

## The analysis outcomes of songs and activities in the teacher's book of 3<sup>rd</sup> grade music course

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### Abstract

The purpose of this study is to determine the accuracy of learning outcomes with the songs and activities included in the third grade music course. This study employed the qualitative method of document analysis, and reviewed the third grade music course Teacher's Book, which has been used since the 2013–14 academic year. 'Listening, singing, and playing', 'musical perception and exposition', 'musical creativity', and 'musical culture' are included in the Primary School Music Course Teaching Programme. The Teacher's Book lists 13 main learning outcome themes and 23 learning outcomes, and 20 songs to be used for the realization of these outcomes. Of this data, 'listening, singing, playing', 'musical perception' and 'musical creativity' as learning domains, 5 main outcome themes, 8 outcomes and 7 songs to be used for the corresponding outcomes were selected via purposive sampling. This study focuses only on the above-mentioned learning domains, outcomes and songs. The qualitative data of the Teacher's Book is analysed and discussed using the descriptive analysis approach. The example activities in the Teacher's Book are reviewed under the themes of outcome, notion, activity, song and evaluation. The result of the study suggests that it is difficult to teach the students the expected notions and musical behaviour using the activities and songs included in the Teacher's Book.

Keywords: Activities; learning outcomes; songs; third grade music course;

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This work is based on Ph. D. Dissertation called "An Action Research: Creating Song Repertory in Terms of The Learning Outcomes of 3<sup>rd</sup> Grade Primary School Music Lesson" from Mehmet Akif Ersoy University, Educational Science Institute, which is in process and has not been published before.

## 1. Introduction

Music is taught by primary school teachers in the first phase of primary schools. When the Primary School Education Bachelor's Degree Programme is analysed, it can be seen that primary school teachers attend two courses called 'music' and 'teaching music' for two semesters (Council of Higher Education, 2007). Primary school teachers encounter some problems when teaching music. The field research conducted with the primary school teachers revealed that they feel incompetent and diffident when teaching music (Kocabas, 2000; Aksut & Sahin, 2002; Gogus, 2008; Kilic, 2009; Hennesy, 2000; Holden & Button, 2006; Wiggins & Wiggins, 2008; Hallam et al., 2009; Vries, 2011, Seddon & Biasutti, 2008).

As with all other courses, the basic source of a music course is the curriculum. The primary school music course curriculum was last updated in 2006 and has been operative since the 2007–2007 academic year. The primary school music education programme is constructed in accordance with the constructive learning approach and corresponding 5E model. Learning is a constructive activity that the students themselves have to carry out. The task of the educator is not to dispense knowledge but to provide students with opportunities and incentives to build it up (Glaserfeld, 1996). Students make predictions and create their own solutions and hypotheses. Moreover, students observe their learning (Pelech & Pieper, 2010).

The course book is of great importance for reaching the targeted outcomes (Gocer, 2007). Course books are always accepted as important tools. According to Sahin (2008), a course book is printed teaching material which is prepared in accordance with the target, content, teaching-learning process and evaluation of an education programme. Halis (2002) defines the course book as one of the, and sometimes the only, teaching materials which support the students' learning in order to realize the goals of education. Kucukahmet (2003), on the other hand, states that a course book is a key source which affects what the teachers will teach and the students will learn. Accessibility, degree of use, compatibility with the student level, visuals, workbook and evaluation components increase the importance of the course book (Gocer, 2007). The Music Teaching Programme was implemented into primary school music courses in 2006. Since then, the Music Course Book has been exchanged with the Teacher's Book and the Student Workbook. However, these books are used with the Course Book in Life Sciences, Turkish, Mathematics, English and Natural Sciences courses.

