

PRIMARY SCHOOL STUDENTS METAPHOR REVIEW IN ACCORDANCE WITH THEIR OPINIONS ON MUSIC COURSE

Beril ÖZAY*

KSTU Education and Research Institute

berilozay04@gmail.com. ORCID ID: 0000-0001-8427-0902*9652

ABSTRACT

The aim of the research was to examine the metaphor examples created by primary school students in line with their views on music lessons and to offer suggestions on this subject. The universe of the research; In the 2021-2022 academic year, 224 students of Değirmenlik Primary School located in the Nicosia district of the TRNC Ministry of Education, Primary Education Department. The sample is 215 students. In the first part, as a data collection tool in the research; The information form includes personal information, and in the second part, the metaphor technique, which is a qualitative study, is used, "Music lesson; It is like because; It was requested to complete the sentence Before applying the interview form, the students were helped to fully understand what the metaphor meant by explaining it with examples. The interview forms were evaluated by taking expert opinion. In the analysis of the data, metaphors were identified, metaphors were classified and categories were created and digitized. As a result of the findings, it was tried to determine to what extent the students were interested in music and what the emotional state that music aroused in them was. As a result, it was revealed that the music lesson aroused positive emotions in the students, and therefore they liked the music lesson. Therefore, the active role of the music teacher in the classroom, the effect of making students love the lesson has been revealed, the importance of the materials to be used in the course content to motivate the students and the importance of teaching the game-oriented lesson with a student-centered approach has been seen. In this context, it is thought that the research will shed light on the literature in terms of improving the methods and suggestions to be applied to increase the efficiency in music lessons in line with the data obtained.

Keywords ; Education, primary school, metaphor, music lesson, student.

**KSTU- Graduate Education and Research Institute; Educational Management and Supervision, PhD Student / Güzelyurt, TRNC .*

1. Introduction

In this study; It was aimed to examine primary school students' views on music lessons with the metaphor technique. Since music education and teaching in primary schools is student-centered, which is a contemporary approach, students' interest in music lessons is important in order to achieve the targeted course success (Uçan, 1999). If the students' attitudes and perceptions towards the music lesson are positive and at a level that can meet their needs, the targeted success for the music lesson will be achieved. For this reason, determining the positive or negative attitudes and perceptions of students towards music lessons emphasizes the importance of this research (Nacakçı, 2006).

Education creates visible changes in the individual's behavior by gaining the knowledge, skills and values that he or she acquires throughout life from birth (Erden, 2011). Music, which extends from past to present and is present in every phase of life, directs the lives of individuals (Aras, 2010). Music education, which is a branch of educational sciences, has great value in human life in terms of language, art and science. In ancient Greek culture, the perspective on music was seen as an element that disciplined the souls and tastes (Salamah, Alzubi & Yinal, 2023). Today, many educators state that music has both a psychological and social impact on people's lives, and is also an important tool in preserving and transferring aesthetic and cultural riches (Say, 2007).

Music; It is the art of expressing emotions and thoughts with the help of sounds, by designing them with purposes and methods in line with a certain aesthetic understanding (Uçan, 1997; Özdemir and Yıldız, 2010). It arises from the individual, social, cultural, educational and economic functionality of music, which is also effective in gaining, changing and developing musical behavior (Uçan, 2005; Özdemir and Yıldız, 2010). In addition to being an art with the expression of emotions and thoughts, music is also a science due to the way it can be comprehended by the mind (Károlyi, 1999). Because of this feature, music causes the perceptions and cognitions of individuals in particular and societies in general to change and develop (Kabataş, 2017).

In addition to the talents that a person is born with, he acquires many skills through musical education. They enrich their lives as individuals who are self-confident, cooperative, tolerant, social, sharing, creative, have strong communication skills, have developed psychomotor skills, have an aesthetic understanding, can look at art with a critical eye, have developed musical taste and interpretation-analysis power (TRNC Music Lesson Curriculum, 2016) .

Music, which handles emotions, thoughts, designs and impressions as a set of purposes and methods with the contribution of sound and sound sources, is also a form of expression with a certain understanding of beauty. Music, which takes place at every stage of individual and social life, directs cognitive and affective structuring processes (Uçan, 1994; Say, 2006; Cüceloğlu, Önder and Yıldız, 2017; Eren, 2018). Music enters the individual's life in two ways, as an educational field and as an educational tool. When music as a field of education develops in terms of musical practice, musical concept and musical competence; As an educational tool, music comes into play when used in interdisciplinary teaching to make education efficient and effective (Uçan, 1994; Özen, 2004; Yazıcı, 2016).

These ages, when the musical education of preschool and primary school students is based on, are a period in which their perceptions are extremely clear. The basic knowledge they acquire in this process lays the groundwork for shaping their lives. A student who comes to music education with a certain readiness when starting primary school shows positive physiological, psychological and mental development compared to his peers (Varış, 2020). Since the music course at the primary school level is creative, complementary, supportive and progressive, it functions in both formal education and non-formal education. In addition, music has the feature of formally including all lessons (Yıldız, 2002; Göğüş, 2008; Umdaş and Işıldak, 2019).

The individual acquires certain behaviors through the process of music education. He purposefully changes, develops, transforms and perfects these behaviors through his own life. In the process, the individual reaches the goals through his own musical life by following a planned, methodical and orderly path (Uçan, 1997, 2005; Noyan, 2012). In this way, the individual develops as a society and an individual by gaining creativity, self-confidence, mental skills and aesthetic perspective in every field (Yıldız, 2002). Education by doing, which is a contemporary approach, reveals creative potential through games and activities and makes the student a part of the active process (Gürgen, 2006).

