the classroom observations indicate that these positive attitudes were not fully reflected in music lessons. Particularly, the analysis of classroom observations suggest that almost all teachers do not demonstrate the same enthusiasm or willingness to teach music during lessons, and most of them use traditional didactic teaching methods and do not seem to make music lessons more enjoyable. For instance, the use of an instrument was observed in one class only. Of course there are many factors which influence their practices (e.g. resources, training, competence, expert-support), however, an inconsistency between their beliefs and actual practices was observed throughout the study. Despite the lack of concrete and conclusive evidence, it appears that despite their stated positive perceptions, teachers themselves do not give the same attention to music compared to core subjects.

Nevertheless, in order to minimise the negative effects of these mentioned factors they also explained the actions they take during their teaching activities for the provision of better music education. However, the development of these strategies was not guided by any other parties (school management, experts and academicians, INSET) but developed by them individually. In addition, they also raised some suggestions and made a number of recommendations to improve the conditions in Turkish primary schools in regard to the future of music education. The teachers' recommendations are categorised under three headings: these are recommendations for prospective teachers, the ministry of education, and other aspects of society (media, academicians and parents). The following table summarises their suggestions and recommendations in this regard:

Table. 5.2. Teachers' recommendations and suggestions for better music education.

Categories	Suggestions and Recommendations
To Prospective Teachers	<ul style="list-style-type: none"> • Train and develop yourself in music • Collaborate with experienced teachers • Learn to play an instrument • Understand the importance of music for children • Love music, love teaching, and love children
To the Ministry of National Education	<ul style="list-style-type: none"> • Appoint primary teachers amongst faculty of education graduates • Improve the quality of music education in Initial Primary Teacher Education • Let specialist music teachers teach music in primary schools • INSET in music education • Increase the number of specialist music teachers in schools (minimise music teacher shortage)
Other (general)	<ul style="list-style-type: none"> • Government should take action to prevent musical pollution in the country • Media should broadcast quality music • Broadcasting companies should support schools (in providing resources for music education, CDs, tapes etc.) • Parents should be educated about the values of music

When teachers' suggestions are examined, it can be seen that for better music education in primary schools the notion of continuous professional development (CPD) was echoed in their conversations with regard to the improvement of teachers' own capacity in music education (e.g. recommending teachers to train and develop themselves in music, collaborating with experienced teachers, learning to play an instrument, improving the quality of ITE, more INSET and ongoing support). Apart from these recommendations, it was suggested that music education in primary schools should be handed over to specialist music teachers, as in secondary education teaching contexts. However, this is related to educating large numbers of music teachers in pre-service programmes to help cope with teacher shortage in primary schools, and it is beyond the capacity of the current ITE programmes in Turkey.

First of all, for a generalist primary teacher pre-service training programmes and the INSET courses are the places where s/he can attain musical abilities and the pedagogy of music in primary schools. It is for this reason that as the pre-service training takes place before entering the profession, the importance of quality music education during this stage is more important than the INSET courses. The music education provided during pre-service training will be a foundation for a novice teacher; then, the experience in practice plus the INSET courses will offer opportunities for the teacher to improve his/her skills and strategies in teaching music: this process can be described as 'continuous professional development' (CPD). There is limited research on CPD of primary school teachers in music education research; however, there is a body of research about the importance of INSET and ITE for primary school teachers' CPD in general. For instance, when we look from the wider perspective it is obvious that the ultimate aim of the INSET activities in today's schools is related to the need to help teachers to learn and improve personal and professional skills for the benefit of all their pupils. As Hargreaves and Fullan (1992:2) assert:

A teaching force that is more skilled and flexible in its teaching strategies and more knowledgeable about its subject matter is a teaching force more able to improve the achievement of its pupils.