The literature includes studies which have reviewed the music course curriculum, the Teacher's Book and the Student Workbook. It can be seen that the primary school music curriculum has been analysed according to the views of music teachers and primary school teachers (Kirmizibayrak, 2012) or only music teachers (Nacakci, 2010; Canbay, 2007); Moreover, the 1994 and 2006 music course curriculums were compared (Ozgul, 2009) or compared according to the music teachers' reviews. Albuz and Akpınar (2009) analysed the course content according to the student reviews. The Music Course Workbook 1-8 grades has been studied by Alkar (2008), the fourth grade music course Student Workbook and Teacher's Book by Arslan (2014), the fourth and fifth grade music course Teacher's Book by Guler (2013), the sixth grade Student Workbook and Teacher's Book by Demirci and Albuz (2010), the first, third, fifth and eighth grade Teacher's Book by Yucesoy (2011) and the fifth grade music course Teacher's Book was studied by Bulut (2014).

The purpose of this study is to determine the compatibility of third grade music course songs and activities with the outcomes. The answers to the following problems are sought:

What is the compatibility of the songs and activities main outcome themes with the outcomes when:

1. playing music together
2. percussion and short-long sounds
3. different rhythmic national melodies

4. music, prosody and motion
5. music and dance

## **2. Method**

### *2.1. Research model*

This research is a qualitative study. It employed the qualitative method of document analysis. Document review covers the analysis of written materials which embody information about the research-targeted facts (Yildirim & Simsek, 2008).

### *2.2. Research material*

The third grade music course Teacher's Book, which has been used since the 2013–14 academic year, was reviewed. 'Listening, singing, and playing', 'musical perception and exposition', 'musical creativity', and 'musical culture' are included in the Primary School Music Course Teaching Programme. The Teacher's Book lists 13 main learning outcome themes and 23 learning outcomes, and 20 songs to be used for the realization of these outcomes. Of this data, 'listening, singing, playing', 'musical perception' and 'musical creativity' as learning domains, 5 main outcome themes, 8 outcomes and 7 songs to be used for the corresponding outcomes were selected via purposive sampling. The Teacher's Book is divided into sections which (1) inform teachers of learning domains, related outcomes, in-class association, timing and tools; (2) include topic-related explanations for learning and teaching processes; (3) provide sample activities including the songs; and (4) help teachers with evaluation. The Music Teacher's Book is given to grades 1, 2 and 3 in one volume of 248 pages. The third grade section comprises 57 pages.

### 2.3. Data collection tool

The Teacher's Book Review Form was used as the data collection tool. This form was developed by the first researcher. The programmes were reviewed following the literature review. The research perspective was determined and then the content analysis was carried out according to the learning domains. Qualified expert opinion was obtained after the Workbook Review Form was generated in order to fulfil the validity requirements. Expert opinions were given by the second, third and fourth researchers, and the final form was structured accordingly. The Teacher's Book Review Form's reliability analysis was calculated via Miles and Huberman's (1994) reliability formula ( $\text{Reliability} = \frac{\text{Agreement}}{\text{Agreement} + \text{Disagreement}}$ ). The final calculation of reliability at over 70% means that the research was reliable (Miles & Huberman, 1994). The reliability analysis was carried out by the researcher and the third researcher. The third researcher is a music teacher who is a graduate student of Music Education. The reliability of the study is 0.94. According to this result, it can be stated that the Teacher's Book Review Form is reliable.

### 2.4. Data analysis

The qualitative data gathered from the primary school third grade Teacher's Book was analysed and discussed in accordance with the descriptive analysis approach. Additionally, descriptive analysis was supported by content analysis. The data gathered by the descriptive analysis approach was summarised and discussed according to the pre-set themes (Yildirim & Simsek, 2008). The sample implementations in the Teacher's Book were analysed under the themes of outcome, activity, notion, song and evaluation.

## 3. Results

This section covers the results of the sub-problems.

