

Caka E-Learning Model

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Abstract

In today's world, in order to obtain the information in education, various approaches, methods and devices have been developed. Like many developing countries, e-learning and distance learning (internet based learning) are used today in many areas of education in Turkey. This research aims to contribute to education systems and develop a 'Cihat Aşkın and Little Friends' e-learning model in order to improve the project. 'Cihat Aşkın and Little Friends' is an education system project by worldwide by Turkish violin virtuoso Cihat Aşkın. The aim of this system is to encourage people to play violin and disseminate playing violin as an instrument. In this project, individuals are accepted into the 'Cihat Aşkın and Little Friends' program regardless of their age and talent. In 2001, Cihat Aşkın's project has started in Bursa and today it proceeds in twelve different cities of Turkey. Thanks to this education system of 'Cihat Aşkın and Little Friends', hundreds of children without musical foreknowledge have started to play violin in Turkey. This paper aims to evaluate teachers' thoughts and opinions about e-learning technology use for 'Cihat Aşkın and Little Friends' Project. Survey method was used and educators' attitude towards 'Cihat Aşkın and Little Friends' e-learning model was analyzed. The results reveal that teachers in the project have positive feelings and opinions about the e-learning model. It is believed that by teachers of the project, e-learning technology use will improve in violin education thanks to the project to a great extent. Moreover, it is thought that this study contributes to violin education in Turkey and related researches in the future.

Keywords: E-learning, CAKA (Cihat Aşkın and Little Friends), violin education.

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1. Education

“Education” refers to no particular process; rather it encapsulates criteria to which any one of a family processes must conform. In this view, education is like a reform. “‘Reform’ picks out no particular process. People can be reformed, perhaps, by preventive detention, by reading the Bible, or by the devotion of a loving wife. In a similar way people can be educated by reading books, by exploring their environment, by travel and conversation—even by talk and chalk in a classroom. The concepts of ‘reform’ and ‘education’ have proper application if these processes satisfy certain criteria” (Peters, 2010).

A well-known Turkish pedagogue, Ali Uçan clarifies in his book *Music Education* that education plays the most crucial role to form, direct, change, enhance and perfect individual's and society's life. Modern education consists of three subjects area; science, art and technical. Music education considers vocal qualifications as the most important branches of the Art education. Music education is basically designed to achieve musical behavior, change musical behavior and develop musical behavior in individual's life (Ucan, 2000).

2. Music Education in Turkey

“The first serious attempts for music education during the Ottoman era (also referred to as “secular institutes”) were the palace schools (Enderun). These schools are regarded as the first civilian educational institutions *not* giving “religious music education”. After adopting the western art music in state schools since 1826, a totally different and new music education process has begun within the framework of military and band music. With regards to the tools, methods, techniques and applications the process of music education has shown great progress since then. Music has taken its place as a subject area and as a course in the curricula first in female teacher schools (1869) and then in the male teacher schools and male middle schools (1910). During the late Ottoman era an increase has been observed in the number of schools offering music courses. However, they were mostly in big cities and therefore were not spread throughout the country. Again in this period, almost no progress was seen in training and educating music teachers and as a result the interest towards western music and the new Turkish music were limited to the enlightened elite. After the foundation of the Republic of Turkey a countrywide development in all areas was aimed and public education was given a great importance. That provided leverage for developing music education. In this era music education and related policies were founded and formed on the basis of Atatürk's views and ideas. The opinion was that Turkish national music could be developed by relying on the tunes and melodies of the folk music and processing them according to the modern rules of music” (Tufan, 2006).

In the Republican period starting with 1930's, many important musicians, pedagogues and musicologists were invited to Turkey such as Carl Ebert, Bela Bartok, Paul Hindemith, Eduard Zuckmayer, Lico Amar and Hans Hörner. Hindemith was assigned to reorganize the country's musical education by the Turkish Government in 1935. “In 1936, by the directive of Kemal Atatürk, Ebert founded the opera and drama school of the Ankara Conservatory. Ebert moved his family to Ankara in 1940, remaining as head of the Department of the Performing Arts at the Conservatory there until 1947” (Ebert, 1999). Carl Ebert and Paul Hindemith played a great role in foundation of the first music institution, Ankara State Conservatory.