Music provides individuals with lifelong physical, emotional and mental experiences. These experiences can combine with other experiences over time and cause changes in the individual's perception of music. At the same time, this may also cause differences in perception of the concept of music. One of the ways to determine differences in perception in individuals is metaphors (Çetinkaya, 2019). When we look at the dictionary meaning of metaphor, its origin is derived from the Greek word "metapora" and passed into Turkish from French. Metaphor, also referred to as metaphor, is expressed as similes that strengthen the narrative (TDK, 2021). Metaphors mean transferring or conveying human life and the environment in the definition of complex terms through different analogies (Cerit, 2008; Döş, 2010). In other words, metaphor; It is the making of an analogy by relating an idea or a phenomenon with words of similar nature and different meanings (Aydın, 2006). Metaphor is the explanation of the meaning an individual attaches to an event or a situation through analogy as he perceives it. According to Jensen (2001); Metaphor, which leads to new understanding between two similar concepts, enables the establishment of information connections (Aydın, 2010; Ünal and Ünal, 2010; Umuş and Umdaş, 2013).

It can be said that metaphors are the most powerful mental tools that shape, control and direct an individual's thoughts by transferring them from a similar field to a new and unknown field (Tsoukas, 1991). Metaphors used by scientists to understand the world provide an opportunity to transform an objective situation into a meaningful form (Yıldırım and Şimşek, 2011). Thus, metaphors are used to reveal how the concepts to be examined are perceived (Cerit, 2008). Metaphors are also used to improve a process and describe a situation (Morgan, 1998). Metaphor provides a visual image that provides a rich picture of the phenomenon, situation and event of the subject to be examined (Yıldırım and Şimşek, 2011; Umuş and Umdaş, 2013).

Many metaphor studies have been conducted in the fields of music, art and education in various national and international studies (Schalkwyk, 2002; Öztürk, 2007; Capan, 2010; Şahin, 2009; Mustan Dönmez and Karaburun, 2013; Gouzouasis, 2011; Tulunay Ateş, 2016; Acar Güvendir and Özer Özkan, 2016; Fidan and Fidan, 2016; Tez, Aydın and Uygun, 2016). Metaphors relate a theoretical, complex or abstract phenomenon as a means of perception and add new meanings between known concepts and unknown concepts (Geçit and Gencer, 2011; Eren, 2018). As in every field, metaphor is used in the field of education during the subject teaching process. It allows us to understand both the student's understanding and meaning of the course and his/her thoughts and perspective on the course. In the light of the results obtained, metaphors provide guidance in structuring the course process, method and content. As a matter of fact, we see metaphor as a method applied in music lessons (Orhan, 2019).

Students develop positive or negative attitudes towards music lessons in the light of their thoughts, expectations and experiences. These attitudes are experiences acquired during and before the course. These attitudes and perceptions developed by students directly affect their participation in the course and their success (Öztürk and Kalyoncu, 2014). It is aimed for primary school students to develop their musical identities and perceptions

acquired in music lessons, as well as to get to know national and international cultures. Therefore, metaphors, which are the way of explaining a phenomenon with another phenomenon, come into play when it comes to knowing what kind of perception primary school students have about the music lesson (Kövesces , 2010; Gültekin, 2013).

It is important to have a positive perception of students' attitudes towards music lessons. Students with positive attitudes are more willing to learn. Thus, the realization and permanence of the targeted teaching in the course is positively affected (Öztürk and Kalyoncu 2014). Otherwise; Mullins (1984) says that if students' attitudes towards music are negative, the music education program can cause rapid and deep damage and must be improved to compensate (Özmenteş , 2012).

2. PURPOSE

2.1. Purpose of the research

In this study; It is an examination of the opinions of Değirmenlik Primary School students studying in the 2021-2022 academic year, affiliated with the Department of Primary Education within the Ministry of Education of TRNC, regarding the music lesson through metaphor. Accordingly, answers were sought to the following questions;

1. Primary school students; What are their demographic characteristics such as their gender, age and grade?
2. Primary school students; What are their symbolic perceptions towards music lessons?

This research It aims to guide music teachers and administrators working in primary schools by determining primary school students' perspectives on music lessons.

2.2. Importance of Research

In line with this research, it is aimed to contribute to the education system in this regard by examining the opinions of primary school students about music lessons. When the literature was examined, it was seen that the number of studies on the subject in TRNC was very low. The study titled "Examination of primary school students in terms of their views on music lessons" is important in this respect. It is hoped that this study will make a significant contribution to the literature.

2.3. Limitations of the Research

1. This study is limited to students studying at Değirmenlik Primary School, affiliated with TRNC Ministry of Education, Department of Primary Education, during the 2021-2022 academic year.
2. The study is limited to the surveys used in the research.
3. This study is limited to the participants' responses to the surveys.

3. METHOD

3.1. Model of the Research

phenomenology pattern , one of the qualitative research methods, was used. Phenomenology pattern; It appears in many forms such as events, situations, experiences and perceptions. It provides a suitable basis for studies that aim to investigate the phenomena that we encounter in our daily lives and which we are familiar with, phenomena that are not completely foreign to us, but whose full meaning we cannot understand (Yıldırım and Şimşek, 2008). The social and everyday actions of people's conscious experiences are called phenomenology (Schram , 2003). Although phenomenology does not provide definitive and general results, it produces results that will help us recognize and understand a phenomenon better (Yıldırım and Şimşek, 2006). In this research, the descriptive role of metaphors was used in determining the facts, conceptual structure and also in collecting data . The research aimed to reveal and interpret the views of primary school students on the concept of "music". Starting from this point, in the research, what music, which is frequently used in daily life, means from the perspective of primary school students was analyzed in detail. In the research, it was desired to conceptualize the data and reveal themes that could describe the phenomenon , that is, music . The results are given with a descriptive narrative .

3.2. Population and Sample

The population of this research consists of 224 students at Değirmenlik primary school affiliated with TRNC Ministry of Education . The sample of the research consists of 224 Değirmenlik Primary School students studying in the 2021-2022 academic year under the TRNC Ministry of Education . The participants in the research were determined according to the "purposive sampling" method and "easily accessible situation sampling" (purposive sampling). Oath convenient case Based on sampling). For this reason, it is aimed to describe the metaphors used by primary school students regarding the concept of music.

The sample used for the research was made in accordance with the "purposive sampling" approach. Purposive sampling; It allows the desired situations to be examined in detail to obtain rich data (Yıldırım and Şimşek, 2018).