### 3.1. Results of the playing music together main outcome theme

This theme includes the following outcomes: (1) uses the voice accurately when speaking and singing; (2) obeys the rules of singing and playing together; and (3) repeats the simple rhythm and melody. The 'obeys the singing and playing together rules' outcome is exposed in association with 'uses the voice accurately when speaking and singing' while 'repeats the simple rhythm and melody' outcome is associated with 'obeys the rules of singing and playing together' outcome. The duration is six class hours. The teachers are warned of two important points: (1) only the quarter note (crotchet), eighth note (quaver), sixteenth note (semiquaver), and quarter and eighth rest valued rhythm patterns are to be used; and (2) rhythm patterns and melodies are to be in a basic form and not to be more than two rhythm sets. Tongue twisters and two songs called 'This Country' and 'Fish, Duck, Frog' are taught. In the process of learning and teaching, vocal training is given with chorus and singing training.

The learning and teaching process only includes the 'playing music together' main outcome theme. The topic is explained in this phase. It is stated that vocal training in music classes is generally given within singing and chorus training, and a proper repertoire will be presented for the students according to their age and voice qualities.

The title of learning and teaching processes should have covered information about how the determined outcomes will be given as well as the methods and techniques. However, only short explanations are included.

Outcome A1: The student uses the voice accurately when speaking and singing. The activities, notions and song review are as follows:

Activities: In this phase, the teacher is asked to give students definitions of diction and articulation; exercises of three tones (light, medium and heavy); use tongue twisters or proverbs for vocal and articulation exercises; make exercises with determined vocal tone, one lower and one higher tone; and finally, teach students the song called 'This Country'. In-class association is not performed. It is suggested that tongue twisters and proverbs can be used both for stress and intonation as well as vocal and articulation exercises. At this point, it is apparent that the book does not provide any examples of how to perform the stress and intonation for the given tongue twisters and proverbs. The teacher is expected to sing the song of any tone. The teacher is also expected to train the students for the lower and higher tones of the same song. However, these activities may not be consistent with the classroom teacher's music knowledge and skills. Additionally, it might be difficult to carry out the exercise without using an instrument.

Notions: This outcome explains to the teacher the notions of 'diction, articulation, pronunciation, light vocal tone, medium vocal tone, heavy vocal tone, diaphragm breathing, one lower tone of vocal tone, one higher tone of vocal tone'. It can be said that 'one lower tone of vocal tone, one higher tone of vocal tone' are not directly related with the outcome. The notions including 'diction, articulation, pronunciation, light vocal tone, medium vocal tone, heavy vocal tone, and diaphragm breathing', on the other hand, can be differentiated by the student using the suggested activity.

Song: The teacher is first expected to copy the lyrics of the song to the board. Second, the attention of the students is directed to the names of the cities. Finally, the teacher is expected to sing the song, and students are expected to join. The teaching of a song is not properly explained. It is based on ear training. Also, some of the names of the places within the lyrics of the song are not cities (e.g. Gelibolu, Tatvan, Anadolu). It is thought that this may confuse students.

Outcome A2: The student obeys the rules of singing and playing together. The activities, notions and song review are as follows:

Activities: At this stage, the teacher is expected to remind the students of the rules while singing the song called 'This Country'; and emphasize important points when singing the song according to these rules. During the study, the students are divided into groups, given a rule and asked to sing the exact opposite. Then, each group is asked to sing the song emphasizing the given rule. The activities also supported these exercises. The students are expected to do the second exercise in the workbook after singing the song. It is expected that the 'uses the voice accurately when speaking and singing' outcome is associated in class.

Notions: This outcome mentions the notion of 'singing the song at an accurate pace and tone'. It is explained that this notion is given already in the second year Part 5 and includes the rules of singing together. These rules are 'starting and finishing the song together, not singing aloud, articulating the lyrics correctly and clearly, and listening to others for singing in unison'. It can be stated that the given notion can be applied to the activities included in the course process.

Song: The song called 'This Country' is expected to be sung during the class hour within the frame of pre-set rules. Assuming that the song has been learned in the previous classes, no information is given for teaching the song.

Outcome B3: The student repeats the simple rhythm and melody. The activities, notions and song review are as follows:

Activities: The activities include preparing the flashcards (fish-duck-frog-goose); calling the names of the animals and showing the percussion with hand clapping; students repeating; teaching the song

'Fish, Duck, Frog'; and singing the song as a whole class obeying the rules of singing together. It is expected that this outcome will associate with the 'obeys the rules of singing and playing together'.

