



Student Perceptions on the Teaching Styles of Their Teachers*

Öğretmenlerinin Öğretim Stilleri Hakkında Öğrenci Algıları

Ömer BEYHAN**

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ABSTRACT: The aim of this research is to reveal the perceptions of student teachers on the teaching styles of music teachers during their teaching practice. This study discusses the perceptions of student teachers on the teaching styles of music teachers at their practice schools. The research further investigates if this perception differs in terms of number of students in the practice school classrooms and student teachers` studying university. Research data were collected using Grasha's(1996) Teaching Styles Inventory. The findings showed that music student teachers perceived the teaching style of their music teachers during school experience as "expert/authority/personal model and the number of students in classroom significantly changed the student teachers' perceptions on teaching styles of music teachers only in delegator teaching style.

Keywords: Music teacher, teacher education, teaching style, perception

ÖZ: Bu araştırmanın amacı, müzik öğretmen adaylarının öğretim uygulamaları sırasında müzik uygulama öğretmenlerinin öğretmen stilleri üzerindeki algılarını ortaya koymaktır. Bu çalışmada, müzik öğretmenlerinin uygulama okullarındaki müzik öğretmenlerinin öğretim stilleri üzerindeki algıları araştırılmıştır. Araştırma, öğrencilerin öğretmenlerinin öğretim stili algılamaları hangi öğretim stili yönündedir ve algılamaların, uygulama okulu sınıflarında öğrenci sayısına göre farklılık gösterip göstermediğini araştırmaktadır. Araştırma verileri, Grasha'nın (1996) Öğretim Stilleri Envanteri kullanılarak toplanmıştır. Bulgular, müzik öğretmeni öğretmenlerinin okul deneyimi uygulamaları sırasında müzik öğretmenlerinin öğretim stillerini "uzman / yetki / kişisel model" olarak algıladıklarını ve sınıftaki öğrenci sayısının öğretmen adaylarının uygulama öğretmenlerinin öğretim stillerine ilişkin algılarını yalnızca temsilci öğretim stilinde değiştirdiğini ortaya koymuştur.

Anahtar Sözcükler: Müzik öğretmenleri, öğretmen eğitimi, öğretim stili, algı

1. INTRODUCTION

In 1998, curriculum developers and researchers worked on the improvement and revision of music teaching programs for primary schools and for teacher training institutions, in order to teach and learn music effectively with the collaboration of World Bank, Higher Educational Council and National Ministry of Education. This collaboration was inevitable since, music teaching program at primary schools were found to be not functional by teachers and concerns were raised about the music teacher training programs, which were seen far away from its objectives to prepare teachers (Albuz and Akpınar, 2009).

Kalyoncu (2005) pointed out that teaching methodology courses were undermined and there was a lack of balance between theory and practice of music teaching at teacher training courses. Along with all these problems in Turkish classrooms, children`s attitude towards music learning came to a critical level. The more the grade level increased, the greater the children

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** Assoc. Prof. Dr., Necmettin Erbakan University, Ahmet Keleşoğlu Education Faculty, Department of Curriculum Development & Teaching, Konya-Turkey. email: obeyhan@konya.edu.tr (ORCID: 0000-0002-3811-0307)

showed lower attitudes towards music learning, and music lessons were seen as an unnecessary lesson in every increasing grade level. This is considered as a reverse development in terms of the objectives of music education (Saruhan, 2008). Öztürk and Kalyoncu (2014) argues that teacher's behaviour, peer's expectations and children's experience of music learning affect attitude towards music lessons along with many other controllable or uncontrollable factors.

Music teachers need to find ways to develop positive attitudes towards music lessons and need to work on how to change negative attitudes. The solution of this problem is to make music lessons more fun and enjoyable for children. Looking for new creative ideas and their applications through student-based teaching styles will attract students to make music. Furthermore, fun music teaching approaches help teachers less emotional exhaustion, depersonalization and personal commitment and they develop a positive learning environment. For that reason, (National Ministry of Education [NBE], 2013) suggested that music teachers should consider planning their music lessons according to students' own musical experience and the activities are advised to be designed with student-based activities rather than traditional teacher-based approach. In particular students' skills on exploration, invention and creativity must be developed through musical plays, drama, movement and dance.

It is believed that children enjoy making music, if they are taught less didactic methods; active and creative manner compared to traditional approaches. Particularly new teaching approaches such as Orff Schulwerk, Kodaly and Dalcroze have been valued and curriculum developers motivated teachers for their wider use in music classrooms. For example, Dalcroze Eurhythmics method was found to be significantly effective on attitudes as well along with all variables (Özmenteş, 2005).