“With Hindemith's recommendation, Eduard Zuckmayer, from Germany, was formally invited to Turkey by the government of the time. Zuckmayer, who started to work in the Music Teacher Training School, implemented his knowledge and experience on “the new youth music movement” in Europe into Turkish music education, considering the needs of Turkey. In 1938 Zuckmayer was appointed as the Head of today's Music Teacher Training Department at the Gazi Faculty of Education. He has contributed not only to the formation of music education, but also to the cultural development of Turkey with the concerts he organized” (Tufan, 2006).

Music education in Turkey has played an important role in education of the children for many years. Conservatories are higher education institutions which train artists through giving education on performing and composing in Turkey. Music education in Turkey consists of three major fields which are professional music education, general music education and amateur music education.

3. E- learning in Music Education

Contemporarily, it is known that Computer Technology and Information Systems have expanded to a great extent as the global internet use widely expanded. E-learning is an internet based type of learning. "The development of the e-learning revolution arose from a number of other "educational revolutions". Such revolutions cited by Billings, Mouround and Eugene (1988) are; the invention of reading and writing, the emergence of the profession of teacher/scholar, the improvement of moveable type (print technology), the development of electronic technology".

In today's world many music institutions have started to take advantages of e-learning in music education. Many institutions offer distant education courses in music. Thanks to these e-learning applications and methods, music education is easier to receive for people who are eager to expand their musical knowledge.

4. Cihat Aşkın

Turkish violin virtuoso Cihat Aşkın is an artist who shapes his craftsmanship through both western and eastern cultures of music. At a very early age Aşkın's family discovered his extraordinary talent and he was sent to the conservatory. He was accepted to the violin class of Professor Ayhan Turan at Turkish Music State Conservatory of Istanbul Technical University. At the age of 15, he became a well-known violinist in Turkey as a young musician playing all Paganini Caprices. After giving his first soloist concert with Presidential Symphony Orchestra, he started to earn more reputation worldwide. He was accepted to the class of Rodney Friend and the class of Yfrah Neaman (1992-96, doctorate program) at College of Music in London for his master and PhD studies. After completing his further studies, he returned to Turkey. He started to teach as a violin professor in 1998 and founded the Advanced Music Research Center (MIAM).

He has been awarded many prizes in both national and international competitions such Istanbul Philharmonic Society Award, The Best Bartók interpreter at the 1987 Yehudi Menuhin International Violin Competition, Outstanding Merit Prize at the 1990 London Carl Flesch International Violin Competition and Foyer des Artistes (Italy, 2002).

He has been a concert soloist for all the major orchestras of Turkey and Europe. He has been invited to give concerts all over the world from Europe to Asia, Africa and the USA.

Aşkın also has broadcasted many modern Turkish music examples and has recorded for Hungaroton, Kalan Müzik, Discovery, Meridian, CPO and UPR Classics and Warner Classics.

Cihat Aşkın has been invited as a pedagogue to international violin master classes Keshet Eilon in Israel. He has also been invited to violin contests in Tel Aviv, Sofia, Sion and Poland.

He is also the founder of violin education project called CAKA 'Cihat Aşkın and Little Friends' which develops the violin education in many different cities from west to the east of Turkey. He has also established many music institutions such as 'Aşkın Ensemble' and Istanbul Chamber Orchestra performing modern Turkish music. Aşkın currently teaches as a Professor of Music at the Turkish State Music Conservatory and plays a violin by Jean Baptiste Vuillaume (1846) in his performances.

5. CAKA 'Cihat Aşkın and Little Friends'

'Cihat Aşkın and Little Friends' is a violin education project by Turkey's foremost violin virtuoso Cihat Aşkın that aims to encourage people to play violin and to make violin education widespread. At the same time, the purposes of the project are to discover young talents and to direct them to

further their career in the international area. As a part of this project, candidates without foreknowledge education (music schools, conservatories) are introduced with violin.

This new education system is creative and productive, protects local characteristics and avoids scholasticism. The system also states that strict educational patterns like uniforms do not suit each individual therefore respecting any kind of talent is crucial. According to this approach all individuals are unique by talent, so individuals' talent development may differ and these differences should be regarded in the education process. The project is conducted in 12 different cities of Turkey; İstanbul (Beşiktaş, Küçükçekmece), Ankara, İzmir, Afyon, Bursa, Mersin, Manisa, Kayseri, Konya, Bolu, Balıkesir.