Notions: This outcome mentions 'percussion, rhythm pattern, prosody of words, and ear training'. It is observed that the book does not give any explanation for these notions. The activity includes a warning that percussion and word prosody should be paid attention. 'Prosody' means lyric and melody harmony in musical terminology (Aydoğan and Özgür, 1999; Bozkaya, 2001; Albuz and Sağır, 2008). Prosody is also a linguistic notion that defines the rhythmic and tonal dimensions of speech (Yıldırım and Ateş, 2011). The notion 'prosody of words' is not included in either terminologies. When the notion and the explanations of the activity are compared, it is seen that it means articulating the example words (names of the animals) with a rhythm. Giving only words under the rhythm patterns as an explanation is thought to reduce the classroom teacher's competence in the topic.

Song: The song 'Fish, Duck, Frog' is expected to be taught with ear training. It is suggested the teacher divides the song into proper small parts. However, it is not exemplified. It is expected that after dividing the song into small parts, the students sing the song together, obeying the rules of singing and playing together.

Evaluation: The teacher is given a sample criteria rubric. It is a 3-scale rubric with sample criteria. Students are given a self-evaluation form in the workbook. The form is composed of five items, which include 'I sang the song with proper tone'. However, it might be difficult for the student to understand this item. The form is also only oriented for the first outcome.

### *3.2. Results of the percussion and short-long sounds main outcome theme*

The learning domains of this theme are 'musical perception and information' and 'listening-singing-playing'. It includes the following outcomes: (1) realizes the long and short sound periods; (2) joins the listening or singing of a song with the rhythm creating instrument. Both outcomes are expected to be given in association with the Turkish course's 'visual reading and visual presentation' learning domain since it also covers 'knows the meanings of figures, symbols and images'. Moreover, the outcome 'joins the listening or singing of a song with the rhythm creating instrument' is given in association with 'realizes the long and short sound periods' learning outcome. The duration is six class hours. The teachers are warned of three important points: (1) only the quarter note (crotchet), eighth note (quaver), sixteenth note (semiquaver), and quarter and eighth rest valued rhythm patterns are to be used; (2) class level duration values are given via rhythm squares and rhythm points; and (3) the minimum value of quarter note, eighth note and quarter rest times should be used for rhythmic accompaniment. The objective of the class hour is to teach a song called 'Play' and to use the rhythm instruments. Learning and teaching processes are not mentioned.

Outcome B1: The student realizes the long and short sound periods. The activities, notions and song review are as follows:

Activities: The teacher is expected to give examples for the students to realize the long and short sound periods. The examples include realization of long and short sound periods through imitation. The exercise supports the explanation of long and short sound periods with examples.

Notions: This outcome covers 'short and long sound periods'. The notions are formalized with 'dripping water tap sound and running water tap sound' examples. The students are expected to bring similar examples.

Song: This outcome does not include teaching of a sound.

Outcome A7: The student joins the listening or singing of a song with the rhythm creating instrument. The activities, notions and song review are as follows:

**Activities:** This stage includes bringing the previous school year rhythm instruments to the classroom; copying the lyrics to the board; long syllable–short syllable notions; identifying the syllables of the lyrics and symbolization; teaching the song through repetition; and percussion during repetition.

**Notions:** This outcome includes ‘teaching a song through repetition’. It can be seen that this notion replaces ‘ear song training’. It can be suggested that featuring only one notion for the identical situations will foster better understanding of the notions.

**Song:** The outcome aims at teaching a song called ‘Play’. The teacher is first expected to copy the lyrics to the board with hyphenation and remind the students of the long syllable and short syllable notions which were previously taught in the second grade. The section includes information about how to show the syllables. The students are expected to analyse the lyrics for the long and short syllables. They are also expected to hand clap to pay attention to the syllable durations of the rhythm patterns of the lyrics. They also imitate the symbols as if they are blowing a whistle and study the durations of the syllables. They are to learn the song through repetition and then join with rhythm instruments. However, although there are suggestions for the realization of long sound periods during percussion, suggestions for short sound periods are not mentioned. In brief, detailed exercises are included for teaching a song.