However, the fact is that music lessons are limited to one lesson hour and the music classrooms are not suitable for teacher-student interactions. These are important factors in the teaching style preferences of the teachers. Üredi (2006) emphasizes that the time factor directly influences the teaching style preference of the teacher. In the same way, researches proved that teachers with less number of students could provide more individualized attention, and they were more flexible using different teaching approaches (Bennett, 1996).

Teaching methods and techniques are alternatives to how teachers can teach their subjects. In the case of teaching style, the teaching techniques and methods of the lecturers are their own application forms or their original usage. Teaching styles of the music teachers have a determining role in the desired achievements in music teaching program. If music teachers formed their teaching styles in a student-based, active learning-based and creative education environment, then they would change the perspective of children toward music education at school and also ensure their integrated developments. It is believed that teachers' teaching style is one of the most important factors that influence the learning environment (Ahmethan, 2016).

Teaching style is defined as the continuous and consistent behaviours of teachers in their interactions with students during the teaching-learning process (Grasha, 2002). Bibace et al. (1981) see teaching styles in "a continuum where the most student-based (facilitative) styles lies at one end and the most teacher-centered style (assertive) lies at the other end" (cited in Leung et al., 2003). Research shows that there is no teaching style which is effective for all objectives and disciplines. Teachers have a dominant or preferred teaching style in which they will often mix elements of other styles. According to Grasha (1996), almost all teachers possess a blend of all five teaching styles;

The **expert teacher** style has the traditional teacher features, gives importance to transmitting knowledge, and determines the content, materials, and timing. Continuous usage of this teaching style will negatively affect the students' questioning ability,

The **formal authority** teacher style has the traditional teacher features, is not flexible, and the classroom routines are essential. Students are not provided with opportunities for creative and versatile thinking. The teacher has a specific status among the students,

The **personal model** teacher style acts as a model instead of dictating how students should think. It encourages the students to observe, teaches by example, and works together to lead the learner,

The **facilitator teacher** style is flexible in interactions with the students, presents choices, and leads the way. It allows the students to take responsibility, creates cooperative learning occasions, and acts as an active listener, and,

The **delegator teacher** style creates a student- based teaching environment, struggles to develop student potential, and contributes to the students' perception of themselves as independent learners; it gives the students duties and responsibilities. However, it has been proved in studies that teachers prefer more than one style while teaching (cited in Üredi, 2006).

Grasha (1994) examined how the five styles were distributed among various academic disciplines. He reported that those teaching in the arts/music/theatre disciplines use the personal model style more often than other disciplines. Madsen and Madsen (1983), believed that personal modelling is important in music teaching as guides student with an expert demonstration but, requires supervision of students. Research showed that Turkish music teachers preferred the expert/facilitative/personal model teaching styles compare to other teaching styles (Demir, 2015). In the group of expert/facilitative/personal model teaching styles "teachers are in the role of designing opportunities for learning that emphasize collaborative and self-directed experiences" (Grasha, 1994, ss.142-149). Similar results were found by (Üredi 2006; Kolay 2008; Gencel 2013; Mertoğlu 2011; Çenberci and Beyhan 2016) who researched Turkish teachers' teaching styles and motivation.

"Students need to have well-established models of ideal aural and visual images of the music and musicians. Without this, they will not be able to make comparisons or discriminate in any meaningful way. This means we have to make musical decisions prior to our rehearsals and decide how we are going to provide the model" (Cavitt, 2008, ss. 11).

Gumm (2003), expanded his research to explore music teaching styles as perceived by students. He claimed that classroom interaction between teacher and students occur in the areas of objective observations, teacher self-perception, and student perception. Gumm (2004, ss. 11-17), pointed out that "students are daily participants in the music class and therefore would have a better grasp of the tone of the classroom". The observer perception of classroom interaction was studied by Duke et al. (1998); Duke Henninger (2002), cited in Courtney, 2014). Blumberg (1980), stated that "how a person perceives the behavior of another is much more important than the behavior itself" (cited in Crasborn and et al. 2011, ss. 320-331).

