



University Students' Expectations about the Elective Music Course

Merih DOGAN¹

ARTICLE INFO

Article History:

Received: 31 Jul. 2019

Received in revised form: 13 Jan. 2020

Accepted: 19 May 2020

DOI: 10.14689/ejer.2020.87.9

Keywords

music course, university students,
elective courses, amateur music
training

ABSTRACT

Purpose: This study aimed to elicit the course-related expectations of students studying in different faculties at Ankara University who took an elective music course. More specifically, the students' reasons for enrolling in the music course, their expectations about the objectives, the teaching processes and evaluation process of this course, and whether these expectations were differed according to the presence/absence of previous amateur music education were investigated.

Research Methods: In this descriptive research, the data were collected using a questionnaire form developed by the researcher. This research was conducted with 552 students. For the data analysis, frequency-percentage values were calculated using the Mann-Whitney U and chi-square tests.

Findings: The greatest expectation of the students from the course aims was to recognize the different genres of music. The genres of music that the participants would most preferred to see in the course content was Turkish Folk Music. The most preferred evaluation process of the course was tests with multiple-choice questions. The students' reasons for choosing music as an elective course, their expectations concerning the teaching processes of the course, and their views on the opening of new courses differed according to whether or not they had received any amateur music education before attending university.

Implications for Research and Practice: In line with the results, it can be suggested that courses with different content related to various areas of music should be made available. Curriculum development studies can be undertaken for these courses, and their potential effects on students can be investigated.

© 2020 Ani Publishing Ltd. All rights reserved

¹ Ankara University, Faculty of Fine Arts, TURKEY, e-mail: merihdoganay@gmail.com, ORCID: <https://orcid.org/0000-0001-7455-5613>

Introduction

Our era has been witnessing a rapid process of change and progress. In this context, individuals are expected to adapt to the changing and developing characteristics of the era. Accordingly, it would not be correct to consider that one-way education can lead individuals to success in every subject. Education systems are of great importance since they are essential to raising individuals who are aware of all kinds of development, which is required for comprehensive progress. According to Varis, "as a result of rapid technological developments, students need to be educated not in a single field, but as multi-faceted individuals equipped with various skills to adapt to the rapid development of today's societies" (as cited in Kaya & Ustun, 2013, pp. 16-17).

The importance of universities in formal education, which is effective in the development of individuals, cannot be denied. Scott emphasized the important role of universities in the scientific, economic, technological, social and cultural development of societies and how they facilitated the transition between different social layers as a dynamic institution providing scientific and technical knowledge and professional skills to improve social and individual quality of life (as cited in Sahin, Zoraloglu & Firat, 2011).

Undoubtedly, the education given in universities is generally specifically designed for a particular profession. However, individuals in developed countries should no longer merely gain professional knowledge; they should also be intellectually equipped for their future. In this context, elective courses in universities offer individuals opportunities to develop in various ways. Elective courses in fields, such as art and sports, can provide students with different perspectives and open new paths to personal development.

It is not possible that every individual who attends university has an equal level of knowledge or awareness concerning every subject since they may not have been given equal opportunities during previous learning experiences. However, these deficiencies can be overcome in university, which, for many people, constitutes the last stage of formal education.

Elective courses related to various fields can be considered as one of the ways that help university students become familiar with different areas and experiment with them, as well as better developing themselves. "Elective courses help students develop skills in different areas, as well as providing more extensive information in their fields of interest" (Demir & Ok, 1996, p. 121).

According to the main principles included in the original version of the Higher Education Law No. 2547, dated 1981, during the education period in higher education institutions not only the courses on Atatürk's principles and history of the Turkish revolution, the Turkish language, and foreign languages but also those concerning physical education and fine arts education should be planned and implemented as compulsory courses (as cited in Cakır İlhan, 1993, pp. 4-5). However, the related article in this law was revised in 1991 as follows: In higher education institutions, Atatürk's

principles and history of Turkish revolution, Turkish language, and foreign languages are compulsory courses. In addition, either physical education or fine arts education is provided as an elective course. All these courses are planned and implemented in a minimum of two semesters (as cited in Cakır İlhan, 1993, p. 6). In this context, elective music courses given at various universities are applied as a branch of fine arts courses.

According to Gurgan (1986, p. 15), "as a result of different interpretations arising from the lack of clarity in the content of the music course, it is observed that instructors in higher education institutions and the institutions themselves plan and implement this course by adopting different approaches and methods". Another reason for this approach may be that the physical equipment of each university is different. For example, overcrowded classrooms and the lack of necessary environment and equipment for music courses can lead the instructor only to present theoretical information.

"The lack of resources of the universities (such as computers, internet, books and audiovisual equipment), the lack of research in this field, the inability of the course to reach a modern teaching method, the course being mostly taught using traditional methods without technological support, the elective music course being allocated a broad program, space and time in some universities while not even being offered in others indicate that there are various problems in the implementation of this course" (Karakoc, 2015, p. 7).