The students selected in the research in accordance with purposeful sampling are suitable for "easily accessible case sampling". Easily accessible case sampling, or "convenience sampling", is based on items that are quickly and easily accessible (Patton, 2014). In the research, easily accessible situation sampling (convenient) case sampling was chosen to add speed and practicality to the research. In addition, since the researcher's area of expertise is music teaching, he preferred to conduct the research with a group that was close and easy to reach (at the primary school where he worked). Thus, the participants of the study were Değirmenlik Primary School students studying in the 2021-2022 academic year. The total number of participants in the research was 224 students; However, the answers of 9 students could not be evaluated because they were careless and incomplete, and they were eliminated and the research was conducted with 215 students.

3.3. Data collection tool

In the research, data was collected through metaphors. Metaphor; what is meant by concepts such as analogy, metaphor, metaphor, metaphor, mental image is the explanation of a concept, phenomenon or event by comparing it to another concept, phenomenon or event (Oxford et al., 1998). Are expressing a concept or phenomenon in the way people perceive it, that is, by using analogies (Aydın, 2010.) It can also be defined as transforming information from one form to another (Koro- Ljungberg, 2001). The similarity of two similar concepts may be rare, but the more we know one concept, the more it allows us to understand the second one better (Tamimi, 2005).

In this research, an interview form with two parts was created depending on the problem. The first part is personal information, the second part is the opinions of the students who participated in the research about the concept of music. To determine from them; "If you were to compare music to anything, living or inanimate, what would it be? where? They were asked to answer the question. For this; "Music is similar to; Because, They were asked to complete the sentence by writing in the blank spaces. Students were given approximately 40 minutes of class time to write their own metaphors. Necessary precautions have been taken to ensure that students are not influenced by each other while transferring their thoughts to paper. The main data source of this research consists of interview forms in which primary school students explain their views on the concept of music using metaphors. These statements, written by the participants in their own handwriting, constituted the main data source of the research (Çetinkaya 2019).

3.4. Analysis of Data

During the analysis of the data in the research, it was analyzed based on 4 stages (Saban, 2008; 2009). According to this;

1. Coding and debugging phase
2. Sample metaphor compilation phase
3. Category development phase
4. Stage of ensuring validity and reliability

1. Coding and Extraction Phase : Five conditions were considered in order to decide whether the interview forms in which the participants expressed their opinions would be included in the scope of the research. It was checked whether the students clearly stated a certain metaphor in their writings. If the name of the metaphor is not clearly stated, the participant's opinion was not taken into consideration. Attention was paid to whether a single metaphor or more than one metaphor was used in the same answer. If more than one metaphor was specified, the participant's opinion was not taken into consideration. It was examined whether the students' writings answered the question "why" or not. If the question "why" was not answered, the participant's opinion was not taken into consideration. Attention was paid to whether each metaphor developed by the students explained the concept of music meaningfully. If the reason for comparing the metaphor to music was not explained logically, the participant's opinion was not taken into consideration. If the metaphor used by the students indicates more than one meaning (category), the opinion in question was not included in the scope of the research. The opinions of 9 primary school students were eliminated considering the above conditions and the study was conducted with 215 participants.

2. Sample Metaphor Compilation Stage : By eliminating 9 participants in the study, 215 valid data were obtained. 215 participants used 132 different metaphors. 61 of these metaphors were used only once by one participant; The other 154 metaphors were repeated at least twice. 154 repeated metaphors were arranged from highest frequency to lowest and a list of sample metaphors was created. The list was created to determine whether metaphors could be grouped under a certain category and to validate the data analysis process of the research. An important situation was encountered at this stage of the research. Repetitive metaphors had to be classified under different categories. For example, when the opinions of the participants who used the quilt metaphor were examined and the explanations they gave to the question "why" were analyzed, it was seen that the same metaphor could be placed

under different categories. For example; In one explanation, it is stated that music is like a quilt because it is warm, and in another explanation it is stated that music is like a quilt because it is soft.

3. Category Development Stage : The data in the research were evaluated through content analysis (Yıldırım and Şimşek, 2006). Content analysis is defined as expressing and associating data with explainable concepts (Yıldırım and Şimşek, 2006). This research; A qualitative method with an inductive approach was applied to reveal students' perceptions (Yıldırım and Şimşek, 2018). Qualitative research method is a method of obtaining information that provides the opportunity to reach a small number of participants on detailed information and situations (Patton, 2014). At this stage, the mental images produced by the participants are music. They were examined in terms of their common features regarding the phenomenon. This sample metaphors created specifically about 215 metaphors during the process, based on the musical meaning of each metaphor image. How do you conceptualize the phenomenon? has been looked after. For this purpose, each metaphor image produced by the students is the subject of the metaphor. music, source of metaphor and subject of metaphor. It was analyzed in terms of the relationship between the source and (Forceville, 2002). Then every metaphor image has a certain theme in terms of its perspective on music. When considered from a perspective such as the meaning of music, the value of music, the way music makes you feel, concrete and abstract concept headings and living and inanimate subheadings have been reached.

4. Ensuring Validity and Reliability Phase : The data collected for validity were written in detail and how the results were reached was explained in a clear and understandable manner. The participants' thoughts were frequently included through direct quotations; The results of the research are explained based on these. For internal validity, care was taken to ensure that the research findings were consistent and meaningful within themselves and that the categories revealed formed a whole. For external validity, the research contains necessary explanations so that the findings can be tested in other studies. In order to ensure the internal reliability of the analysis in the research, 50 of the 215 data were randomly selected and evaluated separately twice by the researcher and a person who helped confirm the research from a different perspective; The consistency between the two analyzes (in the context of creating categories) was examined. According to the formula (Reliability = Consensus / Consensus + Disagreement) (Miles and Huberman, 1994), as a result of the calculation (38/38 + 12) consistency between data processors (76%) was found. Having a consensus of at least (70%) among the coders shows the reliability of the research (Yıldırım and Şimşek, 2006), and when the results in this research are examined, it is concluded that the data is measured reliably in terms of the determined categories, as this value is exceeded with (76%). has come out. Regarding external reliability, researchers defined the characteristics of the data source participants, such as gender, age and grade. Thus, other researchers conducting similar research can take these definitions into consideration when creating a sample. Additionally, the data is stored in a way that can be examined by others.

