

Effectiveness of Activity-Based Lesson Plans in Teaching Beginner-Level Guitar Etudes and Pieces

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Abstract

The primary objective of this study is to develop comprehensive lesson plans focused on activities for the purpose of instructing novice guitarists in the performance of introductory-level etudes and compositions. Additionally, the effectiveness of this pedagogical approach will be assessed. The research design employed herein is in the form of a single-group posttest examination, and its implementation involved five students who were at the beginner level of guitar playing. Throughout a four-lesson instructional process, the students' performances were subject to careful evaluation. Specifically, the data derived from performance assessments were subjected to a rigorous evaluation using a 5-point Likert scale, which had been thoughtfully determined by three field experts. Ultimately, the average scores attained by the students in relation to the specific unit under scrutiny were established. Consequently, upon completion of the evaluation, it was discerned that the students' achievements ranged from 73.05 to 88.98. It can therefore be confidently asserted that the implementation of guitar education founded on activity-based lesson plans proved to be highly successful.

Keywords: Music Education, Amateur Guitar Education, Activity-Based Teaching, Guitar Etudes, Guitar Pieces.

Introduction

Music education can be described as a multifaceted and intricate process that involves a series of interrelated activities aimed at nurturing, modifying, transforming, amplifying, and empowering an individual's musical behavior (Uçan, 2018, p. 11). In this complex journey of education, various influential factors come into play, exerting their impact on the individuals who undergo music education. These factors encompass a wide range of elements, including the musical environment in which they find themselves, the diverse musical encounters they experience, their personal aspirations and desires within the realm of music, their inherent inclinations towards specific musical genres or styles, as well as their age and the unique blend of physical and cognitive capabilities they possess. It is within the intricate interplay of these factors that the content of their musical education is determined, the manner in which they acquire this content is shaped, and the manifestation of their musical behaviors is influenced. Thus, it becomes evident that music education extends far beyond the mere acquisition of musical conduct, embracing the comprehensive utilization of music for a myriad of purposes. Throughout this transformative process, critical factors mentioned earlier, such as the individual's surrounding musical milieu, the array of musical experiences they have encountered, the goals they have set for themselves in the realm of music, the preferences they hold in terms of musical styles or genres, and the interplay of their age and the specific physical and cognitive abilities they possess, all play an indispensable role in shaping not only the process and objectives of their education, but also the very expectations they hold as they embark on this educational journey of musical enlightenment.

Amateur music education is directed towards individuals who exhibit a keen interest, a strong desire, an immense enthusiasm, a natural inclination, and an unwavering passion for music or a specific aspect within the vast realm of music. This type of education goes beyond the boundaries of general music education by providing effective and efficient musical engagement, profound enjoyment, and utmost satisfaction. Simultaneously, it strives to foster and cultivate the development of essential musical behaviors to the fullest extent possible (Uçan, 2018, p. 35). According to Tarman (2016), amateur music education caters to those individuals who harbor an ardent interest and deep affection for music. Its ultimate goal revolves around equipping individuals with the necessary musical behaviors that enable them to actively participate in music, derive immense pleasure from it, and experience a sense of fulfillment and gratification, all while perpetuating and enhancing these aspects. It is of utmost significance for individuals to possess a genuine willingness to engage in music, rather than relying solely on innate talent.

Instrumental education, on the other hand, constitutes a musical endeavor that requires careful and meticulous planning and execution. It must be tailored specifically to the developmental stages of each child, with the primary aim of nurturing their musical growth and development. This particular form of education assumes a pivotal and indispensable role in cultivating and fostering a proper and effective utilization of sound, while simultaneously nurturing and enhancing the skill of ear training. Moreover, instrumental education plays a crucial role in instilling and fostering a deep and profound affinity for music within the hearts and minds of the learners (Saraç, 2016, p. 36).

Instrumental education, which encompasses cognitive, affective, and psychomotor aspects of an individual as a unified entity, serves as a comprehensive educational process. This process not only equips individuals with technical knowledge and skills but also nurtures their appreciation for aesthetic values. By enriching cultural life, instrumental education seeks to foster the development of individuals who possess a myriad of qualities such as creativity, resourcefulness, investigative

skills, interpretive abilities, discernment, and self-assurance. As highlighted by Kolukırık (2019), as cited in Akgül, this educational approach plays a vital role in shaping individuals' overall growth and well-being.