Various studies have been conducted about the elective music courses taught at universities (Gurgan, 1986; Kaya & Ustun, 2013; Karakoc, 2015; Em, Yondem & Ece, 2018; Caglayan, Bahtiyar Karadeniz & Sari, 2018). Gurgan (1986) conducted research with students enrolled in three different universities to examine the fine arts music course program offered at universities and to make suggestions for the further development of this program. In a study conducted with students attending Nevsehir University, Kaya and Ustun (2013) investigated the participants' interest, desire, appreciation, knowledge, skills, views and thoughts concerning music course. Karakoc (2015) aimed to examine music teaching processes according to the views of the instructor and students. The research was carried out with students and faculty members in various universities in Ankara. Em, Yondem and Ece (2018) conducted a study in Bolu Abant İzzet Baysal University to elicit the music course-related views of the students enrolled in this course and instructors teaching this course to contribute to the improvement of the efficiency and efficacy of the course. For this purpose, the authors explored the students' expectations and attainments, positive and negative views of the course, and interest and desire concerning the course, as well as the problematic situations experienced by instructors in the implementation of the course. The research conducted by Caglayan, Bahtiyar Karadeniz and Sari (2018) was undertaken in Ordu University Vocational School to investigate the students' interests, desires, knowledge, and skills. Lastly, Liu (2006) examined and compared the teaching materials used in the elective music course attended by engineering students.

The current study aimed to ascertain the expectations of students attending Ankara University related to the elective music course. In line with this purpose, the following research questions were constructed:

1. What are the students' reasons for enrolling in the music course; their expectations concerning the course objectives, content, teaching processes, and evaluation process; and their views on the opening of new music courses with different content?
2. Do a) the reasons why students chose the music course, and b) the students' expectations concerning the course objectives, teaching processes, and evaluation of the course, and c) students' expectations concerning the opening of different music courses with varying content differ according to whether they had previously received amateur music education?
3. Do the students' expectations regarding the content of the course differ according to whether they had previously received amateur music education and whether they could play instrument?

Method

Research Design

This study was based on a descriptive research design since this study aimed to describe a given situation as precisely and carefully as possible (Buyukozturk, Kılıc Cakmak, Akgun, Karadeniz & Demirel, 2010). This research was conducted to identify the students' expectations of the elective music course taught at universities.

Research Sample

The sample of this study consisted of the students enrolled in the elective music course at Ankara University during the fall semester of the 2018-2019 academic year. A total of 552 students from various faculties and vocational schools participated in this research.

Of the participant students, 15% of the students that participated in this research were enrolled in the Faculty of Law, 16.8% in the Faculty of Political Sciences, 21.7% in the Faculty of Languages, History and Geography, 6.2% in the Vocational School of Justice, 5.4% in the Faculty of Communication, 5.4% in the Faculty of Health Sciences, 2.4% in the Vocational School of Health Services, 6.9% in the Faculty of Engineering, 4.2% in the Faculty of Science, 15.6% in the Faculty of Sport Sciences, and 0.4% in the Faculty of Agriculture.

The majority of the participant students (86.1%) were in their first year at university. This was an expected result considering that the elective music course is often included in the first year curricula of faculties.

Research Instruments and Procedures

A questionnaire was prepared to collect the necessary data. First, a literature review was undertaken to construct items in line with the purpose of this research. More items were added after receiving opinions from three educational sciences

experts and one music education expert. Using this first version of the form, a pilot application was conducted to investigate whether the students understood the items and to examine their response times. Based on the data from the pilot application, the questionnaire was finalized. The questionnaire consisted of close-ended questions that aimed to elicit information on the demographic characteristics of the students; whether they had previously received amateur music education; their ability to play instruments; their reasons for choosing music as an elective course; their expectations of the objectives, teaching process and evaluation process of the course; and their views concerning the opening of other music courses with different content.

Data Analysis

As a result of the questionnaire applied to the students attending the music course as an elective course, the frequency and percentage values were obtained for the analysis of the data to identify the students' expectations about various aspects of the course. The Mann-Whitney U and chi-square independence tests were conducted to compare the responses of the participants to the questionnaire according to whether they had previously received amateur music education and whether they were able to play a musical instrument. SPSS software v. 21.0 was used for data analysis.

Results

In this section, the results obtained from the analysis of the collected data are presented in relation to the research questions.

Results concerning the First Research Question

The first research question aimed to identify the students' reasons for choosing the music course, determine their expectations of the objectives, content, teaching process and evaluation process of the course, and elicit their views concerning the opening of other music courses with different content.

Students' Reasons for Choosing the Music Course

Approximately 34% of the participants stated that they chose music as an elective course because they were interested in music. Approximately 21% of the participants reported that they enrolled in this course because they wanted to improve themselves. In addition, 12.4% considered the music course to be easy, 12.4% had no alternative as an elective course, and 11.2% found the course hours suitable. When the current findings are considered in general, it is noteworthy that approximately 54% of the students deliberately chose the course with the motivation to learn, while more than 40% enrolled for reasons indicating low learning expectancies, such as the absence of an alternative course or the suitable course hours.

Students' Expectations of the Objectives of the Music Course

More than half of the participants (57%) expected to be able to recognize different genres of music after attending the music course. This was followed by 24.1% of the participants that wished to learn to play an instrument, 10.4% that wanted to perform rhythmic exercises in a group, and 8.2% that wanted to learn to sing. The remaining

0.4% of the participants selected the 'other' category. When the findings were examined in general, it was determined that 57% of the participants expected the objectives of the course to be theoretical and 43% focused on the practical aspects of the course.

Students' Expectations of the Content of the Music Course

The genres of music that the participants would mostly/always preferred to see in the course content were Turkish Folk (45.1%), Turkish Art (41.4%), Rock (36.6%), Classical Western (35.3), Pop (30.9%), Jazz (29.7%), Contemporary Turkish (26.5%), Arabesque (20.9%), and Rap (3.4%). The remaining 1.2% of the participants selected the 'other' category for the preferred music genres.