In short; The analysis method used in this study was the determination of metaphors, classification of metaphors, determination of categories, percentage and frequency calculations. During the process of metaphor analysis, research in the literature was discussed and it was decided to process the analysis processes as stated above (Öztürk, 2007).

In determining the metaphors, firstly, the metaphors applied to different classes were arranged separately and the metaphor examples stated by the participants were listed. In the classification of metaphors, the forms filled out by the participants and accepted as valid as a result of the examinations were grouped and a table was created in three separate categories. In Table 1, gender, age and class are listed, in Table 2, the distribution of metaphors and their percentages are determined, and in Table 3, the subheadings of the metaphors are determined and brought together.

4. FINDINGS AND COMMENTS

4.1. Results

Table 1. Demographic Information of Değirmenlik Primary School Students

Class	Age	K %	%	F	%
one	7	13 6.04	15 6.97	28	13.02
2	8	34 15.81	29 13.48	63	25.09
3	9	26 12.09	27 12.55	53	24.65
4	10	24 11.16	21 9.76	45	25.11
5	11th	15 5.97	11 5.11	26	12.09
Total		112 52.09	103 47.90	215	one hundred

As seen in Table 1, according to the demographic information of Değirmenlik Primary School students; The participation of 112 female students (52.09%) and 103 male students (47.90%) was determined in line with the data.

Table 2. Değirmenlik Primary School Students' Metaphors Regarding Music Lessons

metaphor	f	%	metaphor	f	%
Game	11th	5.11	Pasta	3	1.39
Flower	8	3.72	oven pasta	3	1.39
Cotton	7	3.25	Pillow	2	0.93
Cloudy	7	3.25	darbuka	2	0.93
Entertainment	7	3.25	Beautiful	2	0.93
Sugar	5	2.32	Cold	2	0.93
Book	4	1.59	Family	2	0.93
Bag	4	1.59	Picnic	2	0.93
Theme park	4	1.59	Art	2	0.93
Sun	4	1.59	Rose	2	0.93
Mandarin	4	1.59	Dog	2	0.93
Strawberry	4	1.59	Duster	2	0.93
Cake	4	1.59	Glasses	2	0.93
Song	3	1.39	Park	2	0.93
Flute	3	1.39	Toy car	2	0.93
Violin	3	1.39	Rainbow	2	0.93
Cotton candy	3	1.39	Banana	2	0.93
Daisy	3	1.39	Ayran	2	0.93
Duvet	3	1.39	Orange	2	0.93
Sea	3	1.39	Cherry	2	0.93
Pizza	3	1.39	spaghetti with meatballs	2	0.93
Chocolate	3	1.39	Honey	2	0.93
Rice pudding	3	1.39	Lahmacun	2	0.93
Lollipop	3	1.39	What was said once	61	28.37
Total				215	one hundred

As seen in Table 2, 110 different metaphors were used for the concept of music lesson in line with the opinions of Değirmenlik Primary School Students. The most used metaphors are, in order: game (11); flower (8); cotton (7); cloud (7); entertainment (7); It was found to be sugar (5).

Table 3. Concrete-Abstract Concepts of Metaphors Related to Music Lessons of Değirmenlik Primary School Students

Concrete and Abstract Metaphors	f	%
Human: Mother, Child Live: Animal: Bird, Dog, Plant: Flower, Rose, Daisy	21	9.78
Concrete Items: Cotton, Bag, Book, Pillow, Lifeless: Eraser, Glasses Toy, Car, Ball, Food: Sugar, Pasta, Oranges, Honey, Cake, Lahmacun, Chocolate, Banana	111	51.62

Music concept: Art, Flute, Violin, Concert Note, Song, Headphones, Music		
State of nature: Cloud, Sun, Sea, Forest		
Abstract Rainbow, Star, Wave		
Feelings: Peace, Beautiful, Family, Cold, Angel, hot, sound, wonderland,	83	38.60
Verb: Fun, Dance, Play, Picnic, Sleep, Cartoon, Joy, Painting		
Total	215	one hundred

Among the 215 primary school students who participated in the research, 132 different metaphors were used concretely and 83 abstractly related to the concept of music lesson. Of the concrete metaphors, 111 represent inanimate concepts and 21 represent living concepts. The most used concrete metaphor; In inanimate concepts, it is the 'food' metaphor with 67 people, and in living concepts, it is the 'beings' metaphor with 21 people. Of the 215 metaphors, there are 61 once-said, 36 repeated and 110 different-said metaphors . When we look at the data in Table1, Table2, Table3; Primary school students appear to have a positive perception of music.

4. 2. Discussion

Music education at the primary school level, especially the basic music knowledge acquired during the primary school period, which is considered as childhood, has a great impact on their lives in the following years. Considered this way, music teaching should be addressed with its complementary, supportive and progressive functions (Sun, 1969; Yıldız,2006). When the development of primary school students in cognitive, affective and psychomotor areas is handled meticulously, music education contributes greatly to the development of the child (Şentürk and Çilingir, 2012). Students' attitudes towards music lessons (Nacakçı, 2006; Otacıoğlu , 2007), teacher effectiveness and material use (Göğüş, 2008), music lesson teaching programs (Ataman and Okay, 2009; Albuz and Demirci, 2018; Gök and Tufan, 2016; Nacakçı). There are studies on music lessons and their implementation (Kocabaş and Selçioğlu , 2006; Şahin and Toraman, 2014; Umuşş , 2017; Ustaoglu and Barış, 2017 ; Yazıcı, 2009). In educational sciences, metaphors are a frequently used method to obtain qualitative data (Umuzdaş and Umdanş, 2013). Primary school students' positive attitudes towards music lessons Nacakçı (2006); It was determined that similar results were obtained regarding these data in the studies conducted by Umdanş and Umuşş (2013) and Tez (2016).