Observer perception is valuable in this study in order to understand music teacher's teaching style. In this case, observers were candidate music teachers who were doing their school experiences at the primary schools, and music teachers were their mentor. From this perspective, the mentor teacher's teaching style can be determined by the candidate teacher's perception. Candidate teachers enter the school with teaching knowledge gained through method courses and from their own experiences of being a learner. Such knowledge and their own experiences of school life enable candidate teachers to form their teaching styles before entering teaching practice. Hence, the candidate teachers' observations of their mentors' lessons enable us to understand mentors' teaching style through candidate perceptions. In particular, the research's aim would be "what is candidate teachers' perception of their mentor teachers' teaching style and what is the role of different variables on the candidates' perception of teaching styles. In this context, the research tries to answer the following questions:

Aims of the research are;

1. What are the music student teachers' perceptions on the teaching styles of music teachers?
2. How the number of students in the classroom influences students' perceptions on the teaching styles of their music teachers?

2. METHOD

This research tried to determine the music student teachers' perceptions on the teaching styles of music teachers. This research was a descriptive study, since it was tried to identify the existing situation as it was and the general screening model was used in this research. Screening models are research models that aim to describe a past or already existing situation as what it is (Sönmez and Alacapınar, 2011). Furthermore, students' perceptions on the teaching style scores of music teachers were investigated according to number of students in the classrooms and their universities. In this sense, this research was also a relational study.

2.1. Participants

The participants of the study were 218 candidate music teachers in their final year of pre-service music teacher education in the academic year from 2015–2016. Sampling units can also be defined as groups consisting of more than one unit. In this context, sampling from the environment is done on a group basis and this process is also known as cluster sampling (Büyüköztürk, 2005). In this study, cluster sampling was performed because it was evaluated as class. In order to include the universities in different regions of Turkey in the study, the samples were randomly drawn from the education faculties of fine arts music education departments from seven state universities in Turkey (Necmettin Erbakan University, Uludag University, Niğde University, Dokuz Eylül University, Van Yüzüncü Yıl University, Karadeniz Teknik University, Muğla Sıtkı Koçman University) by stratified sampling technique. Since the number of students in each classroom varies from one university to others, it is desirable to examine all the department students as a group, not a classroom. Candidate music teachers filled out the Teaching Style Inventory during their school practices. Five out of 218 questionnaires were not included as they were filled improperly, so the final research dataset consisted of 213 students' responses.

2.2. Data Collection Instrument

As mentioned above, teaching style, the original usage of teaching techniques and methods by lecturers. Teaching techniques and methods have general rules and limitations, but, style depends on the teacher mod and experiences. For that reason, The Teaching Style Inventory developed by Grasha (1996) and later translated and adapted to Turkish language by Üredi (2006) was used to understand the music candidate teachers' own teaching style preferences and mentor teachers' perceived teaching styles. Validity and reliability studies were conducted on 100 Turkish teachers. The inventory consisted of 40 items. There were five sub-dimensions with eight items each; **expert teacher** gives importance to transmitting knowledge, and determines the content, materials, and timing. Continuous usage of this teaching style will negatively affect the students' questioning ability (1,6,11,16,21,26,31,36), **authority teacher** is not flexible, and the classroom routines are essential. Students are not provided with opportunities for creative and versatile thinking. The teacher has a specific status among the students (2,7,12,17,22,27,32,37), **personal model teacher** encourages the students to observe, teaches by example, and works together to lead the learner (3,8,13,18,23,28,33,38), **facilitator teacher** allows the students to take responsibility, creates cooperative learning occasions, and acts as an active listener (4,9,14,19,24,29,34,39), and **delegator teacher** styles creates a student-based teaching environment, struggles to develop student potential, and contributes to the

students' perception of themselves as independent learners (5,10,15,20,25,30,35,40). Subjects were asked to rate their teaching styles on a five-point scale.

The Cronbach alpha value for the expert teacher style is 0.75, authority teacher style 0.76, personal model teacher style 0.83, facilitator teacher style 0.87, and delegator teacher style 0.77. The internal consistency coefficient related to the entire teaching style scale is given as Cronbach alpha (.9098), Spearman-Brown (.8770), and Guttman (.8755). The fact that the coefficient is high and meaningful at the 0.1 level shows that the internal consistency of the scale is high. After the scale was applied, the data were analyzed using a rating scale. The scale has five options. Interval coefficients for the four intervals in a five-point scale (5-1=4) are (4/5) 0.80. Strongly disagree is between 1-1.79, disagree 1.80- 2.59, indecisive 2.60-3.39, agree 3.40-4.19 and strongly agree 4.20-5. A personal information form was used to collect data and describe the sample about independent variables of the inventory.