According to the total of never/seldom preferences, the responses of the participants were as follows: 48.9% of the participants arabesque, 35.4% Pop, 29% Jazz, approximately 28% Rock, approximately 27% Contemporary Turkish, 24% Classical Western, 18.1% Turkish Folk, 17.4% Turkish Art, 0.2% Rap, and 0.2% other genres.

When the findings were examined in general, the music genre that the participants most wanted to be included in the course content was Turkish Folk, while Arabesque music was chosen by the least number of participants.

Concerning the applied subjects, they mostly/always wanted to see in the course content, more than half of the participants (63.6%) chose topics related to rhythm training, 60.2% instrument training, and 55.8% voice training.

Students' Expectations of the Teaching Process of the Course

Concerning the teaching process, approximately 26% of the participants expected the instructor to perform some of the appropriate musical works included in the curriculum, 21% wanted to attend concerts featuring the musical works discussed in the course, 15.5% wanted to conduct activities related to musical performance, 15% preferred to watch videos about the performance of the musical works discussed in the course, and 10% expected to listen to the related CDs. Furthermore, approximately 7% of the participants expected to watch documentaries or films on the topics covered by the course, 2.5% wanted to write about their emotions and thoughts about the musical works discussed in the course, 2.2% wanted the instructor to only verbally present the course content, and 1.4% expected to be asked to make presentations about the course content to the other students.

Students' Expectations of the Evaluation Process of the Course

Results showed that approximately 60% of the participants' expectations of the course evaluation process were paper-and-pencil tests consisting of multiple-choice questions, 13% preferred the assessment of performance-oriented activities, 9.3% and 9.1% expected to be assigned homework in groups and individually, respectively, 3.5% expected the evaluation to be undertaken through tests containing open-ended questions, 2.7% wanted to make presentations, 1.8% favored self-assessment, and 0.8% preferred peer assessment.

Students' Views concerning the Opening of Music Courses with Different Content

Of the participant students, 78.2% stated that they would like to see the availability of more music courses with different content, while 21.8% did not think this was necessary.

Of the 426 participants that wanted more music courses with different content to be made available, 32% stated their course preference as solfeggio, 59.6% as voice training, 80% as instrument training, 28% as choral training, 20.4% as the history of Classical Western music, 26.7% as the history of Turkish music, 15.4% as the history of jazz, and 25.8% as the history of rock and pop music. In this question, the participants were allowed to mark more than one option.

Results Concerning the Second Research Question

The second research question of this study aimed to determine the students' reasons for choosing music as an elective course, their expectations of the objectives, teaching processes and evaluation processes of the course and expectations concerning the opening of different music courses with varying content differed according to whether they had previously received amateur music education.

Students' Reasons for Enrolling in the Music Course according to whether they had Previously Received Amateur Music Education

Table 1 shows the cross-table and chi-square results concerning the students' reasons for choosing the music course according to the presence/absence of previous amateur music education.

Table 1*Effects of Previous Amateur Education on the Students' Choice of Music as an Elective Course*

		Reasons behind the students' choice								χ^2	
		Interested in music		Willing to improve self		Easy		No alternative		Total	
		f	%	f	%	f	%	f	%	f	%
Previous music education											
Yes		83	64.8	22	17.2	10	7.8	13	10.2	128	100
No		90	32.6	83	30.1	53	19.2	50	18.1	404	100

Among the students that had previously received amateur music education, the reasons for enrolling in the elective music course were being interested in music for 65%, self-improvement for 17.2%, thinking that the course is easy for 8%, and having no alternative for 10.2%, while the students that had not received amateur music

education before university chose these options at the rates of 32.6%, 30.1%, 19.2% and 18.1%, respectively (Table 1). The differences in the observed values between the two groups were found to be statistically significant ($\chi^2_{(3)} = 37.633$, $p < 0.05$). According to these findings, most students with previous amateur music education chose the music course because they were more interested in music than those without this history, whereas the latter tended to make this decision on the basis of improving themselves.

Students' Expectations of the Course Objectives according to the Presence/Absence of Previous Amateur Music Education

Table 2 presents the cross-table and chi-square results of whether previous amateur music education affected the top three course objective expectations of the students.

Table 2

Effects of Previous Amateur Education on the Students' Expectations of the Course Objectives

	Views on the course objectives						Total		χ^2
	Recognizing different genres		Learning to play musical instruments		Performing rhythmic exercises				$\chi^2 = 4.743$
	f	%	f	%	f	%	f	%	sd = 2
Previous music education									p = 0.093
Yes	84	57.1	48	32.7	15	10.2	147	100	
No	215	64.8	77	23.2	40	12	332	100	

The examination of Table 2 reveals that 57.1% of the students who received music education and 65% of those without a history of such education chose the option 'recognizing different genres of music' as the course's objective. In addition, 'learning to play musical instruments' was the expectation of 32.7% and 23.2% of the students with and without previous music education, respectively. The differences between the observed percentages of the groups were not statistically significant ($\chi^2_{(2)} = 4.743$, $p > 0.05$).

Students' Expectations of the Teaching Process according to the Presence/Absence of Previous Amateur Music Education

In Table 3, the cross-table and chi-square results of whether or not previous amateur music education affected the students' top three expectations of the teaching process of the music course are given.