If professional development refers to changes in knowledge, skills, attitudes, and behaviour, teachers need to create their own knowledge and change their own behaviour in order to implement new developments and improve their practice (Kwakman, 1998). In other words, teachers need to be aware of their own learning processes when they carry out their practices in the school. The new model of teacher learning suggests that

learning-on-the job may lead to improvement of practice (Kwakman, 1998; Johnston & Johnston, 1998). Johnston and Johnston (1998) reported from their data that ‘teachers’ awareness of their learning processes can result in (1) an increase in the use of alternative teaching methods; (2) an increase in tolerance of students’ varied learning behaviours; and (3) an increase in both teacher and student willingness to work on teaching-learning strategies which facilitate student success’ (p.43). In this sense any kind of in-service education and training activity may offer practising teachers the chance to learn about their learning processes, improve their understandings of children’s learning, as well as developing reflective teaching methods and a repertoire of effective strategies to transmit their skills and knowledge into the classrooms. INSET activities can also facilitate teachers to

- keep up with new developments in the professional field,
- put new developments and insights into practice,
- reflect on one’s own performance,
- co-operate in policy and practical matters (Kwakman, 1998, p. 58),
- anticipate and prepare for change,
- improve the job performance skills (Craft, 1996).

Due to the strong challenges and complexity of teaching, teachers need to keep on developing their knowledge, skills, and craft. Referring to primary teachers, Southworth (1996) emphasises the value of on-going support for teachers. He states:

Primary school teachers do not come ready-made from universities or other initial training routes. Teacher training can only, at best, provide an initial introduction to

the skills and demands of class teaching. Newly qualified teachers (NQTs) need support, as mentoring for NQTs initiatives acknowledge. Yet beyond the early years of teaching more needs to be done to sustain teachers' professional development. (p.270).

In this process, INSET activities aim to help teachers add to their professional knowledge and improve their professional skills in order to educate pupils more effectively. These arguments can also be linked to primary teachers who deliver music curriculum. As was discussed earlier, today many primary generalist teachers (classroom teachers) are having problems in teaching music due to a lack of competence and confidence, and self-esteem. INSET activities, which are designed to improve the musical and pedagogical skills of teachers in music education, can be invaluable.

Teacher education is also one of the important factors within the field of music education in primary schools. As Farmer (1979) argues, music teachers can come from educational institutions where learning about music itself is an important agenda, but learning about education is often seen as unnecessary. Many education faculties in Turkey who run courses for teacher education in music particularly for secondary level of schools - intending teachers that contain exclusively conservatoire type of music education, which is quite far from what goes on in primary and secondary schools. In other words, there seems to be a big gap between ITE and music education in primary schools. Similarly, in primary teacher education programmes, again music education is an ignored area where the majority of student teachers either do not get appropriate education about how to teach music, or are not aware of what a primary music curriculum consists of. In other

words, the national curriculum for primary schools and the curriculum for primary student teachers at the education faculties are not suitably connected and linked. This gap should be narrowed for the betterment of music education in primary schools. The following four points are crucial in terms of making an impact on the education of pre-service primary teachers in the field of music education:

- The need for student teachers to begin to develop a philosophical orientation,
- The need to improve the personal musicianship of students,
- The need for student teachers to connect theory and practice,
- The need for student involvement in their own learning and assessment. (Hanley, 1993, p.9)

5.6. Concluding Remarks and Suggestions for Further Research

Music is one of the oldest curriculum subjects. However, there has always been disagreement over its educational value and there will never be complete agreement on how music should be taught within the context of general education (Plummeridge, 2001). Despite the fact that there are divided opinions over music education, today one thing is certain: music is a foundation subject in the National Curriculum and it is compulsory in primary schools. This is because of the undeniable fact that music contributes to the educational development of children. In this regard, Glover and Young (1999:3) state:

Children who are struggling for numerous reasons – academically, socially or with behaviour, learning, or home difficulties – often find support and enjoyment in music that significantly contributes to their wider development.

Music's educational value in terms of the transmission of cultural heritage to generations and in education can also be seen in the following statement from Glover and Ward (1993:6):

Music is an art form with quite specific potential and skills and competencies and is an important part of the cultural heritage and living traditions of any people or social group. Each child's curriculum must introduce him/her to music as an art form, a discipline in its own right, and provide a progressive learning experience in performing, composing and appraising music.

In addition, there is a body of literature which emphasises the role of music in children's intellectual and emotional development, as well as in the development of their creative thinking (Durrant and Welch, 1995, Webster, 1996, Walker, 1996, Pitts, 2000).