According to Uyan (2018), students who actively participate in amateur music education tend to achieve higher academic accomplishments compared to their peers who do not engage in such educational opportunities. Amateur instrumental education, a specific branch of music education, is tailored to refine the musical abilities and talents of individuals who possess an ardent, voluntary, and enthusiastic disposition toward music. By providing students with the chance to learn to play a musical instrument, this mode of education facilitates the development and enhancement of their musical capabilities. Moreover, amateur instrumental education aims to strengthen students' grasp of music theory, rhythm, and notation while simultaneously nurturing their artistic expression skills. Consequently, it serves as an ideal choice for individuals who harbor a genuine interest in music and aspire to integrate it into their daily lives. By instilling confidence in students and imbuing their lives with an artistic dimension, amateur instrumental education plays a pivotal role in cultivating their aptitude for self-expression.

Within the realm of music education, amateur instrumental education assumes significant importance as it provides individuals with a platform to explore, perceive, recognize, and define themselves. Through a wide array of educational opportunities, this type of education enables individuals to enhance their existing skills while also facilitating their self-realization. As emphasized by Orhan and Ercan (2012), amateur instrumental education not only equips individuals with technical proficiency but also nurtures their personal growth and identity formation. By offering a holistic approach to musical development, this mode of education empowers individuals to discover their unique talents and abilities, thereby contributing to their overall well-being and fulfillment.

In conclusion, instrumental education, encompassing various dimensions of an individual's growth, serves as a comprehensive educational process. Amateur instrumental education, as a

specific branch of music education, plays a crucial role in refining individuals' musical abilities and talents. By providing them with opportunities to learn and develop their skills, this mode of education fosters their artistic expression and contributes to their overall well-being. Through the exploration of music, individuals are able to discover and define themselves, ultimately leading to self-realization. The significance of amateur instrumental education within the realm of music education cannot be overstated, as it not only enhances individuals' existing skills but also nurtures their personal growth and identity formation.

Amateur guitar education functions as a vehicle for individuals who possess a particular interest, passion, and aspiration to acquire the knowledge and skills necessary to play the guitar. This educational endeavor not only allows individuals to develop their cognitive, emotional, and motor abilities, but also enables them to delve into the intricate intricacies of the guitar's structure, finger placements, notes and chords, and playing techniques. The provision of guitar education is mainly carried out through various avenues such as school music clubs, music schools, private music courses, associations, and individual teachers. It is through this educational process that individuals are able to cultivate their musical talents, boost their self-confidence, and find a means of self-expression.

Given the increasing popularity of the guitar in recent years (Yilmaz & Şen, 2016; Yavçin, 2011), there is now a greater demand for personalized guitar education. This demand highlights the importance of meticulously planning and designing effective teaching processes that cater to the unique needs and abilities of individual students. By tailoring educational programs to align with the specific requirements of each student, their interest and motivation can be significantly enhanced, leading to greater academic success. Additionally, it is crucial to acknowledge that the experience and teaching approaches of instructors play a pivotal role in the overall success of personalized guitar education.

According to Saraç (2016), the active learning approach serves as a pedagogical model where students actively engage in activities that stimulate their cognitive processes and encourage a swift,

enjoyable, and supportive learning experience. This methodology stands in contrast to traditional teaching methods. In the context of this study, the aim is to devise teaching plans that are centered around activity-based learning, rooted in the constructivist approach, as well as the 3e, 5e, and 7e teaching models. The constructivist learning theory emphasizes the importance of presenting students with problems that pique their curiosity, providing opportunities for their individual perspectives to emerge, and guiding the teaching program through deductive reasoning by focusing on fundamental concepts with active student involvement (Saraç, 2016, p.61). While the constructivist approach typically encompasses the stages of engage, explore, explain, elaborate, and evaluate (Saraç, 2016, p.68), it is important to note that adaptations can be made to these stages to accommodate specific circumstances and contexts.