Table 3

Effects of Previous Amateur Education on the Students' Expectations of the Teaching Process in the Course

	Views on the teaching process						Total		χ^2
	Instructor performance		Attending concerts		Performance-based practice		f	%	
Previous music education	f	%	f	%	f	%	f	%	$\chi^2 = 10.004$ sd = 2 p = 0.007
Yes	43	38.7	29	26.1	39	35.1	111	100	
No	89	43.4	76	37.1	40	19.5	205	100	

38.7% of those that had previously received music education and 43.4% of those without previous music education considered that as part of the teaching process, the instructors should perform appropriate examples of the musical works discussed in the course. In addition, attending concerts featuring the performance of musical works covered by the course program was chosen by 26.1% and 37.1% of the students with and without previous music education, respectively. These results indicate that the students with previous music education favored instructor performance and out-of-school concert activities in the teaching process at a higher rate than those without such education. Furthermore, it was determined that musical performance-based activities were expected by 35.1% of the students with previous music education and 19.5% of those without such education. The differences between the two groups concerning the observed percentages were statistically significant ($\chi^2_{(2)} = 10.004$, $p < 0.05$). Thus, it can be stated that the students that had previously received music education were more willing to engage in practice related to their own musical performance during the music course.

Students' Expectations of the Evaluation Process according to the Presence/Absence of Previous Amateur Music Education

Table 4 presents the cross-table and chi-square results of whether previous amateur music education affected the students' top three expectations of the evaluation process in the music course.

Table 4

Effects of Previous Amateur Music Education on the Students' Expectations of the Evaluation Process in the Course

	Views on the evaluation process						Total		χ^2
	Multiple-choice		Homework (in groups)		Performance assessment		f	%	
Previous music education	f	%	f	%	f	%	f	%	$\chi^2 = 3.919$ sd = 2 p = 0.141
Yes	93	72.7	8	6.3	27	21.1	128	100	
No	214	76.7	26	9.3	39	14	279	100	

The results given in Table 4 reveal that 72.7% of the students with previous music education and 76.7% of those without previous music education preferred multiple-choice tests for the evaluation process of the course. In addition, 6.3% of the former and 9.3% of the latter expected to be assigned homework in groups, while the performance-based assessment was favored by 21.1% and 14%, respectively. There was no statistically significant difference between the two groups concerning the observed percentages ($\chi^2_{(2)} = 3.919$, $p > 0.05$).

Students' Views on the Opening of other Music Courses according to the Presence/Absence of Previous Amateur Music Education

Tables 5 to 7 present the cross-table and chi-square test results of the top three music courses that the students wanted to be opened according to whether or not they had previously received amateur music education.

Table 5

Effects of Previous Amateur Music Education on the Students' Choice of Solfeggio as a New Course

	Views on other music courses with different content						χ^2
	Solfeggio Training				Total		
	Yes		No		f	%	
Previous music education	f	%	f	%	f	%	$\chi^2 = 7.298$ sd = 1 p = 0.007
Yes	56	31.8	120	68.2	176	100	
No	79	21.2	294	78.8	549	100	

Approximately 32% of the participants that had previously received amateur music education wanted to see the availability of a course on solfeggio. Of the students without amateur music education, only 21.2% wanted this course to be opened. The differences between the two groups concerning the observed values were statistically

significant ($\chi^2_{(1)} = 7.298$, $p < 0.05$). According to these findings, it can be stated that the participants who had previous amateur music education wanted solfeggio courses more than the other group.

Table 6

Effects of Previous Amateur Music Education on the Students' Choice of Voice Training as a New Course

Previous music education	Views on other music courses with different content						χ^2
	Voice Training				Total		
	Yes		No		f	%	$\chi^2 = 9.238$ sd = 1 p = 0.002
f	%	f	%	f	%		
Yes	98	55.7	78	44.3	176	100	
No	156	41.8	217	58.2	373	100	

As shown in Table 6, 55.7% of the participants with previous amateur music education and approximately 42% of the participants without such education were in favor of the idea of a course on voice training being opened, while this was not deemed necessary by the remaining 44.3% and 58.2% of the former and latter groups, respectively. The differences in the observed values of the two groups were statistically significant ($\chi^2_{(1)} = 9.238$ $p < 0.05$). Accordingly, it was interpreted that the students that had previously received amateur music education wanted to have the option of a voice training course more than those without such background.

Table 7

Effects of Previous Amateur Music Education on the Students' Choice of Instrument Training as a New Course

Previous music education	Views on other music courses with different content						χ^2
	Instrument Training				Total		
	Yes		No		f	%	$\chi^2 = 6.879$ sd = 1 p = 0.009
f	%	f	%	f	%		
Yes	122	69.3	54	30.7	176	100	
No	215	57.6	158	42.4	373	100	

Table 7 reveals that 69.3% and 57.6% of the participants with and without previous music education considered that a new course focusing on how to play musical instruments should be made available, whereas this was not one of the preferences for the remaining 30.7 and 42.4%, respectively. A statistically significant difference was

noted between the observed values of the two groups ($\chi^2_{(1)} = 6.879$ $p < 0.05$). In this context, the findings suggest that the participants that had previously received amateur music education wanted the option to enroll in a course where they could learn to play a musical instrument more than those without previous music education.

Results concerning the Third Research Question

The third research question aimed to investigate whether the students' expectations of the applied course content differed according to the presence/absence of amateur music education or their ability to play a musical instrument.