It can be said that it is important to present results and suggestions in terms of attitudes towards the implementation of the music lesson, the efficiency of the lesson, the music teacher's approach to making the students love the lesson, and most importantly, the positive determination of the music lesson and their implementation .

5. Conclusion and Recommendations

In this study, where the metaphorical perceptions of primary school students regarding the concept of music lesson were examined, the students produced 110 metaphors. According to the data obtained, the majority of the metaphors used; It has been seen that it has positive qualities with categories such as loved, admired, peaceful, relaxing, appetizing, arousing a sense of confidence, giving happiness and love, entertaining, instructive and educational, and the words used are predominantly metaphors containing positive emotions. The most repeated of these metaphors are; It has been identified as games, flowers, cotton, clouds and fun. As a result of the analysis of these metaphors; It consists of two separate categories, concrete and abstract, and two separate subcategories, living and inanimate.

In the research conducted ; It is thought that Değirmenlik Primary School students generally have a positive attitude towards music lessons, and they enjoy music lessons to a great extent because the metaphors they use consist mainly of positive expressions. In the light of the answers given by the students participating in the research, it is seen that they like music lessons, It can be concluded that it has something to do with their liking for their teacher. It is also thought that the music teacher's ability to make students love the lesson may be related to the teacher's role in the classroom. Thus, when the concept of music lesson is viewed metaphorically, it can be said that it creates a positive perception for primary school students.

It can be said that students generally tend to learn by having fun and games, and that education and training will be easier since they will feel comfortable and peaceful in such an environment, and at the same time, the educator can achieve his/her program as he/she aims. In addition, by using various interesting materials while implementing in-class activities, it will be possible for students to be more motivated in music lessons. For the positive impact that the music teacher's teaching method will have on the student, adopting student-centered education and

supporting it with technology will ensure that the student has more permanent knowledge and a willing student profile.

This study is limited to Değirmenlik primary school students . By expanding the study to include TRNC primary schools, the perception of music in TRNC can be determined in a positive or negative sense, and the perception results of students in different primary schools with positive and negative metaphorical perceptions regarding music lessons can be compared with each other. In another study, the applicability of the curriculum of schools with different metaphorical perceptions of music lessons and its comparison can be made. By determining the positive and negative perceptions of students regarding the music lesson, solutions can be produced on the negative results. Additionally, studies can be conducted to investigate to what extent the perceptions of the music lesson are related to the perceptions of the music teacher and to determine what effect the teacher's role in the classroom has on the student. That the active role of the music teacher in the classroom will be important in terms of seeing the effect of making students love the lesson, and it will contribute to the literature by opening a new window in terms of suggestions, methods and practices in studies to increase the efficiency in music lessons.

References

- Acar G., Özer Ö. (2016) *Öğretmen Adaylarının Ölçme ve Değerlendirme Dersine Yönelik Algılarının Metaforlar Yoluyla Belirlenmesi. Dumlupınar Üniversitesi Sosyal Bilimler Dergisi* 47(91);105.
- Aras, T. (2010). "2006 ilköğretim müzik dersi 6. sınıf öğretim programı içerisinde yer alan müziksel algı ve bilgilendirme ile müziksel yaratıcılık öğrenme alanları arasındaki ilişki durumunun değerlendirilmesi" *Yayımlanmamış yüksek lisans tezi*, Atatürk Üniversitesi, Erzurum.
- Albuz, A., Demirci, B. (2018). 2006 İlköğretim Müzik Dersi Öğretim Programı ile 2018 İlkokul ve Ortaokul Müzik Dersi Öğretim Programının Karşılaştırılmalı Kuramsal Çerçeve Analizi. *Atatürk Üniversitesi Güzel Sanatlar Enstitüsü Dergisi*, 41, 86-95.
- Ataman, Ö. G., Okay, H.H. (2009). *İlköğretim müzik öğretmenlerinin yapılandırmacı yaklaşıma dayalı ilköğretim müzik dersi öğretim programına yönelik görüşleri (Balıkesir ili örneği)*. 8. Ulusal Müzik Eğitimi Sempozyumu, 19 Mayıs Üniversitesi, Samsun, (23-25Eylül).
- Aydın, F. (2010). Ortaöğretim öğrencilerinin coğrafya kavramına ilişkin sahip oldukları metaforlar. *Kuram ve Uygulamada Eğitim Bilimleri*, 10(3): 1293-1322.
- Aydın, İ. H. (2006). Bir felsefi metafor "yolda olmak". *Din bilimleri Akademik Araştırma Dergisi*, 6(1), 9-22.
- Ayhan, M. (2019). *İlköğretim 6. sınıf öğrencilerinin müzik dersine ilişkin tutumları (Ağrı-Patnos örneği)* (Master's thesis, Necmettin Erbakan Üniversitesi Eğitim Bilimleri Enstitüsü).
- Cerit, Y. (2008). Öğretmen Kavramı ile İlgili Metaforlara İlişkin Öğrenci, Öğretmen ve Yöneticilerin Görüşleri. *Türk Eğitim Bilimleri Dergisi*, sayı 6(4):693-712.
- Cüceoğlu Önder G. & Yıldız E. (2017). İlkokul 4. Sınıf ve Ortaokul 5. Sınıf Müzik Dersi Öğretim Programında Yer Alan Kazanımların Gerçekleşme Durumuna İlişkin Ders Öğretmenlerinin Görüşleri (Çankırı İli Örneği). *Eğitim Kuram ve Uygulama Araştırmaları Dergisi*, 3(2): 98-113.
- Çapan, B. E. (2010) Öğretmen Adaylarının Üstün Yetenekli Öğrencilere İlişkin Metaforik Algıları. *Sosyal Araştırmalar Dergisi*.3(12):140-154.
- Çetinkaya, S. (2018) Öğretmenlerin Öğretmeye Yönelik Metaforik Algıları. Ordu Üniversitesi, Eğitim Fakültesi. Ordu; *Akdeniz Eğitim Araştırmaları Dergisi*.12(24):253-271.
- Çetinkaya, Y. (2019). Müzik Bölümü Öğrencilerinin Müzik Kavramına İlişkin Metaforik Algıları. *Ordu Üniversitesi Sosyal Bilimler Enstitüsü Sosyal Bilimler Araştırmaları Dergisi*, 9 (3), 539-547.
- Çilingir V. & Şentürk, N. (2012). "İlköğretim 1., 2. ve 3. sınıf öğretmenlerinin ilköğretim müzik dersi öğretim programı kazanımlarını gerçekleştirebilmeleri konusunda kendi yeterliklerine ilişkin görüşleri (Aydın ili örneği)", *Adnan Menderes Üniversitesi Eğitim Fakültesi Eğitim Bilimleri Dergisi*, 3 (2): 1-20.
- Dönmez, M. B., Karaburun, D. (2013). Türk Halk Müziği Sözlerinde Metaforik Anlatım Geleneği. *Turkish Studies*, 8 (4):1081-1097.
- Döş, İ. (2010). Metaphoric perceptions of candidate teachers to the concept of inspectors. *Gaziantep University Journal of Social Sciences*. 9(3):607-629.
- Erden, M. (2011). *Eğitim Bilimlerine Giriş*. (6. Baskı). Ankara: Arkadaş Yayınevi.
- Eren, B. (2018). "Özel Öğretim Öğretmeni Adaylarının "Müzik" Kavramına İlişkin Metaforik Algıları", *Turkish Studies Educational Sciences*, 13 (19): 697-716.
- Fidan, B. & Fidan, M. (2016). "Ortaokul Öğrencilerinin Görsel Sanatlar Dersi Kavramına İlişkin Metaforik Algıları", *Trakya Üniversitesi Eğitim Fakültesi Dergisi*, 6 (2): 159-166.
- Forceville, C. (2002). The identification of target and source in pictorial metaphors. *Journal of Pragmatics*, 34: 1–14.
- Geçit, Y. & Gençer, G. (2011). "Sınıf Öğretmenliği 1. Sınıf Öğrencilerinin Coğrafya Algılarının Metafor Yoluyla Belirlenmesi (Rize Üniversitesi Örneği)", *Marmara Coğrafya Dergisi*, 23:119.
- Gouzouasis, P. (2011). *Sanat Temelli Öğretmen Araştırmacıları Olma Konusunda Toccata*.