Despite the fact that music has a potentially high value in general education, as discussed in this study, when the music content of the curriculum is examined closely in schools music seems far away from its important role in children's education. Moreover, in England, for instance, there are unsatisfactory practices in the teaching of music in many schools (OFSTED, 1995), and it is reported that teachers, particularly generalist primary teachers, are not well trained during their initial training to teach music in primary schools and, consequently, lack confidence in teaching music (Mills, 1991). Similar

results have been found in this study as teachers' lack of pedagogic competence and confidence in teaching music was reported by participant teachers and observed in the classrooms. The reason for this may be related to music being ignored in the teacher-training curriculum. Barnes (2001:102) warns about the decreased quality in music education and suggests:

The supply of specialist musicians and even confident generalists in primary schools is dwindling alarmingly as a result of an educational climate which has afforded music a reduced status and value. The only way therefore to raise standards, to fulfil both the requirements and aspirations of the National Curriculum, is through a renewed vision of teacher education both in ITT and in-service courses.

Another important point is to recognise a child's capacity to experience music in order to build further understanding and skills in it. Therefore, the teacher's role at this point is very important in terms of providing appropriate musical opportunities for children.

As to further research agendas, it is clear that in Turkey there is an urgent need for fast growing and relevant empirical research in the field of music education. Due to the lack of an empirical research base regarding music education, making changes, revisions, and arrangements in the field is very difficult. In addition, in Turkey there is no concrete evidence about the quality of music education in schools today because there are not enough research and evaluative studies about music and music education. For instance, in the context of music education in Turkey researchers focussed mainly on the history of universal music, the physical basics of music (Zeren, 1998), and voice training (Yigit, 1998). Yet, these studies are mainly theoretically based and related to the pure science of

music. Apart from these studies there are few works which are related to primary or secondary education. These are either small songbooks (Sun, 1990) for children, or some small-scale studies. Perhaps Bariseri's study (2000) on pre-service teachers' training in music education is the best and only example of recent studies in the area of music education in Turkey.

However, the research work, as Swanwick (1996) suggests, must examine the wider concerns of the field and stand on a strong conceptual framework. Particularly, areas such as curriculum development in music, the practice of music in primary schools, the musical experiences of children, and teacher education in music need to be investigated. There is almost no empirical research produced within the field of music education which has attempted to obtain more qualitative data about the theory and practice of music education.

In this study, an attempt was made to investigate the practices and experiences of primary school teachers in teaching music. As this study highlighted the necessity of proper teacher preparation and training in music prior to entering the profession, the next focus of the researcher would be to examine the quality of Primary Initial Teacher Education Programmes. As the researcher would be teaching in this programme, the pedagogical and technical needs of prospective teachers in music education would need to be determined first. Results of this type of study may lead to the development of a curriculum model which prepares prospective teachers for the challenges of actual teaching as reported in this study, and may help them to develop an understanding of an

underlying philosophy of music education. Through observing prospective teachers' school practices in teaching music, they may be helped to develop effective strategies in teaching music.

* * *

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APPENDICES

- A. THE TURKISH EDUCATION SYSTEM
- B. INTERVIEW QUESTIONS
- C. OBSERVATION CHECKLIST
- D. AN EXAMPLE FOR OBSERVATION TRANSCRIPTS
- E. AN EXAMPLE OF LESSON PLANS

APPENDIX A

THE TURKISH EDUCATION SYSTEM

Source: Ministry of National Education Website: www.meb.gov.tr

Turkish Education System has democratic, modern, scientific secular and co-educational characteristics. The purpose of the Turkish Education System is to increase the welfare and happiness of the Turkish citizens and Turkish society, to support and facilitate economic, social and cultural development in national unity and integration and to make the Turkish nation a constructive, creative and distinguished partner in modern civilization (MNE, 2002).

Formal education is the regular education of individuals in a certain age group and given in schools at the same level with programs prepared for definite purposes. Formal education includes Pre-Primary education, primary, secondary and higher education institutions.