Tables 8 and 9 present the cross-table and chi-square results of the students' expectations of the applied course content in relation to whether they had previously received music education, and they were able to play a musical instrument, respectively.

Table 8

Effects of Previous Amateur Music Education on the Students' Expectations of the Applied Course Content

		N	Mean rank	Rank sum	U	p	r
Instrument Training	Yes	173	299.46	51806.5	26216.5	0.001	0.14
	No	364	254.52	92646.5			
Voice Training	Yes	165	294.74	48632	24793	0.001	0.14
	No	362	249.99	90496			
Rhythm Training	Yes	168	295.38	49623	25053	0.001	0.14
	No	360	250.09	90033			

When Table 8 is examined, it is seen that the students that had previously received amateur music education had a higher mean rank (299.46) in relation to their expectations of instrument training being included in the content of the music course compared to those that did not have such education (mean rank: 254.52). The two groups significantly differed concerning the mean ranks ($U = 26216.5$, $p < 0.01$). These results suggest that amateur music education had a significant effect on the students' preference for musical instrument training being included in the content of the music course. However, the calculated effect size value ($r = 0.14$) showed that a low-level effect.

In a similar vein, the students with amateur music education had a higher mean rank related to their preference of voice and rhythm training to be included in the course content compared to those without such education, and there was a statistically significant difference between the two values ($U = 24793$, $p < 0.01$; $U = 25053$, $p < 0.01$). The calculated effect size revealed that having amateur music education had a low

impact on the students' preference for voice or instrument training to be included in the course content ($r = 0.14$).

Table 9

Effects of the Students' Ability to Play Instruments on their Expectations of the Applied Course Content

		N	Mean rank	Rank sum	U	p	r
Instrument training	Yes	170	294.72	50102	27333	0.011	0.11
	No	370	259.37	95968			
Voice training	Yes	165	276.08	45552.5	28367.5	0.266	-
	No	365	260.72	95162.5			
Rhythm training	Yes	166	291.92	48459.5	25991.5	0.006	0.12
	No	365	254.21	92786.5			

The students that were able to play a musical instrument had a statistically significantly higher mean rank concerning their preference of the course content including instrument and rhythm training compared to those that were not able to play a musical instrument ($U = 27333$, $p < 0.05$; $U = 25991.5$, $p < 0.01$). However, the effect sizes calculated indicated that the students' ability to play a musical instrument only had a low impact on their level of preferences of instrument and rhythm training ($r = 0.11$; $r = 0.12$).

Lastly, concerning the inclusion of voice training in the course content, there was no statistically significant difference in the mean rank values of the two groups ($U = 28367.5$, $p > 0.05$).

Discussion, Conclusion and Recommendations

The top three reasons given by the students for choosing the music course were their interest in music, willingness to improve themselves, the easy nature of the course, and lack of an alternative. In a study conducted by Em, Yondem and Ece (2018), it was reported that the students chose this course largely due to their interest. In another study, Gurgan (1986) determined that the majority of students chose this course to acquire general information about music.

In the current study, the students' expectations of the course objective were mostly being able to recognize different genres of music, followed by learning how to play musical instruments, performing rhythmic exercises, and singing. In previous research, Kaya and Ustun (2013) found that the majority of the students thought that the elective music course was oriented toward practice. Similarly, some of the students in the study by Gurgan (1986) suggested that the course program should be prepared with an emphasis on playing instruments in addition to the introduction of general information on music.

The three genres that the students expected to be included in the music course were Turkish Folk Music, Turkish Art music, and Rock music. In the study of Gurgan (1986), some of the students provided suggestions, such as 'listening to examples of all kinds of music in the class' and 'going to concerts'. The expectations of the students in our sample concerning the applied course content were rhythm, instrument and voice training in the order of preference.

Among the activities that the students wanted to be included in the teaching process of the course, the three most preferred were the instructors giving musical performance/concerts of some of the appropriate musical works discussed in the course, attending out-of-school concerts featuring the performance of musical works covered by the course program, and engaging in activities based on musical performance. In the research conducted by Em, Yondem and Ece (2018), the activities that the students expected from this course were mostly identified as instrumental concerts, seminars on musical instruments, student-centered activities (such as concerts), instrument training in-class hours, music activities undertaken by the music department, music seminars, simple song training (accompanied by play), mini-concerts given by the instructor of the course, collective singing in the class, voice exercises in the class, and music contests.

In this study, the top three preferences of the students about the evaluation process of the course were tests consisting of multiple-choice questions, assessment of practice based on musical performance applications, and homework to be assigned in groups.

The majority of the students were in favor of the opening of new music courses with different content. The students in favor of the availability of other music courses with different content mostly preferred to receive instrument, voice and solfeggio training. Similarly, on the completion of their research eliciting student views, Em, Yondem and Ece (2018) concluded that the music course could be improved concerning various aspects. This is also consistent with the study of Gurgan (1986), who referred to the presence of students that proposed to prepare and implement individualized programs within the music course curriculum according to the different talent and desire groups and to extend the course to cover different branches of music.

The students' reasons for enrolling in the music course differed according to whether or not they had received pre-university amateur music education, and the students that had such background chose this course because they were more interested in music compared to those without previous music education who mostly considered this course as an opportunity to improve themselves. However, in this research, the students' expectations of the course objective did not differ according to the presence/absence of previous amateur music education.