Therefore, in the process of guitar education, several factors come into play: the learner's willingness and interest, the teacher's necessary skills, the application of appropriate teaching methods for individuals or groups, the utilization of suitable educational resources, and the encouragement of students to work systematically, all within the framework of a well-designed program. From this perspective, the research problem statement is formulated as follows: "How can positioning and playing techniques be effectively taught and evaluated in the context of activity-based lesson plans in amateur guitar education?" The following questions are addressed to address this problem:

1. How can activity-based lesson plans be developed to effectively teach positioning and playing techniques in amateur guitar education?
2. What is the level of effectiveness of the developed activity-based lesson plans?

Method

Research Design

The investigation was conducted employing the single group posttest model, a widely used experimental research model. This study involved a cohort of 5 novice-level students and implemented a 4-lesson plan centered around specific activities. According to Karasar (2020, p. 130), the single

group posttest model refers to the administration of an independent variable to a randomly selected group, followed by the observation of its impact on the dependent variable.

The sequence of the research comprises the following stages:

- Examination of existing literature
- Determination of the cohort for the study
- Development of comprehensive lesson plans
- Implementation of a 4-lesson program
- Evaluation of the study by experts

Working Group

The study group for the research comprises a total of five enthusiastic students, all of whom have voluntarily chosen to participate in the study. The age range of these individuals falls between 18 to 33 years. It is important to note that none of these students have previously received any formal guitar education from any institution or individual. Each member of the study group has expressed a keen interest in acquiring guitar skills and has explicitly stated their lack of prior knowledge in this particular domain. In order to form a cohesive and focused study group, it was necessary to selectively include individuals who exhibited the aforementioned characteristics. Consequently, it was imperative that the group exclusively consisted of individuals who met these specific criteria.

Data Collection Tools

The data acquisition process within the framework of the research endeavor encompassed both a comprehensive examination of existing literature and the implementation of an experimental procedure. In the context of this study, the lesson plan template that was devised underwent a meticulous consultation phase involving three subject matter experts in order to ensure its appropriateness and level of suitability for the intended purpose.

During the experimental phase, individualized instructional sessions were conducted with the cohort of five students who constituted the study group. These instructional sessions were executed over a span of two weeks, with each session having a duration of 50 minutes, thus resulting in a cumulative total of four hours of instruction. Following the

completion of this instructional unit, theoretical knowledge assessments and performance evaluations were administered to the students, encompassing various subjects and scopes of study.

To evaluate the performance assessments, [Albuz's \(2001\)](#) performance evaluation scale, as articulated in their doctoral dissertation entitled "Utilization of Traditional Turkish Music Sound Systems and Polyphonic Approaches Derived from this System in Viola Pedagogy," was employed as the standard reference.

Data Analysis

Throughout the course of the experimental procedure, the researcher documented and integrated the outcomes of the theoretical knowledge assessments into the computation of the weighted percentage. The appraisal of the performance tests was conducted by field experts employing dedicated evaluation forms, and their judgments were formulated based on the analysis of video recordings. The researcher then tabulated the cumulative points awarded and the arithmetic mean of the evaluations furnished by three field experts.

Subsequently, the scores achieved by the students in both the theoretical knowledge assessments and performance evaluations were meticulously organized in tabular format, taking into account the predefined weighted averages for each instructional unit. The attainment levels of students' performance were categorized as follows: 0-30: Highly Inadequate, 31-50: Insufficient, 51-65: Moderate, 66-80: Proficient, 81-100: Highly Proficient. The ultimate success scores for the students were ascertained by computing the weighted averages of the theoretical knowledge assessments and performance evaluations for the respective instructional units.

Findings and Comment

Chapter: Etudes & Pieces

Topic 1: Etudes

Introduction

The instructor initiates a discussion with the students, inquiring about the meaning of the term "etude." To pique their curiosity, the instructor poses the question, "What is the purpose of etudes, and how do they differ from regular musical compositions?"

The instructor aims to engage the students by playing excerpts from various etudes and informs them that they will be working on different etudes going forward.

Development

The following etudes are performed by the instructor, after which the students are asked to analyze and decipher them. After a period of practice, the instructor assesses whether the students have correctly practiced the etudes and provides support for areas where mistakes are identified. As a result, the students are required to perform the etudes with precision in terms of both melody and rhythm.