Pre-School Education

Pre-Primary education includes the optional education of children between 36-72 months who are under the age of compulsory primary education. Pre-Primary education institutions, independent nurseries are opened as nursery classes and practical classes within formal and non-formal education institutions with suitable physical capacity. The purpose of Pre-Primary education is to ensure physical, mental and sensory development of children and the acquisition of good habits, to prepare children for primary education, to create a common atmosphere of growth for those living in inconvenient circumstances and to ensure that Turkish is spoken correct and well. Services related to Pre-Primary education are given by nurseries, kindergartens, practical classes opened first and foremost by the Ministry of National Education and by day-centres, nursery schools, day care houses, child care houses and child care institutions opened by various ministries and institutions for care or education purposes based on the provisions of ten laws, two statutes and ten regulations.

In the academic year 2001-2002, 256.400 children are being educated and 14.500 teachers are being employed in 10.500 pre-primary education institutions.

92% of Pre-Primary education institutions, 93% of students and 87% of teachers are in the public sector.

Primary Education

The purpose of primary education is to ensure that every Turkish child acquires the basic knowledge, skills, behaviours, and habits to become a good citizen, is raised in line with the national moral concepts and is prepared for life and for the next education level parallel to his/her interests and skills.

Primary education is compulsory for all citizens, boys or girls, and is given free of charge in public schools. Primary education institutions are schools that provide eight years of uninterrupted education, at the end of which graduates receive a primary education diploma.

Primary education covers the education and teaching directed to children between 6-14. Primary education is compulsory for all citizens, boys or girls, and is free of charge in public institutions.

In the academic year 2001-2002, 10.3 million students are being educated and 375.500 teachers are being employed in 34.900 schools.

In primary education, 98% of schools and students and 96% of teachers are in the public sector. 98% of the public primary schools operate under the General Directorate of Primary Education.

Secondary Education

The purpose of secondary education is to give students a minimum common culture, to identify individual and social problems, to search for solutions, to raise awareness in order to contribute to the socio-economic and cultural development of the country and to prepare the students for higher education, for profession, for life and for business in line with their interests and skills.

Secondary education includes all of the general, vocational and technical education institutions that provide at least three years of education after primary school. Secondary education aims to give students minimum level of common knowledge, to get them acquainted with individuals' and society's problems and to look for solutions, to help them acquire the awareness to contribute to the socio-economic and cultural development of the country and to prepare them for higher education, for a vocation, for life and for business in line with their interests, skills and abilities. In the academic year 2001-2002; "2.3 million students are being educated and 134.800 teachers are being employed in 6.000 education institutions." 92% of schools, 97% of students and 94% of teachers are in the public sector. 43% of schools, 64% of students and 52% of teachers are in general secondary education.

Higher Education

Among higher education institutions are universities, faculties, institutes, higher education schools, conservatories, vocational higher education schools and application-research centres. The purpose of higher education is to raise the students in line with their interests and skills, in conformance to the science policy of the country and in consideration of qualified manpower needs of society at several levels, to do researches in scientific areas, to arrange for all kinds of publications that show the research and examination results and facilitate advancement of science and technology, to finalize the researches and examinations demanded by the government and to make comments, to make written or oral public announcements explaining the scientific data that shall increase the general level of Turkish society and enlighten the public, and to give non-formal education.

Higher education includes all levels of institutions giving education past the secondary school level for a period of at least two years. Higher education aims to train students in line with their interests, skills and abilities, and according to the national science policy and the requirements of the society for qualified manpower and for labour at all levels; to do scientific researches; to produce all kinds of publications that indicate research and investigation results and facilitate the advancement of science and technology; to finalize the examinations and researches required by the government and comment on them; to announce in oral and written form scientific data that shall improve the general level of Turkish society and enlighten the public; and to give non-formal education services. In the academic year 2001-2002:

- There are 76 universities, 53 of which belong to the state and 23 to foundations.

- 66.700 personnel are working, 63.000 in state universities and 3.700 in others.
- 95.5% of the university students are enrolled in state universities
- Instructor/student ratio is 1/14.7 in foundation universities and 1/18.3 in state universities.

Conservatories

Conservatories are higher education institutions that train music and drama artists as per the Law no 2547. In the academic year 1999-2000, 3.400 students (1.700 females, 1.600 males) were educated and 615 instructors were employed in 14 conservatories working under universities.

Teacher Training

As part of the National Education Development Project (NEDP), the teacher training process in the education faculties has been reorganised with the cooperation of the Ministry of Education and the Higher Education Institution.