Having received pre-university amateur music education had a significant effect on the students' preferences related to the inclusion of instrument, voice and rhythm training in the applied course content. However, this effect was at a low level. Furthermore, being able to play a musical instrument had a significant, albeit low-level, effect on the students' preference regarding the inclusion of instrument and

rhythm training in the course content. However, no statistically significant difference was found in the students' preferences regarding voice training in relation to their ability to play a musical instrument.

The results of the present study indicated that the students with pre-university amateur music education preferred to conduct more performance-based activities as part of the teaching process of the course in contrast to the students without music education background, who mostly stated that they would like to see the instructors perform musical works or to attend concerts during the teaching process. However, the students' expectations of the evaluation process of the course did not significantly differ according to whether they had received amateur music education. Lastly, the findings showed that the students with amateur music education wanted to see the availability of courses on solfeggio, instrument and voice training at a higher rate than the other group.

The following recommendations are made to encourage students' permanent learning in light of the findings obtained in this study: During the music course, in addition to verbal instruction, students can be engaged in activities related to musical performance. Of the musical works included in the course program, some of those that are appropriate can be performed by the instructor. The students and the instructor could attend music concerts as a class. Various videos, documentaries and films on the musical works, depending on availability, could be presented during class hours. Furthermore, music courses can be diversified, and courses can be opened for different theoretical and practice topics of music. The physical infrastructure required for applied courses should be improved. Programs can be developed for different content music courses. Studies should be conducted to investigate the potential effects of opening such courses on students.

References

- Buyukozturk, S., Kılıc Cakmak, E., Akgun, O. E., Karadeniz, S., & Demirel, F. (2010). *Bilimsel Araştırma Yöntemleri. (Scientific Research Methods). (Sixth Edition)* Ankara: Pegem Academy.
- Caglayan, A. B., Bahtiyar Karadeniz, C., & Sarı, S., (2018). Opinions of Vocational School Students on Selective Music Course (Ordu University SBMYO Sample). In H. Kahya (Ed.), *1. Uluslararası Eğitim ve Sosyal Bilimlerde Yeni Ufuklar Kongresi Bildirileri. (1. International Congress on New Horizons in Education and Social Sciences)*. (p. 108-116). Istanbul: ASOS. doi: 10.21733/ibad.416918. Retrieved from <https://docplayer.biz.tr/89853300-Ices-uluslararasi-egitim-ve-sosyal-bilimlerde-yeni-ufuklar-kongresi-bildirileri.html>
- Cakır İlhan, A. (1993). *Evaluation of the Elective Courses of Fine Arts in the Universities of Turkey* (Doctoral thesis). Ankara University Graduate School of Social Sciences, Ankara.
- Demir, A. & Ok, A. (1996). Orta Dogu Teknik Universitesindeki Ogretim Uye ve Ogrencilerinin Secmeli Dersler Hakkındaki Gorusleri. (The Views of

Academicians and Students at Middle East Technical University Concerning the Elective Courses). *Hacettepe University Journal of Education*, 12, 121-125. Retrieved from <http://www.efdergi.hacettepe.edu.tr/yonetim/icerik/makaleler/1274-published.pdf>

- Em G., Yondem, S., & Ece, A.S. (2018). Instructors and Student Views Related to Elective Music in Universities: The Case of Abant Izzet Baysal University. *Akademik Bakis Uluslararası Hakemli Sosyal Bilimler Dergisi, (Academic Sight International Refereed Journal of Social Sciences)*, 65, 381-394. Retrieved from https://www.researchgate.net/publication/323704307_universitelerdeki_secmeli_muzik_dersine_iliskin_ogretim_elemani_ve_ogrenci_gorusleri_abant_izzet_baysal_universitesi_ornegi_instructors_and_student_views_related_to_elective_music_in_universities_the
- Gurgan, F. (1986). *Studying The Fine Arts Music Curriculum Taught in Universities* (Master thesis). Gazi University, Graduate School of Natural and Applied Sciences, Ankara.
- Karakoc, E. (2015). *The State of Application of Teaching Processes in Fine Arts Music Elective Courses Being Taught at State Universities According to the Views of Teaching Staff and Students* (Doctoral thesis). Gazi University Graduate School of Educational Sciences, Ankara.
- Kaya, E.E., & Ustun, E. (2013). University Students' Views on Elective Music Course (Case of Nevsehir University). *Journal of Art Education*, 1(1), 14-29. Retrieved from <http://sanategitimidergisi.com/makale/pdf/1363943901.pdf>
- Liu, F. (2006). Analysis and Tentative Plan of Engineering College Music Elective Course Teaching Material. *Journal of Baoji University of Arts and Sciences (Social Science Edition)*. Retrieved from http://en.cnki.com.cn/Article_en/CJFDTotal-BJWL200603025.htm
- Sahin, İ., Zoraloglu, Y.R., & Firat, N. S. (2011). University Students' Aims in Life, Educational Goals, Expectations from the University and Their State of Satisfaction. *Educational Administration: Theory and Practice*, 17 (3), 429-452. Retrieved from <http://static.dergipark.org.tr/article-download/imported/5000050522/5000047780.pdf?>

Üniversite Öğrencilerinin Seçmeli Müzik Dersine Yönelik Beklentileri

Atf:

Dogan, M. (2020). University students' expectations about the elective music course. *Eurasian Journal of Educational Research*, 87, 179-198. DOI: 10.14689/ejer.2020.87.9

Özet

Problem Durumu: Üniversitelerde belli bir mesleğe yönelik eğitim verilmektedir. Ancak; gelişmiş ülkelerde bireylerden artık sadece mesleki bilgilere sahip değil; bununla beraber entelektüel olarak da donanımlı olmaları beklenmektedir. Üniversitelerdeki seçmeli dersler bireylere bu konuda olanaklar tanımaktadır. Sanat, spor gibi alanları içeren seçmeli dersler öğrencilere farklı bakış açıları kazandırabilir. Kendilerini geliştirebilmeleri konusunda farklı kapılar açabilir. Öğrencilerin derse yönelik beklentilerinin belirlenmesi ise dersin öğretim sürecine katkı sağlayabilir.