3. FINDINGS

3.1. Music Student Teachers' Perceptions on the Teaching Styles of Music Teachers

Descriptive statistical data for the teaching style scores of music teachers were viewed and the arithmetic means of teaching style scores and standard deviation values based on the music student teachers' perceptions were given on Table 1.

Grasha (1996) described the teaching styles in the teaching style inventory in five groups, and what each one expressed was mentioned above. It was thought that it would be useful to give some examples from the questions in order to explain what the spoken teaching style means. **Expert style teacher**; "It is very important for me to share my knowledge and expertise with the students" (Question 6), "I am going to give a lecture on a significant part of each classroom time" (Question 21). **Authority style teacher**; "I give negative feedback to students when their performance is inadequate" (Question 7), "Each course contains very specific goals and objectives that I want to achieve" (Question 27). **Personal style teacher**; "I encourage students to give better examples than the examples I give" (Question 8), "My students often get criticized in writing and orally about their performances" (Question 28). **Facilitator style teacher**; "I want to learn how to teach students what to teach in class and how to teach them" (Question 29). **Delegator style teacher**; "The activities I have done in the class encourage my students to create their own ideas about course subjects" (Question 10), "My pupils determine their own independence and / or speed to complete group projects" (Question 30).

It shows that the views of student teachers are gathered at "agree 3.40-4.19" interval of the rating scale used for data analysis. The student teachers' perceptions on the teaching styles of music teachers are, in descending order, Expert (3.68), Authority (3.55), Personal model (3.50), Delegator (3.30), and Facilitator (2.99). It means that the students think that their teachers use much more **expert style** and least **Facilitator style**.

Table 1. Descriptive statistical data related to the teaching style of the students' current teachers

Teaching style	N	Mean	Std. Deviation
Expert teaching style	213	3.68	.914
Authority teaching style	213	3.55	.765
Personal model teaching style	213	3.50	.853
Facilitator teaching style	213	2.99	.856
Delegator teaching style	213	3.30	.926
Teaching style total	213	3.40	.784

3.2. How the number of students in the classroom influences student` perceptions on the teaching styles of their music teachers?

The second sub-problem statement of the study is if there is a significant difference between the music teachers` perceived teaching style scores according to the number of students in their classrooms. H1 hypothesis for this sub problem is formulated as follows: *H1 = There is a significant difference between the teaching style scores of music teachers based on the music student teachers' perceptions according to the number of the students in classrooms.*

Kruskal Wallis H-test analysis was used to determine whether the differences between teaching style scores based on the number of students in classroom for four different student groups that do not show normal distribution (Table 2). It was seen that the teaching style scores of student teachers about music teachers significantly differed only in delegator teaching style sub-dimension (Chi-square(2)= 12.230, $P < .05$). It was seen that the other four teaching style sub-dimensions did not differ significantly according to the number of students in classroom. For delegator teaching style, the mean rank of student teachers for the classroom with 41-50 students was $x=157.30$; the mean rank of student teachers for the classroom with 31-40 students $x=110.47$; the mean rank of student teachers for the classroom with 21-30 students $x=95.76$; the mean rank of student teachers for the classroom with 15-20 students $x=118.89$. This finding shows that the number of students in classroom significantly changed the student teachers' perceptions on teaching styles of music teachers only in delegator teaching style mean scores. Class student numbers only made a significant difference on the delegator teaching style perception. Multiple comparisons using the Mann-Whitney U test showed that this difference is between the delegator teaching style groups of 15-20 and 41-50, 21-31 and 41-50, and 31-40 and 41-50.

Table 2. Kruskal Wallis H-test results for the perceived teaching style scores of music teachers based on the number of students

Teaching style	Number of students in class	n	Mean rank	sd	Chi-square	P	Significant difference
Delegator	15-20	27	118.89	3	12.230	.007	1-4,2-4,3-4
	21-30	125	95.76				
	31-40	47	110.47				
	41-50	10	157.30				

4. DISCUSSION and RESULTS

4.1. Discussion

Prennialism and essentialism classical educational philosophies are based on teacher-centered education. The progressivism and reconstructionism educational philosophies, preferred in the last century and today in the world, are based on student-centered education (Demirel, 2011). Classical educational philosophies are embodied as expert and authoritative teacher style. Progressivist and reconstructionist educational philosophies, also called contemporary educational philosophies, are embodied as personal, facilitating and representative teacher styles. Different areas of education often prefer some teaching methods and techniques according to their own characteristics. Although the teaching methods and techniques differ for each area, their application style is based on a teaching philosophy. Music education is mostly done with practice. The playing of a musical instrument or the singing of a song involves concrete practices. The essentialist educational philosophy predicts more coercion and strict rules with the influence of idealistic philosophy. In Turkey, the first times in music education were influenced by the essentialist philosophy of education.