Considering the teacher requirements in relation to the eight-year of primary education implemented by the Law no 4306, teacher training programs have been reorganised with the cooperation of the Ministry of Education and the Higher Education Institution in order to meet the short- and long-term teacher requirements of the primary and secondary education institutions. The new system that has been implemented since 1998-1999 academic year is based on the principles of;

1. Training Pre-primary and primary school teachers with bachelor's degrees
2. Training secondary school teachers;

- with bachelor's degrees of four years for Foreign Language, Music, Art, Physical Education, Special education, Computer Teaching Technologies subjects

- with non-dissertation graduate degrees ($3.5+1.5=5$ years or $4+1.5=5.5$ years) for Science, Mathematics and Social subjects. Also, in order to employ one teacher in several areas, the practice of a compulsory second subject has been introduced in the teacher training programs for primary education schools.

The implementation of teacher certification programs has begun as of the academic year 1997-1998 as;

- Certification Program for Pre-primary Teachers (29 credits/hour)
- Certification Program for Primary School (Class) Teachers (33 credits/hour)
- Certification Program for English Teachers (31 credits/hour)."

APPENDIX B

INTERVIEW QUESTIONS

A. GENERAL BACKGROUND INFORMATION

1. Gender
2. Age
3. Teaching experience
4. Subject specialism
5. Year group
6. Class size
7. Institute graduated from
8. Have you had any music education during your first degree?
9. Have you attended any formal or informal courses related to music education?
10. Do you play any musical instrument?

B. ATTITUDES/PERCEPTIONS TOWARDS MUSIC EDUCATION

1. Do you think whether music education necessary/ important for children? Why?
2. Do you think that music is paid enough attention in Turkey? Why?

C. PROBLEMS

3. What types of problems do you experience during your music teaching activities?
 - a. Problems related to your own educational background;
 - b. Problems related to your own competencies and confidence in music teaching;
 - c. Problems related to physical conditions;
 - d. Problems related to curriculum;
 - e. Problems related to children;
 - f. Others, if, any?

D. STRATEGIES

4. What types of strategies have you developed to overcome the problems you have mentioned?
5. How did you develop these strategies?
6. Did you get any support either from inside or outside of your school to overcome these problems?
- **(At this point of the interview, the researcher will raise a specific problem and teacher's action to overcome this particular problem within the classroom which was observed during the observation, in order to discuss teacher's strategy)**
7. Why do you think that you faced with this problem?
 - a. (if any action was NOT taken) why did not you take any action?
 - b. (if any action was taken) Why did you use this strategy?
8. How/where from did you developed this strategy?

E. FUTURE PROSPECTS

9. What do you think about the future of music education in Turkey?
10. How do you think that the quality of music education could be improved?
11. Do you have any suggestion for the teacher education programmes to improve the quality of music education?
12. What would be your recommendations for newly qualified teachers in this field?
13. Is there anything that you would like to add or comment on it?

Thanks for Your Co-operation

Special Note

**Page 262 missing from
the original**

Name of the School:
Year Group (Class):
Class Size:

Name of Teacher:
Teaching Experience:
Subject Specialism:

Age:
Gender:

DATE:
TIME:

OBSERVATION SCHEDULE															
HOURS	Topic and Aim of the Lesson	Teaching Style	Classroom Organisation	Difficulties and Actions (Strategies)											
				Educational Background	Action Taken	Competence and Confidence	Action Taken	Physical Conditions & Resources	Action Taken	Curriculum	Action Taken	Children	Action Taken	OTHER	Action Taken
1. LESSON															
COMMENTS															

APPENDIX D:

AN EXAMPLE OF OBSERVATION TRANSCRIPTS

SCHOOL A

Teacher No: 1 (T1)

Grade (Year group): 2 (8 years-olds)

Topic (Task) of the Lesson: Listening, Singing + Learning a song

Classroom Activities (summarised):