Amaç: Bu çalışmada, Ankara Üniversitesi'nde çeşitli fakültelerde okuyan ve seçmeli müzik dersi alan öğrencilerin; müzik dersini seçme nedenlerini, dersin amacına yönelik beklentilerini, dersin içeriğine yönelik beklentilerini, dersin öğretim sürecine yönelik beklentilerini, dersin değerlendirme sürecine yönelik beklentilerini, farklı içerikte müzik derslerinin açılmasına yönelik beklentilerini belirlemek; öğrencilerin dersi seçme nedenlerinin, öğrencilerin dersin amacına, öğretim sürecine, değerlendirme sürecine, farklı içeriklerdeki müzik derslerinin açılmasına yönelik beklentilerinin, amatör olarak müzik eğitimi alıp almama durumuna göre farklılaşım farklılaşmadığını belirlemek; öğrencilerin dersin içeriğine yönelik beklentilerinin, amatör müzik eğitimi alıp almama ve çalgı çalıp çalamama durumlarına göre farklılaşım farklılaşmadığını belirlemek amaçlanmıştır.

Yöntem: Araştırma, betimsel bir çalışmadır. Çalışma grubu Ankara Üniversitesi'nde çeşitli fakültelerde öğrenim gören 552 öğrenciden oluşmaktadır. Araştırmada gerekli verilerin toplanması için anket formu oluşturulmuştur. Verilerin analizinde, frekans, yüzde değerlerinden yararlanılmış, Man Whitney U ve ki kare bağımsızlık testleri hesaplanmıştır. Verilerin analizinde SPSS 21.0 yazılımından faydalanılmıştır.

Bulgular: Çeşitli fakültelerden öğrencilerin katılımı ile yapılan bu çalışmada, öğrencilerin, müzik dersini seçme sebepleri, dersin amacına yönelik beklentileri, dersin içeriğinde yer almasını istedikleri müzik türleri, dersin içeriğinde yer almasını istedikleri uygulamaya yönelik konular, öğretim sürecine yönelik tercih ettikleri etkinlikler, dersin değerlendirme sürecine yönelik beklentileri, farklı içerikte müzik derslerinin açılmasına yönelik beklentileri tespit edilmiştir.

Öğrencilerin dersi seçme nedenleri, dersin öğretim sürecine yönelik beklentileri, farklı içerikte derslerin açılmasına yönelik beklentileri üniversite öncesinde amatör müzik eğitimi alma durumlarına göre farklılaşmaktadır. Öğrencilerin dersin amacına yönelik beklentileri, değerlendirme sürecine yönelik beklentileri müzik eğitimi alma durumuna göre farklılaşmamaktadır.

Öğrencilerin dersin içeriğinde yer almasını istedikleri uygulamaya yönelik konularda çalgı eğitimi, ses eğitimi, ritim eğitimi tercihlerinde, amatör müzik eğitimi alma durumları anlamlı bir etkiye sahiptir. Ancak, bu durumun düşük bir etkiye sahip olduğu belirlenmiştir. Öğrencilerin çalgı eğitimi ve ritim eğitimi tercihlerinde çalgı çalabilme durumları anlamlı bir etkiye sahiptir. Ancak, bu durumun düşük bir etkiye sahip olduğu belirlenmiştir. Çalgı çalabilen öğrencilerin seçmeli müzik dersinin içeriğinde ses eğitimi olmasını istemelerine yönelik fark ise anlamlı değildir.

Sonuç ve Öneriler: Öğrenciler, müzik dersini seçmelerinin sebeplerini en çok ilk üç sırada, ilgi duymaları, müzik konusunda kendilerini geliştirmek istemeleri, dersin kolay olduğunu düşünme ve seçecek başka ders olmaması olarak belirtmişlerdir. Em, Yöndem ve Ece'nin (2018) çalışmasında öğrencilerin dersi tercih etme sebeplerinin büyük ölçüde ilgilerinden dolayı kaynaklandığı belirtilmiştir. Gürkan'ın (1986) araştırmasında öğrencilerin büyük kısmının dersi, müzik hakkında genel bilgi edinmek amacıyla seçtiği belirlenmiştir.

Öğrencilerin dersin amacına yönelik beklentileri, sırasıyla müzik türlerini tanımak, çalgı çalabilmek, ritim uygulaması yapabilmek, şarkı söyleyebilmektir. Kaya ve Üstün'ün (2013) araştırmasında öğrencilerin büyük çoğunluğu seçmeli müzik derslerinin uygulamaya yönelik olması görüşündedir. Gürkan'ın (1986) araştırmasında öğrencilerin bir kısmı, programların, genel müzik bilgisi yanında enstrüman çalma ağırlıklı olacak şekilde hazırlanmasını önermişlerdir.