- Gouzouasis'te, P. (Ed.), Yeni bir tonalitede Pedagoji: Yaratıcı taktikler, stratejiler, K-12 Sınıfında Grafik Düzenleyiciler ve Görsel Dergiler. Rotterdam: AnlamYayıncılar BV.
- Göğüş, G. (2008). *İlköğretim I. Kademe Müzik Eğitiminde Öğretmenin Etkinliği*. Uludağ Üniversitesi Eğitim Fakültesi.
- Gök, M., Tufan, E. (2016). Müzik Öğretmenlerinin 2006 İlköğretim Müzik Dersi Öğretim Programına İlişkin Görüşleri (Ankara örneği). *Kastamonu Eğitim Dergisi*, 24(3):1385-1402.
- Gültekin, M. (2013). "İlköğretim Öğretmen Adaylarının Eğitim Programı Kavramına Yükladıkları Metaforlar", *Eğitim ve Bilim Dergisi*, 38 (169): 126-141.
- Gürgen, E. T. (2006). "Müzik Eğitiminde Yaratıcılığı Geliştiren Yöntem ve Yaklaşımlar". *İnönü Üniversitesi Eğitim Fakültesi Dergisi*. 7 (12), 81-93.
- Jensen, E. (2001). *Arts with the brain in mind*. Alexandria, Virginia: ASCD Publications.
- Kabataş, M. (2017). Müzik Dersine Karşı Tutumların Hayatla İlişkilendirebilmedeki Rolü. *Ulakbilge Dergisi* 5(12): 837-864.
- Károlyi, O. (1999). *Müziğe Giriş*. Çev: M.Nemutlu, İstanbul: Pan Yayıncılık: 27-37.
- KKTC Millî Eğitim Bakanlığı, (2016). *Müzik Dersi Öğretim Programı (ilkokul ve ortaokul 1, 2, 3, 4, 5, 6, 7 ve 8. sınıflar)* Lefkoşa.
- Kocabaş, A. ve Selçioğlu, E. (2006). İlköğretim Okulları 4. ve 5. Sınıflarında Müzik Dersinin Gerçekleşme Düzeyi ve Öğrencilerin Beklentilerine İlişkin Görüşleri. *Pamukkale Üniversitesi Eğitim Fakültesi Dergisi*,19: 56-66.
- Koro-Ljunberg, M. (2001). Metaphors as a way to explore qualitative data. *Qualitative Studies in Education*. 46 (2): 367-379.
- Kovecses, Z. (2002). *Metaphor: Practical Introduction*. Oxford: Oxford University Press.
- Miles, M. B., Huberman, M. (1994). *Qualitative Data Analysis: An Expanded Sourcebook* (2.Baskı). Thousand Oaks, CA: Sage.
- Kovecses, Z. (2010). *Metaphor*. New York: Oxford University Press.
- Morgan, G. (1998). Yönetim ve örgüt teorilerinde metafor. (Çev: G. Bulut). İstanbul: MESS Yayınları.
- Mullins, S., (1984). *Attitude*. The Instrumentalist, Vol:39. No:5. 3.
- Mustan-Dönmez, B. ve Karaburun, D. (2013). Türk halk müziği sözlerinde metaforik anlatım geleneği. *Turkish Studies*, 8(4), 1081-1097.
- Nacaklı Z. (2006). İlköğretim Öğrencilerinin Müzik Dersine İlişkin Tutumları. *Ulusal Müzik Eğitimi Sempozyumu Bildirisi*. 26-28 Nisan 2006 Pamukkale Üniversitesi Eğitim Fakültesi, Denizli.
- Nacaklı, Z. (2010). Müzik Öğretmenlerinin Yeni İlköğretim Müzik Dersi Öğretim Programına İlişkin Görüşleri ve Programı Uygulama Yöntemlerinin Belirlenmesi. *Millî Eğitim Dergisi*, 39(185):353-364.
- Noyan, H. (2012). *Müzik Dersinin Müzik Beğenisine Göre İlköğretim Öğrencileri Üzerindeki Olumsuz Etkinliklerinin Araştırılması*. Cumhuriyet Üniversitesi Eğitim Bilimleri Enstitüsü Güzel Sanatlar Eğitimi Anabilim Dalı Müzik Öğretmenliği Programı Yüksek Lisans Tezi. 01.11.2021 tarihinde ulaşılmıştır.
- Orhan, G. (2019). *Taşınmalı ve Merkezi Eğitim Veren Ortaokullardaki Öğrencilerin Müzik Dersine Yönelik Metafor Örneklerinin Karşılaştırılması (Şanlıurfa İli Örneği)*, Yüksek Lisans Tezi. İnönü Üniversitesi Eğitim Bilimleri Enstitüsü Güzel Sanatlar Eğitimi Ana Bilim Dalı. 01.11.2021 tarihinde ulaşılmıştır.
- Say, A. (2006). *Müziğin Kitabı*. (3. Basım). Ankara: Müzik Ansiklopedisi Yayınları.
- Schram, TH (2003) *Nitel Araştırmayı Kavramsallaştırma: Eğitimde ve Sosyal Alanda Alan Çalışması İçin Zihin Çalışması; Bilim*. Upper Saddle River, NJ: Pearson Education.
- Otaçoğlu, S. (2007) İlköğretim 5.6.7. Sınıf Öğrencilerinin Müzik Dersine İlişkin Tutumlarının İncelenmesi. *Dokuz Eylül Üniversitesi Buca Eğitim Fakültesi Dergisi*, 21: 134-139.
- Oxford, R., Tomlinson, S., Barcelos, A., Harrington, C., Lavine, R., Saleh, A. & Longhini, A. (1998). Clashing metaphors about classroom teachers: Toward asystematic typology for the language teaching field. *System*, 26(1), 3-50.
- Özdemir, G., & Yıldız, G. (2010). Genel gelişim sürecinde müziksel gelişim. *Mehmet Akif Ersoy Üniversitesi Sosyal Bilimler Enstitüsü Dergisi*, 2(2). 77-90. ISSN: 1309-1387.
- Özen, N. (2004). Çalgı eğitiminde yararlanılan müzik eğitimi yöntemleri. *Gazi Üniversitesi, Gazi Eğitim Fakültesi Dergisi*, 24 (2), 57-63.
- Özmenteş S. (2012). İlköğretim Öğrencilerinin Evdeki Müziksel Ortamları, Müzik Dersine Yönelik Tutumları ve Kişisel Değişkenleri Arasındaki İlişkiler. *Eğitim ve Bilim*, 37(163),53-66.
- Öztürk, Ç. (2007). Sosyal Bilgiler, Sınıf ve Fen Bilgisi Öğretmen Adaylarının Coğrafya Kavramına Yönelik Metafor Durumları. *Ahi Evran Üniversitesi Kırşehir Eğitim Fakültesi Dergisi*, 8(2):55-69.
- Öztürk, Ö., Kalyoncu, N. (2014). İlköğretim 6. Sınıf Müzik Dersi İçin Bir Tutum Ölçeği Geliştirme Denemesi. *International journal of social science* 25-I, 235-248, summer J.
- Patton, M. Q. (2014). *Nitel araştırma ve değerlendirme yöntemleri*. Ankara: Pegem Akademi.
- Say, A. (2007). *Müzik Ansiklopedisi*. Ankara: Müzik Ansiklopedisi Yayınları.