**Evaluation:** The teacher is given a 3-scale sample criteria rubric. It can be said that the form evaluates only the second learning outcome.

### *3.3. Results of the different rhythmic national melodies main outcome theme*

This theme, which covers musical creativity and musical perception and information, includes ‘realizes the long and short sound periods’ and ‘joins the listening or singing song with the rhythm creating instrument’ outcomes. During the realization of the outcomes, in class or other course associations are not targeted. Duration is six class hours. The teachers are warned of three important points: (1) 3/4 and 6/8 rhythms patterns are to be worked through application instead of theoretical teaching; (2) high speed/low speed and strong/light stentorian exercises are to be studied; and (3) the notion of vocalization, playing and singing activities are to be covered. Songs called ‘Three Apples’ and ‘Lullaby’ are taught. Learning and teaching processes are not mentioned.

**Outcome C4:** The student moves in accordance with different rhythmic pattern melodies. The activities, notions and song review are as follows:

**Activities:** The teacher is expected to draw a 3/4 measure on the board in a triangle, the students count the numbers with rhythm and dap the measure of the song. Exercises include feeling the song measure with percussion, teaching the song with swaying motion, making students work in groups to enable them to form different motion patterns and paying attention to the speed and stentorian voice of lullabies.

**Notions:** This outcome focuses on 3/4 measure, speed and stentorian voice, slowly, and light stentorian voice notions. Before teaching the song called ‘Lullaby’, students are informed about the vocalization of lullabies. The exercise aims at drawing attention to the speed and stentorian voice of the lullabies. Finally, the teacher is expected to explain that lullabies are to be sung slowly and with a light stentorian voice. Since the speed notion of slowly and stentorian voice are given alone, students are not able to make comparisons. Also, giving two different notions at once might complicate the learning process. Giving either the speed or the stentorian voice notions might play a more effective role in the learning process. For the implementation stage, the students are given only 3/4 measure exercises whereas the teacher is given 3/4 and 6/8 measure warnings. Therefore, it can be stated that the warnings are incomplete for the activity.

**Song:** Repetition is suggested for the teaching method. It can be seen that this song is to be sung in a slow beat. The teacher is expected to sing the 3/4 measure song with a swaying motion and hand clap rhythm. These swaying motions are expected to be more explanatory because this exercise is important for the 3/4 measure and should be explained clearly. The teacher is expected to teach the song paying attention to the speed and stentorian voice of the song. The next stage divides the students into groups to sing the song with different percussion (snapping the fingers, tapping the desk with pencils, etc.) and features the exercise with different swaying motions. The teacher is expected to accompany the activity by singing or playing an instrument.

**Outcome B4:** The student sings the song at an accurate speed and in a stentorian voice. The activities, notions and song review are as follows:

**Activities:** At this stage, the folksong called 'Three Apples' is played on the CD; speed and stentorian voice is paid attention; proper motions are edited for the lyrics and rhythm; and sung accompanied by these motions.

**Notions:** This outcome covers 'speed and stentorian voice' notions. The students are expected to pay attention to these features while listening to the folksong on the CD. The warnings for the teacher are not taken into account during the activities and teaching because high speed/low speed and strong/light stentorian voice activities are not included; vocalization does not cover playing-and-singing activities but only the singing activities.

**Song:** The teacher is expected to teach the song via playing it on the CD. One of the traditional music styles is chosen for teaching. It can be seen that the folksong should be sung at a high speed. Teaching the folksong includes motioning in accordance with the lyrics and the rhythm and examples are given.

**Evaluation:** The teacher is given a 3-scale sample criteria rubric.

### *3.4. Results of the music, prosody and motion main outcome theme*

The learning domain of the music, prosody and motion main outcome theme is musical perception and information. It includes 'transforms the same and different word groups into motion' outcome. During the realization of the outcomes, in-class or other course associations are not targeted. The duration is four class hours. The teachers are warned of one important point: the exercises should be carried out with proper songs and folksongs. The course aims at teaching a song called 'Walnut Man'. Another purpose is to generate one motion for repeating word groups and another motion for different word groups.