Öğrencilerin dersin içeriğinde yer almasını en çok oranla bekledikleri üç müzik türü Türk Halk Müziği, Türk Sanat Müziği ve Rock Müziği'dir. Gürkan'ın (1986) araştırmasında öğrencilerin bir kısmı "bütün müzik türlerinden örnekler dinletilmeli ve konserlere gidilmeli" şeklinde önerilerde bulunmuştur. Öğrencilerin uygulamalı konulara yönelik beklentileri ise en çok tercih edilme sırasına göre ritim eğitimi, çalgı eğitimi, ses eğitimine yönelik konulardır.

Öğrencilerin dersin öğretim sürecinde yer almasını istedikleri etkinliklerden en çok tercih ettikleri üç etkinlik sırasıyla derste ele alınan eserlerden uygun olanlarının öğretim elemanı tarafından çalınması/müzik dinletilerinin yapılması; derste ele alınan eserlerin bulunduğu konserlere gidilmesi; derste öğrencilere müzikal performansa dayalı uygulamalar yaptırılması etkinlikleridir. Em, Yöndem ve Ece'nin (2018), araştırmasında, öğrencilerin derste bekledikleri etkinlikler büyük ölçüde, "Dersin öğrencileri tarafından yapılan enstrümantal konserler, enstrüman tanıtım seminerleri, öğrenci merkezli etkinlikler (öğrenci konseri, dinletisi vb.), derste enstrüman eğitimi, müzik bölümü tarafından yapılan konser etkinlikleri, müzik seminerleri, basit şarkı eğitimi (oyun eşliğinde), dersin öğretmeni tarafından yapılan mini konser, derste toplu şarkı söyleme, derste ses egzersizi yapma, müzik yarışmaları" gibi görüşler olarak tespit edilmiştir.

Öğrencilerin dersin değerlendirme sürecine yönelik beklentileri en çok tercih ettikleri seçenekler ilk üç sırada, çoktan seçmeli soruların olduğu testler; müzikal performansa yönelik uygulamaların değerlendirilmesi, grup çalışması olarak sınıf dışında yapılacak ödevlerdir.

Öğrencilerin büyük bir kısmı farklı içerikte müzik derslerinin açılmasından yanadır. Farklı içeriklerde dersler açılmasını isteyen öğrenciler çoğunlukla, çalgı eğitimi, ses eğitimi ve solfej derslerinin açılmasını tercih etmişlerdir. Em, Yöndem ve Ece'nin (2018) araştırmasında "Öğrencilerin görüşlerine göre müzik dersinin farklı açılardan geliştirilebilir olduğu düşünülmektedir" ifadesi yer almaktadır. Gürkan'ın (1986) araştırmasında müzik ders programı içinde, ayrı yetenek ve istek gruplarına göre ayrı ayrı programların hazırlanıp uygulanması ve dersin sadece bir dala bağlı kalmayıp müziğin farklı kollarını da içine alıp genişletilmesi önerilerinde bulunan öğrenciler olmuştur.

Öğrencilerin ders seçme nedenleri, üniversite öncesinde amatör olarak müzik eğitimi almalarına göre farklılaşmakta olup, eğitim alan öğrencilerin almayanlara göre daha çok ilgi duydukları için, almayanların alanlara göre daha çok kendilerini geliştirmek için dersi seçtikleri tespit edilmiştir. Öğrencilerin dersin amacına yönelik beklentilerinin amatör olarak müzik eğitimi alma durumlarına göre farklılaşmadığı saptanmıştır.

Öğrencilerin dersin içeriğinde yer almasını istedikleri uygulamaya yönelik konularda çalgı eğitimi, ses eğitimi, ritim eğitimi tercihlerinde, amatör müzik eğitimi alma durumları anlamlı bir etkiye sahiptir. Ancak, bu durumun düşük bir etkiye sahip olduğu belirlenmiştir. Öğrencilerin çalgı eğitimi ve ritim eğitimi tercihlerinde çalgı çalabilme durumları anlamlı bir etkiye sahiptir. Ancak, bu durumun düşük bir etkiye sahip olduğu belirlenmiştir. Çalgı çalabilen öğrencilerin seçmeli müzik dersinin içeriğinde ses eğitimi olmasını istemelerine yönelik fark ise anlamlı değildir.

Üniversite öncesinde amatör müzik eğitimi alan öğrencilerin almayanlara kıyasla dersin öğretim sürecinde öğrencilere performans dayalı uygulamalar yaptırılmasını daha çok tercih ettikleri; amatör müzik eğitimi almayan öğrencilerin alanlara kıyasla öğretim sürecinde öğretim elemanının müzikal performans göstermesini ve ilgili konserlere gidilmesini daha çok tercih ettikleri belirlenmiştir.

Öğrencilerin dersin değerlendirme sürecine yönelik beklentilerinin amatör olarak müzik eğitimi alma durumlarına göre farklılaşmadığı tespit edilmiştir. Amatör müzik eğitimi alan öğrencilerin almayanlara göre, solfej, çalgı eğitimi ve ses eğitimi derslerinin olmasını daha çok istedikleri saptanmıştır.

Çıkan sonuçlar doğrultusunda müziğin farklı alanları ile ilgili, farklı içeriklerde dersler açılması önerilebilir. Söz konusu dersler için program geliştirme çalışmaları yapılabilir. Derslerin öğrenciler üzerindeki etkilerini inceleyen çalışmalar yapılabilir.

Anahtar Kelimeler: Müzik dersi, üniversite öğrencileri, seçmeli dersler, amatör müzik eğitimi.