What is the situation in Turkey today with the influence of contemporary educational philosophies in the world and the spread of personal, facilitating and representative teaching

styles? Are the effects of classical educational philosophies continuing? There are researches in international academic society on teaching styles with Teaching Style Inventory developed by Grasha (1996) on teacher education. Similar studies in Turkey have attempted to reveal the relationship between educational philosophy and teaching style in the teaching of different disciplines. Therefore, the studies that study teacher styles in music teaching in Turkey are so little and the position of teaching styles in music teaching in Turkey has been tried to be revealed. Teaching Style Inventory, which is mostly preferred in international academic studies, was used as scale.

Teaching techniques and methods have general rules and limitations, but, style depends on the teacher mod and experiences. Teaching styles that teachers prefer when applying teaching methods and techniques are also worth reviewing. The findings showed that music student teachers perceived the teaching style of their music teachers during school experience as expert/authority/personal model. Key factors in these teaching style groups are that the teacher guides, leads and becomes a personal model by giving examples and showing students how to do things. Madsen and Madsen (1983) mentions that "Personal Model" teaching style is a teaching behavior that needs to be used in music teaching. Since music lesson is practice focused, music teachers show themselves as a personal model and ask the students to observe themselves. The result of this study is compatible with that of Grasha (1994). He reported that those teaching disciplines in the arts/music/theatre use the personal model style more often than other disciplines. In a previous study by Demir (2015) with 215 music teachers, preferred teachings styles of the teachers were under the group of "facilitator/personal model/expert". Demir's (2015) study was compatible with the studies made in the literature related to the teaching styles of teachers in other disciplines (Üredi 2006; Kolay 2008; Maden 2012, Kılıç and Dilbaz, 2013). It can be seen in the studies above and in our study that personal model and expert teaching styles are in common.

The different result of this study is that the teaching styles of the music teacher are perceived as authoritarian by student teachers. Expert and authority styles of Grasha's (1996), teaching style model are teacher-centered style and these styles are based on transfer of information to the students and ensuring that the students are well prepared for the subjects. Transferring cognitive, psychomotor and affective content of Music domain in one music lesson hour is quite difficult; so the fact that teachers cannot be flexible when planning the learning processes may have caused them to be perceived within authoritarian teaching style. The pressure on both the teacher and the students due to the lesson being restricted to a short time will hinder the quality of music education and the experience of enjoyable moments of music.

This study has shown difference from the literature related to the teaching styles of music teachers with regards to 'authority' teaching style. The difference could be due to how we structured the study. This study sought out teaching styles of music teachers through music student teachers' observation rather than music teachers' own declaration. It is an important detail as there can be difference between a teacher's observed behaviour and teacher's opinion. As Blumberg (1980), stated that "how a person perceives the behaviour of another is much more important than the behaviour itself" (cited in Crasborn and et al. 2011 ss. 330). On the other hand, student teachers who learn about the contemporary music teaching approaches in the faculty and are transferred for practice in schools may have thought that student- based music teaching approaches are not used effectively in classrooms.

In the framework of the first sub-problem, it can be said that the effect of classical educational philosophy in teaching music in Turkey (Expert teacher) is seen but, the effect of contemporary educational philosophy (facilitator teacher) is developing.

Results of the second sub-problem, investigating the effect of the number of students in the class on the applied teaching style indicate that the number of students in the class indirectly

influences the teaching style of the teacher. There is an inverse ratio between all teacher teaching styles scores and the number of students in the classroom.

As a result of this study, the difference in perceived teaching styles of music teachers according to the number of students in classroom were found in `Delegator` teaching style. They perceived that "Delegator" teaching style is used less often in learning-teaching environments in a crowded classroom. Actually, it can be said that this is an expected result. The role of delegator teachers, like a researcher, is to try to reveal the existing will of students; but it can be hard for the teacher to perform this role within 40 min of course hours in crowded classrooms. Bigger classes will decrease the amount of time that can be spent on instruction and dealing with individual child. Studies by (Çınar et al. 2004; Yapıcı and Demirdelen 2007; Bennett 1996) support this finding.