At the beginning of the lesson the teacher explained topic of the lesson and task to be done. The topic of the lesson was 'learning a new traditional song'. For motivation teacher asked students to sing one of previously learned songs. Teacher selected the song called 'Postman' which was learned earlier. Whole class sang the song altogether. Teacher did not intervene to the performance at any point. After praising them, teacher told a story about a small river to the class. Then explained that the name of the new song was related to the river and told students that they were going to learn that song. First teacher wrote the lyrics of the song on the board and told students to write it down to their music notebooks. Reading the lyrics of the song loudly without its melody followed this. Students were reminded to memorise all the words of the song. Then the teacher sang the song with its melody and asked students to listen carefully. The teacher performed the song several times and students listened. On the lyrics of the song the teacher pointed and underlined the places where to take a breath, where to be silent, and where to lengthen syllables. After teacher giving a rhythm with his hands whole class sang the song with the teachers. This has been practiced 5-6 times. Then the teacher told students to clap their hands with the rhythm of the song while singing and this has been repeated several times.

In the second lesson group singing activities (groups of boys and girls, row groups) took place. Teacher tried to create a chorus and asked boys' group to sing some parts of the song and girls to complete other parts. This activity repeated several times. Then teacher performed some parts of the song and asked whole class to sing followed parts of the song and this activity reversed children sang first and the teacher in some parts. Towards end of the lesson, a small competition between row groups have been arranged and carried out. One group ranked by the teacher as the group who sang the song best and other groups applauded them. This activity repeated several times. The newly learned son was sung by the whole class one more time at the end of the lesson.

APPENDIX E:

AN EXAMPLE OF LESSON PLANS (TURKISH ORIGINAL)

REJİM İŞ-AMACLAR DA

1- Artık malzeme (güç) tanımlama.

Derslerde:

- 1- Artık malzemenin ne olduğu söyleme.
- 2- Artık malzemelerden nasıl yararlanılacağını söyleme.
- 3- Kullanılacak artık malzemenin sağık sağlığını söyleme.
- 2- Çalışmada artık malzeme kullanılması.

Derslerde:

- 1- Sağık sağlığına uygun artık malzeme seçme.
- 2- Artık malzemelerin nasıl değerlendirileceğini söyleme.
- 3- Artık malzeme kullanılarak, yeni çalışmalar yapma.
- 3- Yönerge modelini tanımlama.

Derslerde:

1- Kıl, seramik, kâğıt hamuru, plastik vb. malzeme söyleme.

2- Yönerge modelleri çalışarak kullanılarak ara-
4- Yaratıcılığı geliştirerek işin, yönerge modeli ile

Derslerde:

- 1- Yönerge modelleri çalışmaya başlama.
- 2- Yönerge modellerini ele biçimlendirmeye.
- 3- Yönerge modellerini biçimlendirmede kilitli kâğıt vb. gerekliler kullanma.
- 5- Tanımlar ne olduğunu farkına varabilmek.

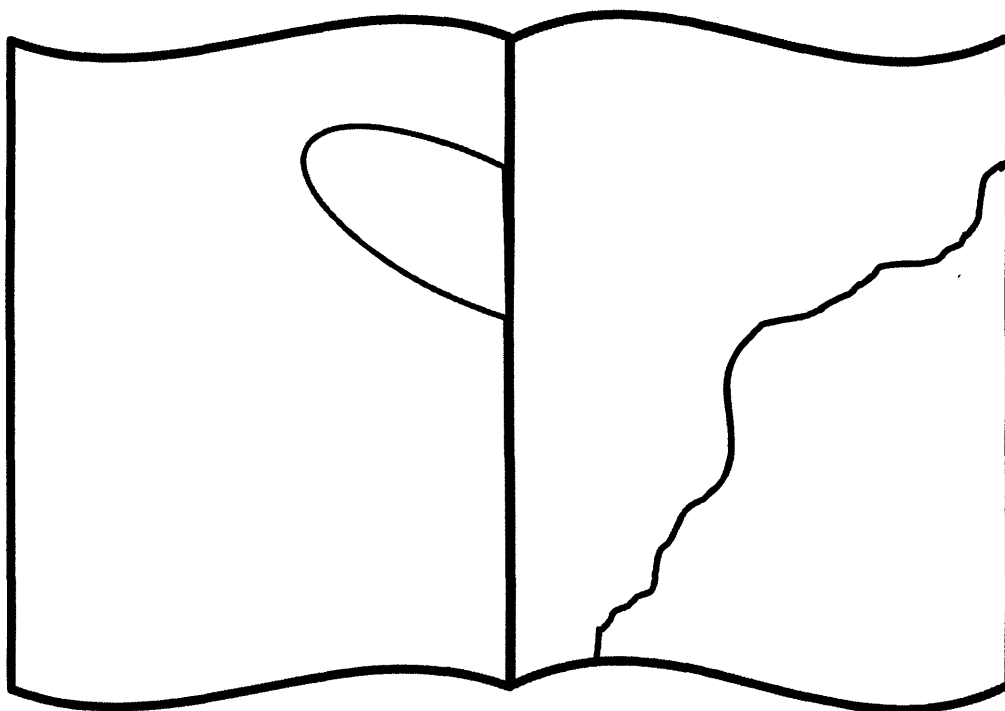
Derslerde:

- 1- Okullarda bulunan Statik türlerinden, öğün kazanımları olduğunu söyleme.
- 2- Çeşitli görsellerin Statik türlerinin, sağlığını iş üniteleri olduğunu söyleme.

KONULAR

- 1- Artık malzeme ile çalışmada
- 2- Yönerge modelleri ile yaratıcılığı geliştirici
- 3- Rejim.
- 4- Üniteler ile ilgili rejim çalışmaları.

SPECIAL NOTICE



DAMAGED TEXT - INCOMPLETE IMAGE

MÜƏİK - AMALAT - DƏVRANISIZ

1 - Aile cəmiyyətində münəviyyətə fəaliyyət.

Dərsliklər:

1 - Aile cəmiyyətində münəviyyətə fəaliyyət.

2 - Aile cəmiyyətində münəviyyətə fəaliyyət.

2 - Olunmuş münəviyyətə fəaliyyət.

Dərsliklər:

1 - Olunmuş münəviyyətə fəaliyyət.

2 - Olunmuş münəviyyətə fəaliyyət.

3 - Cəmiyyətə fəaliyyət.

Dərsliklər:

1 - Cəmiyyətə fəaliyyət.

2 - Cəmiyyətə fəaliyyət.

3 - Cəmiyyətə fəaliyyət.

4 - Olunmuş münəviyyətə fəaliyyət.

Dərsliklər:

1 - Olunmuş münəviyyətə fəaliyyət.

2 - Olunmuş münəviyyətə fəaliyyət.

İsim: Bayrak Dilek Etkinlik

Konu: Bitkiler

Amaç: Bitkilerin belirlenmesi için yardımcı kullanmak

Yöntem: Bitkiler

Konu: 2. Tasarımda bitkilerin sergilenmesi. Çeşitli saksılar. Yaprak bitkilerinin çeşitli tasarımlara göre sergilenmesi.

Değerlendirme: 1. Ayağı yok. 2. Yaprak, kancalı yok. 3. Yaprak, kancalı yok.

Materyal
Akrilik Pastel
Saksı

GÜNLÜK PLANI

Planın ve planın: Akrilik, saksı, planın. Planın yapımı. Günlük saksı kullanımı.

İsim: Hayat Bilgisi

Konu: Bitkilerin yapımı.

Amaç: Bitkilerin yapımına bilgi

Yöntem: Elma, patates, lahana, karnabahar, sebzeler

Değerlendirme: Günlük olarak yapıldığından

1. Günlük olarak yapıldığından

2. Günlük olarak yapıldığından

3. Günlük olarak yapıldığından

4. Günlük olarak yapıldığından

5. Günlük olarak yapıldığından

6. Günlük olarak yapıldığından

7. Günlük olarak yapıldığından

8. Günlük olarak yapıldığından

9. Günlük olarak yapıldığından

10. Günlük olarak yapıldığından

İşlem	Das kutu,	Diğer kutu	İşlem	İşlem
1. kutu	6 kutu	90 lise	alan	tepe içine 3 kutu
90	6	15		
-6	15	* 3		
30		45 lise eder		
-30				
00				
3. iki kutu	30 alan sayı	3 kutu		
30	15			
-2	15	* 3		
10		45		
-10				
00				
Değerlendirme: Hangi sayı 3'e bölünür, bütün				