- Salamah, E., Alzubi, A., & Yinal, A. (2023). Unveiling the Impact of Digitalization on Supply Chain Performance in the Post-COVID-19 Era: The Mediating Role of Supply Chain Integration and Efficiency. *Sustainability*, 16(1), 304.
- Saban, A. (2008). Okula ilişkin metaforlar. *Kuram ve Uygulamada Eğitim Yönetimi*, 55: 459-496.
- Saban, A. (2009). Öğretmen Adaylarının Öğrenci Kavramın İlişkin Sahip Oldukları Zihinsel İmgeler. *Türk Eğitim Bilimleri Dergisi*, 7(2): 281-326.
- Schalkwyk, V.J.G. (2002). "Music As a Metaphor For Thesis Writing", *The Qualitative Report*, 7 (2): 1-14.
- Şahin, A., Toraman, M. (2014). İlköğretim Müzik Dersine Yönelik Veli ve Öğrenci Görüşleri. *Abant İzzet Baysal Üniversitesi Eğitim Fakültesi Dergisi*, 14(1):329-345.
- Şahin, O. (2009). Kırıkkale il merkezinde görev yapan sınıf öğretmenlerinin müzik dersi ile ilgili yeterliklerine ilişkin bir araştırma. Yayınlanmamış Yüksek Lisans Tezi, Kırıkkale Üniversitesi, Sosyal Bilimler Enstitüsü, Kırıkkale.
- Sun, M. (1969). *Türkiye'nin Kültür-Müzik-Tiyatro Sorunları*. Ankara: Kültür Yayınları.
- Tamimi, Y. (2005). Örgüt kültürünün metaforlarla analizi. Yayınlanmamış Yüksek Lisans Tezi, Osmangazi Üniversitesi Sosyal Bilimler Enstitüsü, Eskişehir.
- Tez, İ. (2016). *Ortaokul Öğrencilerinin Müzik, Müzik Dersi ve Müzik Öğretmeni Kavramlarına İlişkin Algularının Metaforlar Aracılığıyla İncelenmesi*. Niğde Üniversitesi Eğitim Bilimleri Enstitüsü Güzel Sanatlar Eğitimi Anabilim Dalı Müzik Eğitimi Bilim Dalı, Niğde.
- Tez, İ., Uygun-Aydiner, M. (2016). *Ortaokul Öğrencilerinin Müzik Dersi ve Müzik Öğretmenine İlişkin Algularının Metaforik Analizi*. *Kalem Eğitim ve İnsan Bilimleri Dergisi* 2016, 6 (2), 417-455.
- Toraman, M. (2013). *Müzik Öğretmenlerinin İlköğretim Programında Yer Alan Müzik Dersine Yönelik Görüşleri Üzerine Nitel Bir Araştırma*. Yayınlanmamış Yüksek Lisans Tezi, Pamukkale Üniversitesi Eğitim Bilimleri Enstitüsü, Denizli.
- Tsoukas, H. (1991). *The Missing Link: A Transformational View of Metaphors in Organizational Science*. *Academy of Management Review*, 16(3), 566-585.
- Tulunay, A. Ö. (2016); *Ortaokul Öğrencilerinin Algıladıkları Sosyal Destek ile Motivasyon Yöntemleri Arasındaki İlişkinin Yapısal Eşitlik Modeli ile İncelenmesi*. Mehmet Âkif Ersoy Üniversitesi, Eğitim Fakültesi, Eğitim Yönetimi ve Denetimi Bölümü, Burdur.
- Türk Dil Kurumu. (2021). *Türkçe Sözlük*. Ankara: TDK.
- Uçan, A. (1994). *Müzik Eğitimi Temel Kavramlar-İlkeler-Yaklaşımlar*. Ankara: Müzik Ansiklopedisi Yayınları, Dergisi. 21(2):369-382.
- Uçan, A. (1997). *Müzik Eğitimi Temel Kavramlar-İlkeler-Yaklaşımlar*. (2. Baskı). Ankara: Müzik Ansiklopedisi Yayınları.
- Uçan, A. (1997). *İnsan ve müzik, insan ve sanat eğitimi*. Ankara: Müzik Ansiklopedisi Yayınları.