4.2. Result and Recommendations

As a result, there are three teaching style scores above the teaching style score average of candidate music teachers. These are expert, authority and personal teacher style scores. Candidate music teachers find their teacher styles closer to these three styles. Expert and authority teacher styles are influenced by classical educational philosophies, while personal teacher style is influenced by contemporary educational philosophies. In Turkey, we can talk about not being under the influence of contemporary educational philosophies in every aspect but also a trend towards teacher styles under the influence of contemporary educational philosophies.

In this context, the following suggestions can be made for practitioners and researchers. The results of this research can be shared in writing with music education institution that gives music education each level. Examples of contemporary educational philosophies and contemporary teaching styles can be demonstrated and practiced in the classroom management courses of the education faculties. The number of student in music education classes can be tried to be reduced to an acceptable level. For researchers, some suggestions can be offered that why teacher styles are influenced by classical educational philosophies in music education, what can be done to make teacher styles popular in the influence of contemporary educational philosophies, and investigations aimed at revealing other variables affecting teacher styles.

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Uzun Özet

Müzik öğretme konusu önceleri eğitim programları hazırlama aşamasında çok önemsenmemiştir. 1998'de program geliştiricileri ve araştırmacılar, Dünya Bankası, Yüksek Öğrenim Kurulu ve Millî Eğitim Bakanlığının işbirliğiyle etkili bir şekilde müzik öğretmek amacıyla ilköğretim okulları ve öğretmen yetiştiren kurumlar için müzik öğretim programlarının geliştirilmesi ve gözden geçirilmesi üzerinde çalıştılar. Müzik derslerini çocuklar için daha cazip hale getirilebilmenin yollarını aradılar. Öğrenci merkezli öğretim stilleri aracılığıyla yeni yaratıcı fikirler ve uygulamaların aranması öğrencileri müzik yapmaya çekebileceği düşüncesini ön plana çıkarmıştır. Bu nedenle Millî Eğitim Bakanlığı müzik öğretmenlerinin müzik derslerini öğrencilerin seviyesine uygun ve etkinliklerin geleneksel öğretmen merkezli yaklaşımdan çok öğrenci merkezli etkinliklerle tasarlanmasını önermektedir. Öğretme stili, öğretme-öğrenme süreci boyunca öğretmenlerin öğretim yöntem ve tekniklerini uygularken kendine özgü öğrencilerle olan etkileşimlerinde sürekli ve istikrarlı davranışları olarak tanımlanmıştır. En öğrenci merkezli (kolaylaştırıcı) stilden en öğretmen merkezli stil(otoriter)'e kadar farklı öğretim stilleri mevcuttur. Araştırmalar, tüm hedef ve disiplinler için etkili tek bir öğretim stiline olmadığını göstermektedir. Öğretmenlerin tüm stilleri gerekli ortamlarda kullanmakla birlikte, çoğunlukla kullandığı bir stil kapsamında tanımlanabilmesi mümkündür. Neredeyse tüm öğretmenler öğretim stillerine göre beş öğretim stiline birinde tanımlanabilir. **Uzman öğretmen** stili, geleneksel öğretmen özelliklerine sahiptir, bilginin iletilmesine