Etude No.2

D. Aguado
Nota: Berk Ceviz

Study

F. Sor
Nota: Berk Ceviz

Andantino
Exercise

F. Carulli
Nota: Berk Ceviz

Topic 2: Pieces

Introduction

The instructor initiates a discussion with the students, asking them to define the term “composition.” To pique their curiosity, the instructor poses the question, “What does the term ‘composition’ mean?” The aim is to engage the students by playing excerpts from various compositions and informs them that they will be working on different compositions going forward.

Development

The following compositions are performed by the instructor, after which the students are asked to analyze and decipher them. After a period of practice, the instructor assesses whether the students have correctly practiced the compositions and provides support for areas where mistakes are identified. As a result, the students are required to perform the compositions with precision in terms of both melody and rhythm.

Prelude

Mateo Carcassi
Nota: Berk Ceviz

Menuet

J. P. Krieger
Nota: Berk Ceviz



Table 4 Expert Evaluation of the Fourth Student's Performance

	First Expert	Second Expert	Third Expert	Average
Student 4	71,45	67,45	80,25	73,05

According to the table above, the 4th student has achieved an average performance score of 73.05 for the unit assessment.

Table 5 Expert Evaluation of the Fifth Student's Performance

	First Expert	Second Expert	Third Expert	Average
Student 5	78,25	79,15	84,35	80,58

According to the table above, the 5th student has obtained an average performance score of 80.58 for the unit assessment.

Chapter Performance Test Achievements

Table 1 Expert Evaluation of the First Student's Performance

	First Expert	Second Expert	Third Expert	Average
Student 1	79,64	69,1	82,9	77,21

According to the given table, the 1st student has obtained an average performance score of 77.21 for the unit assessment.

Table 2 Expert Evaluation of the Second Student's Performance

	First Expert	Second Expert	Third Expert	Average
Student 2	93	78,7	95,25	88,98

According to the table above, the 2nd student has achieved an average performance score of 88.98 for the unit assessment.

Table 3 Expert Evaluation of the Third Student's Performance

	First Expert	Second Expert	Third Expert	Average
Student 3	92	71,1	92,5	85,2

According to the table above, the 3rd student has obtained an average performance score of 85.2 for the unit assessment.

Discussion, Conclusion and Recommendations

As part of the research endeavor, an instructional plan centered around engaging activities was meticulously crafted, comprising distinct phases: introduction, development, and evaluation, thereby modifying the 5E model into a more streamlined 3E model. The introductory segments were designed to pique the students' curiosity by incorporating thought-provoking inquiries and utilizing informative materials to delve into the subject matter. The developmental section encompassed the provision of explanatory and comprehensive information, complemented by activities strategically employed to reinforce the durability of learning. Finally, in the evaluation phase, positioned at the culmination of the instructional unit, theoretical knowledge examinations and performance assessments were administered to assess the extent of knowledge acquisition and skill development in relation to the subject matter.

The study findings illuminate that the adoption of an activity-based pedagogical approach serves as a catalyst, motivating students to actively participate in the educational process. For instance, [Doğan \(2008\)](#) asserts that activity-based instruction has been empirically shown to enhance students' listening skills. The results of the present study harmonize with the aforementioned research findings.

Furthermore, it has been observed that activity-based teaching exerts a positive influence on various

facets of students' academic journey, including their performance during assessments, their levels of interest and attitudes toward the course, and contributes significantly to the enhancement of their academic achievements (Batdı, 2014). Similarly, the outcomes of this research align with the conclusions drawn from related scholarly investigations.

Moreover, in a separate study grounded in the constructivist framework of the 5E model, it was ascertained that students exhibited heightened interest and active participation in the course, surpassing the academic accomplishments of the control group (Gök, 2012). In this particular study, the implementation of a lesson plan structured around the 5E model resulted in students achieving commendable academic success.

Within the same context and under the purview of the activity-based lesson plan employed for the cohort of five students within the study group, the scores derived from theoretical knowledge assessments and performance evaluations, as assessed by subject matter experts, exhibited a range spanning from 73.05 to 88.98. These results unequivocally demonstrate that activity-based pedagogy in the context of amateur guitar education yielded highly favorable outcomes.

It is strongly recommended to replicate the same research paradigm using varied thematic units within the realm of guitar instruction, employing activity-based lesson plans. Additionally, similar investigations should be undertaken to assess the efficacy of this approach across different proficiency levels in the context of other musical instruments.

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