**Outcome B5:** The student transforms the same and different word groups into motion. The activities, notions and song review are as follows:

**Activities:** Activities include 'Walnut Man', a tongue twister to be performed in accordance with the word groups; observation of same and different word group motions; and different body percussion to be performed for the same and different word groups.

**Notions:** There is no focus on a notion during the process of the outcome. The teacher is expected to warm up with a story made up of the words of the tongue twister and students are expected to perform the story.

**Song:** A tongue twister is used to teach a song. The students are expected to perform in accordance with the same and different word groups of the tongue twister. The same and different parts of the song are given as examples. The song is taught via the repercussion teaching method. The repercussion teaching method is meant as an ear training method. It is thought that the expression of identical situations with different notions might cause confusion.



Evaluation: The teacher is not supported with an evaluation tool. The teacher is expected to evaluate the students according to 'motioning in accordance with the rhythm', 'noticing different word groups' and 'motioning in accordance with word groups'.

### 3.5. Results of the music and dance main outcome theme

The learning domain of the music and dance main outcome theme is musical creativity. It includes 'transforms different sentences into dance' and 'expresses feelings and ideas about songs'. The 'expresses feelings and ideas about songs' outcome associates with other courses. That is, the Turkish course 'Visual reading and visual presentation' learning domain that visualizes information, ideas and impression using pictures, images and symbols. The student expresses the feelings, ideas and impressions with drama, music, or puppets, etc. Psychological Counselling and Guidance: the student shares feelings and ideas in a group and cooperates with the group members. The duration is six class hours. The teachers are warned of two important points: (1) students should sense the changing parts of the song and the teacher should not employ cognitive teaching methods; and (2) students should express their feelings with different methods such as drama, poems and essays. A song called 'Happiness' is taught.

Outcome C2: The student transforms different sentences into dance. The activities, notions and song review are as follows:

Activities: The teacher teaches the song via repetition and using the CD; divides the song into two parts: A and B; determines a motion for each part; divides students into groups; students find a motion for the appointed part; and finally, students perform the song and the motions.

Notions: The outcome covers 'A and B parts of the song'. These parts are included in the book. The purpose of this division is to make students feel the parts by joining the song in different ways.

Song: The students are expected to learn the song after listening to the CD and repetition. They are asked to make groups and find proper motions for Part B of the song. They are given five minutes for the task. In the end, for Part A, students motion as a whole class, and for Part B, groups perform their own motions. The next task expects students to generate motions for Part A. It is apparent that these exercises do not mention the notion of 'dance' sufficiently because the lyrics of the song called 'Happiness' might not create an impression for the students, and thus, it might be difficult to express the song in motion.

Outcome C1: The student expresses feelings and ideas about songs. The activities, notions and song review are as follows:

Activities: Listening to the song called 'Happiness' on the CD; asking the students about feelings raised by the song; and making them express their behaviour when they feel happy.

Notions: This outcome does not include any notions.

Song: Assuming that the song has been previously taught, it is played on the CD. The purpose of the song is to make students express their feelings in different forms.

Evaluation: The teacher is given a 3-scale sample criteria rubric.

#### 4. Discussion

Primary school music classes are taught by classroom teachers in some countries. Although classroom teachers take music-related courses during their university curriculum, they encounter some problems when they teach music because their 'musical' education is not complete (Kilic, 2009). Previous research reveals that classroom teachers consider themselves to be incompetent (Karan, 2008; Kocabas, 2000), and thus, they have low self-esteem (Holden & Button, 2006). Therefore, some classroom teachers state that music classes should be implemented under music teacher counselling (Kocabas, 2000). The course book has the same importance for more effective music classes. The implementation of constructivism in the 2005–2006 academic year brought some changes to learning and teaching processes, evaluation and course books. According to the music course curriculum, the constructivist based 5E model should be implemented during the learning and teaching process. The most important change was the course books. The Teacher's Book, Course Book and Student Book are given to the students in schools. However, the music course book is not given to the students.