önem verir ve içeriği, materyalleri ve zamanlamayı belirler. Bu öğretim tarzının sürekli kullanımını öğrencilerin sorgulama yeteneklerini olumsuz etkilemektedir. **Otoriter öğretmen** stili geleneksel öğretmen özelliklerine sahiptir, esnek değildir ve sınıf rutinleri çok önemlidir. Öğrencilere yaratıcı ve çok yönlü düşünme fırsatı tanımaz. Öğretmenin öğrenciler üzerinde psikolojik bir baskıyı her zaman hissettirir. **Kişisel model öğretmen** stili, öğrencilerin nasıl düşündüklerini belirlemek yerine bir model gibi davranır. Öğrencileri gözlemlemeye, örneklerle öğretmeye ve öğrenciyi onun düşüncesini de alarak yönlendirmeye çalışır. **Kolaylaştırıcı öğretmen** stili, öğrencilerle olan etkileşimlerinde esneklik sunar ve yol gösterir. Öğrencilerin sorumluluk almalarını, iş birliği öğrenme ortamları oluşturmalarını ve etkin bir dinleyici görevi görmelerini sağlar. **Temsilci öğretmen** tarzı, öğrenci merkezli bir öğretim ortamı oluşturur, öğrenci potansiyelini geliştirmeye çalışır; öğrencilerin kendilerini bağımsız öğrenenler olarak algılamalarına katkıda bulunur; Öğrencilere görev ve sorumluluklar verir. Grasha'nın (1996) Öğretim stilleri envanterinde öğretim stillerini beş grupta tanımladığı ve her birinin ne ifade ettiği yukarıda kısaca belirtilmiştir. Sözü edilen öğretim stillerinin ne şekilde ölçülmeye çalışıldığı anlatabilmek için sorulardan bazı örneklerin verilmesinin yararlı olacağı düşünülmüştür. **Uzman öğretmen**; "Bilgimi ve uzmanlığımı öğrencilerle paylaşmak benim için çok önemlidir"(Soru6), "Sınıftaki her ders saatinin önemli bir bölümünü ders anlatmaya ayırım"(Soru21). **Otoriter öğretmen**; "Performansları yetersiz olduğunda öğrencilere olumsuz geri bildirimde bulunurum"(Soru7), "Her ders, ulaşmak istediğim çok belirgin amaç ve hedefleri içerir"(Soru27). **Kişisel model öğretmen**; "Öğrencileri benim verdiğim örneklerden daha iyi örnek vermeleri için teşvik ederim"(Soru8), "Öğrencilerim kendi performansları hakkında yazılı ve-veya sözlü olarak sık sık eleştiriler alırlar"(Soru28). **Facilitator teacher**; "Öğrencilere bireysel çalışmalarında ve/veya grup projelerinde yaptıkları işi nasıl geliştirebilecekleri konusunda rehberlik yapmak için zaman ayırım"(Soru9), "Öğrencilerin derslerde neyi, nasıl öğreteceğim hakkında ki önerilerini öğrenmek isterim"(Soru29). **Delegator teacher**; "Sınıfta yaptırdığım etkinlikler öğrencileri ders konuları hakkında kendi düşüncelerini oluşturmaya teşvik eder"(Soru10), "Öğrencilerim bağımsız çalışmalarını ve- veya grup projelerini tamamlama hızını kendileri belirlerler"(Soru30). Öğretmenlerin öğretmenlik yaparken bazı öğretim stillerinin farklı disiplinlerde daha fazla kullandıkları görülmüştür. Grasha beş stilin çeşitli akademik disiplinler arasında nasıl dağıldığını incelemiştir. Sanat / müzik / tiyatro disiplinlerinde eğitim verenlerin kişisel model stilini diğer disiplinlerden daha sık kullandığını belirtmiştir. Madsen & Madsen, kişisel modellemenin, müzik öğretiminde uzman stile göre daha etkili ve önemli olduğunu, ancak öğrencilerin gözetimini gerektirdiğine inanıyordu. Daimici ve esasici klasik eğitim felsefeleri öğretmen merkezli eğitimi esas almaktadır. Dünyada son yüzyılda ve günümüzde tercih edilen ilerlemeci ve