- Uçan, A. (1999). *İlköğretimde Müzik Öğretimi. Modül,9*. Ankara: Milli Eğitim Bakanlığı Yayını.
- Uçan, A. (1999). Türkiye'de Müzik Araştırmalarına Genel Bir Bakış ve KKÜ 1. Ulusal Müzik Araştırmaları Öğrenci Kurultayı. *Online Journal of Music Sciences*, 2(3), 9-36.
- Uçan, A. (2005). *Müzik Eğitimi Temel Kavramlar-İlkeler-Yaklaşımlar ve Türkiye'deki Durum*. (3. Baskı). Ankara: Evrensel Müzik Evi.
- Umuzdaş, S. (2012). İlköğretim Müzik Dersine İlişkin Tutum Ölçeğinin Geliştirilmesi. *Uluslararası İnsan Bilimleri Dergisi*, 9 (2):1510-1523.
- Umuzdaş, S., Levent, A. (2012). Müzik Öğretmenlerinin İlköğretim Müzik Dersi İşleyişine Yönelik Görüşleri. *YTÜ Eğitim Fakültesi Dergisi*, 9 (1):56-73.
- Umuzdaş, S., Umuzdaş, M S. (2013). Sınıf Öğretmenliği Öğrencilerinin Müzik Dersine İlişkin Algularının Metaforlar Yoluyla Belirlenmesi. *International Journal of Human Sciences*, 10(1):719-729.
- Umuzdaş, M. (2017). Eğitim Fakülteleri Müzik Öğretmenliği 4. Sınıf Öğrencilerinin İlköğretim Okullarında Verilen Müzik Eğitimine İlişkin Görüşleri (Gaziosmanpaşa Üniversitesi Örneği). *Uluslararası Türk Eğitim Bilimleri Dergisi*, 8:101-110.
- Umuzdaş, S., Işıldak, C K. (2019). İlköğretimde Müzik Dersine İlişkin Mevcut Durumun Sınıf Öğretmeni Adaylarının Görüşlerine göre Değerlendirilmesi. *Kalem Eğitim ve İnsan Bilimleri Dergisi*, 9(1):117-133.
- Ustaoğlu, B., & Akgül Barış, D. (2017). Özel Okullardaki öğrencilerin, Öğretmenlerin ve Yöneticilerin Müzik Dersine İlişkin Görüşleri. *Journal of Human Sciences*, 14(4), 4701-4710. Doi:10.14687/jhs. v14i4.5058.
- Ünal, A. ve Ünal, E. (2010). Öğretmen ve öğrencilerin rehber öğretmeni algılamalarına ilişkin bir durum çalışması. *Uluslararası İnsan Bilimleri Dergisi* 7:2.
- Variş, Y, A. (2020). Sınıf Öğretmenlerinin Gözüyle Müzik Dersleri. *Atlas Journal Dergisi* (34):935-946.
- Yazıcı, T. (2009). *İlköğretim Müzik Dersinin Uygulanmasında Karşılaşılan Sorunların, Öğretmen Görüşleri Açısından Değerlendirilmesi (Trabzon ili örneği)*. Yayınlanmamış yüksek lisans tezi. Karadeniz Teknik Üniversitesi Sosyal Bilimler Enstitüsü. 01.11.2021 tarihinde ulaşılmıştır.
- Yazıcı, T. (2016). İlkokul 4. Sınıf Öğrencilerinin Müzik Dersi Öğretimi Kazanım Boyutları ile İlgili Sınıf Öğretmenleri Görüşleri. *International Journal of Social Science*, 46, Spring IV: 233-246.

- Yıldırım, A. & Şimşek, H. (2006). *Sosyal Bilimlerde Nitel Araştırma Yöntemleri*. 6. baskı, Ankara: Seçkin Yayıncılık.
- Yıldırım, A., Şimşek, H. (2008). *Nitel araştırma yöntemleri*. Ankara: Seçkin Yayıncılık.
- Yıldırım, A., Şimşek, H. (2011). *Sosyal Bilimlerde Nitel Araştırma Yöntemleri* (8. Baskı). Ankara: Seçkin Yayıncılık.
- Yıldız, G. (2002). *İlköğretimde Müzik Öğretimi Birinci Kademe*. Ankara: Anı Yayıncılık.
- Yıldız, G. (2006). *İlköğretimde Müzik Öğretimi*. Ankara: Anı Yayıncılık.