The importance of the Teacher's Book is doubled because the classroom teacher is not specialized in teaching music and the university curriculum is limited for music teaching. Clarity, simplicity and applicability of the activities, notions, songs and evaluation in the Teacher's Book will facilitate a more effective delivery. The purpose of this study is to determine the accuracy of learning outcomes with the songs and activities included in the primary school third grade music course.

One of the results of the review of the third grade music course Teacher's Book is that the learning and teaching process is mentioned only at the beginning of the first main outcome theme 'playing music together'. This section contains some brief information about the process. However, the teacher is not provided with any guidance about the process. It is noted that the learning and teaching process, constructivism or the 5E model are not covered at all.

The activities of the Teacher's Book are generally explained in detail. However, some of the activities do not exemplify the exercises. For example, the book recommends 'proverbs and tongue twisters' to be used for stress and intonation without exemplifying the exercise (Outcome A1). The teacher is expected to do exercises which require full competency. For example, the teacher is expected to sing a song without an instrument, having set a tone (treble or low). Introducing different notions at once complicates the activity and causes students to learn the notions incorrectly. For example, although the 'speed' and 'stentorian voice' notions are distinct, they are taught together. The most important point of the activities is that they are not designed in accordance with the students' developmental process.

For the 'playing music together' main outcome theme, in-class association was applied for only two outcomes. For the 'percussion and short/long sounds' and 'music and dance' main outcome themes, in-class association was applied, whereas for 'different rhythmic national melodies' and 'music, lyrics and motion' in-class association was not applied. For 'music and dance' and 'percussion and short-long sounds' other courses are associated. When the notions are examined, it is seen that different notions, which have the same meaning, are employed. For example, the explanations mention 'teaching a song through repetition' and 'ear training'. Such explanations may confuse the teacher. Another outcome mentions an unrelated notion.

The songs are found to be accurate for the outcomes in general. However, the lyrics of the songs should be meaningful for students as well as being musically accurate. One song aims at teaching the names of cities. However, some of the names mentioned in the song are not cities. This may also confuse students. The Teacher's Book mentions a CD, however, it does not have a CD. Because music is an applied course, the CD might support the teacher.

For the evaluation of the outcomes, the teacher is provided with a 3-scale rubric for the 'playing music together', 'percussion and short-long sounds' and 'different rhythmic national melodies' main outcome themes. For 'music, lyrics and motion', the teacher is provided with a couple of evaluation

criteria. It is apparent that the evaluation tools provided assess only one of the outcomes of a given main outcome theme. The evaluation domain is limited.

The study suggests that the activities and songs are generally in accordance with the outcomes. Demirci and Albuz (2010) also support the results. However, the activity, notion, song and evaluation dimensions reveal that the Teacher's Book is not suitable for classroom teacher's competency (in teaching music). Moreover, the book does not provide sufficient explanations for the teacher. As Kırmızıbayrak (2012) mentioned, classroom teachers do not have sufficient information about the music programme. Therefore, the Teacher's Book is expected to be informative and explanatory. On the other hand, Demirci and Albuz (2010) report that the Teacher's Book is successfully designed to guide classroom teachers.

Although the current Primary School Music Course Curriculum adopts the Constructivism Approach 5E model, it is seen that the Teacher's Book is not designed in accordance with this. According to Pelech and Pieper, (2010) a constructivist teacher thinks less about content and more about how to manage a class environment in which the learner interacts with materials and the world around him. The teaching and learning process should be redesigned in accordance with the 5E model in order to improve the activity and active learning based constructivist approach in music classes. The Teacher's Book should also contain example activities and CDs of the songs for more effective learning and teaching. New materials, which contain limited theoretical information, might be introduced to facilitate the process for the classroom teachers. The songs of the activities might be composed in accordance with the students' developmental features, likes and also educational features.

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