yeniden kurmacı eğitim felsefeleri ise öğrenci merkezli eğitimi esas almaktadır(Sönmez,). Klasik eğitim felsefeleri uzman ve otoriter öğretmen stili olarak somutlaşmaktadır. Çağdaş eğitim felsefeleri olarak da adlandırılan ilerlemeci ve yeniden kurmacı eğitim felsefeleri ise kişisel, kolaylaştırıcı ve temsilci öğretmen stilleri olarak somutlaşmaktadır. Farklı eğitim alanları kendi özelliklerine göre bazı öğretim yöntem ve tekniklerini sıklıkla tercih etmektedir. Eğitim yöntem ve teknikleri her alan için farklılık gösterse de bunların uygulama stilleri bir eğitim felsefesine dayanmaktadır. Müzik eğitimi daha çok uygulama ağırlıklı yapılmaktadır. Müzik aleti çalınması veya bir şarkının söylenmesi somut uygulamaları içermektedir. Esasici eğitim felsefesi idealist felsefenin etkisi ile daha çok zorlama ve katı kuralları öngörür. Yurdumuzda da müzik eğitiminde ilk zamanlar esasici eğitim felsefesinin etkisinde kalmıştır. Dünyada çağdaş eğitim felsefelerinin etkisi ile kişisel, kolaylaştırıcı ve temsilci öğretim stillerinin yaygınlaştığı günümüzde, Türkiye’de durum nedir? Klasik eğitim felsefelerinin etkileri devam etmekte midir? Günümüzde Uluslararası akademik ortamlarda öğretmen stilleri üzerine Grasha (1996)’nın geliştirdiği “Teaching Style Inventory” ile yapılmış araştırmalar mevcuttur. Türkiye’de de benzer çalışmalar farklı disiplinlerin öğretiminde eğitim felsefeleri öğretmen stilleri arasında ilişkiler ortaya konulmaya çalışılmıştır. Türkiye’de Müzik öğretimi alanında öğretmen stillerini inceleyen çalışmaların yok denecek kadar az olması nedeniyle, Türkiye’de müzik öğretiminde öğretim stillerinin durumu ortaya konmaya çalışılmıştır. Araştırmada uluslararası akademik çalışmalarda çoğunlukla tercih edilen “Teaching Style Inventory” ölçek olarak kullanılmıştır. Grasha tarafından geliştirilen ve daha sonra Üredi (2006, s.127-128) tarafından Türkçe’ye tercüme edilen ve uyarlanan Envanter 40 maddeden oluşmaktadır. Her biri sekiz öge içeren beş alt boyut vardır. Bunlar; Uzman öğretmen, otoriter öğretmen, kişisel model öğretmen, kolaylaştırıcı öğretmen ve temsilci öğretmen stilleridir. Araştırma, Türk müzik öğretmenlerinin uzman / kolaylaştırıcı / kişisel model öğretim stillerini diğer öğretim stillerine göre daha fazla tercih ettiğini ortaya koymuştur. Uzman / kolaylaştırıcı / kişisel model öğretim stilleri grubunda öğretmenler, işbirlikçi ve kendine dönük deneyimleri vurgulayan öğrenme fırsatları tasarlama rolünde bulunmaktadır. Benzer sonuçlar, Türk öğretmenlerin öğretim tarzlarını ve öğrencileri motive etme yöntemlerini inceleyen çalışmalarda da görülmektedir. Araştırma, öğrencilerin öğretmenlerinin öğretim stili algılamaları hangi öğretim stili yönündedir ve algılamaların, sınıflarında öğrenci sayısına göre farklılık gösterip göstermediğini araştırmaktadır. Bu araştırma betimsel bir araştırmadır. Çünkü var olan durum olduğu gibi tanımlanmaya çalışılmıştır. Bu araştırmada genel tarama modeli kullanılmıştır. Tarama modelleri, geçmiş veya hali hazırda var olan durumu olduğu gibi tanımlamayı amaçlayan çalışma yaklaşımlarıdır. Ayrıca müzik öğretmenlerinin öğretim stili algı puanlarının, sınıflardaki öğrenci sayısı ile ilişkisini de araştırmaktadır. Bu anlamda, bu araştırma ilişkisel bir çalışmadır. Sonuç olarak, müzik öğretmen adaylarının öğretmen stili puan ortalamasının üzerinde puan alan üç öğretmen stili mevcuttur. Bunlar uzman, otoriter ve kişisel model öğretmen stili puanlarıdır. Müzik öğretmen adayları öğretmenlerinin öğretmen stillerini bu üç stile daha yakın bulmaktadırlar. Bunlardan uzman ve otoriter öğretmen stilleri klasik eğitim felsefelerinin etkisinde bulunmaktayken, kişisel model öğretmen stili ise çağdaş eğitim felsefeleri etkisinde bulunmaktadır. Türkiye’de her yönü ile çağdaş eğitim felsefeleri etkisinde olmamakla birlikte çağdaş eğitim felsefeleri etkisinde olan öğretmen stillerine bir yöneliş olduğundan söz edebiliriz. Bu bağlamda, uygulayıcı ve araştırmacılara aşağıda belirtilen öneriler yapılabilir. Müzik öğretmeni yetiştiren kurumlarda bu araştırma sonuçları yazılı olarak paylaşılabilir. Eğitim fakültelerinin sınıf yönetimi derslerinde çağdaş eğitim felsefeleri ve çağdaş öğretim stillerine yönelik örnekler gösterilip ve uygulamalar yaptırılabilir. Müzik eğitimi sınıflarında öğrenci sayısını azaltacak önlemler alınabilir. Araştırmacılara, müzik eğitiminde neden klasik eğitim felsefelerinin etkisinde öğretmen stillerinin etkin olduğu, çağdaş eğitim felsefelerinin etkisinde öğretmen stillerinin yaygınlaşması için neler yapılabileceği, öğretmen stillerini etkileyen başka değişkenleri ortaya çıkarmak amaçlı araştırmaların yapılması önerilebilir.