6. Approach, Educational Philosophy and General Purposes

Cihat Aşkın and Little Friends is grounded in life-learning process and student-centered learning. Children and adults are welcome in the program regardless of their ages and talent. Therefore, the system includes students from preschool children to adults. In this manner, children and their parents can learn to play the violin at the same time. Learning leads with the collaboration of teacher with students and family. Lessons are performed both individually and in groups. A learning period lasts 12 weeks, and one master class and concert take place at each period. Cihat Aşkın listens to students and teaches them periodically. All educators give master classes to students quarterly by going to different offices. Musical repertoire used of this violin education system is so huge and comprehensive that it includes world music, western music, ethnic music and Turkish music. A student in this project can play both a classical piece and a Turkish folk song.

'Cihat Aşkın and Little Friends' project aims to create a new music education system in Turkey. This new system differs from traditional violin teaching with the creative and productive vision of teaching. Thanks to this system, students' abilities such understanding, expressing, listening and creating develop to a great extent. By being exposed to both western and Turkish music, students realize that music is a common language all over the world. Aşkın's main philosophy of the project is that "Playing violin is ageless just as beginning to be happy is ageless".

7. Method

This research is a descriptive study. Literature survey and questionnaire were conducted as methods of the study. Data were collected through a Likert-type scale. In this questionnaire, violin teachers of the project were asked about their opinions towards e-learning model. Participants are the teachers of CAKA Project from fourteen different cities of Turkey.

8. Findings

After data was collected from the participants of the survey, the findings were analyzed through developing a CAKA e-learning model. According to the results, it is revealed that participants who are the teachers of CAKA project have a positive attitude towards e-learning model. The results of the survey can be seen in the table below.

Strongly Agree (5), Agree (4), Partly Agree (3), Disagree (2), Strongly Disagree (1)

Table 1. What subjects should be included in CAKA e-learning model?

	5	4	3	2	1
Turkish and English Use	11	2	1		
Education Process (Rotation of the teachers, concerts, master classes)	13	1			
CAKA Principles and Purposes	14				
CAKA Philosophy	12	2			
Role of the Teacher during CAKA Education Process	14				
Role of the Family during CAKA Education Process	12	1	1		
CAKA Vision	12	2			
CAKA Online Education	9	1	4		
Written, Aural and Visual Archive about Violin	10	3	1		
Information about Violin	8	5			
Beginner Level Information in Violin Education	12	2			
Right and Left Hand Techniques	13		1		
Types and Forms in Music	7	3	2	2	
Traditional Turkish Music Repertoire	12	1	1		
Informative and Didactical Animations about Violin for Children	13		1		
International Violin Repertoire	11	2	1		
Music Theory: Basic Music Writing, Intervals, Chords, Tonality and Maqam	8	4		2	
Solfeggio	9	2	2		1
Ear-Training Education	9	2	2		1
Intonation	12	1	1		
Teaching of Positions	12	2			
Scale Studies	13	1			
Finger Exercises and Etudes	13	1			
Selection of The Pieces	8	2	3		
Etudes and Pieces for other Instruments	6	5	2	1	
Duo, Trio Quartet etc.	11	2	1		
Information about the Instruments (Pitch Range of Instruments)	6	3	4	1	

Information about Music History	8	2	3	1
Information about CAKA Teachers (age, education status, photos etc.)	9	4	1	
Information about CAKA Students (age, education status, photos etc.)	8	4	2	
Links for Students to Meet and Collaborate	10	3	1	
Links for Families to Meet and Collaborate	11	3		
Participation Conditions	12	1	1	
Special Kids, Gifted Kids, Slow Learners, Children with Hyperactivity and Autism and CAKA Education	11	3		
CAKA Place and Offices	11	3		
Introductory Links for Thematic Activities	10	3	1	
Contact Information	14			
CAKA Archive (concerts, photos, videos, master classes)	14			
CAKA Publications	13	1		
CAKA Administration Link (Office Chairman, Coordinator)	12		1	
Information about International Violin Education Systems	8	4	2	
Access to E-learning Model for People Out of CAKA	7	6		1

It is believed that in order for Cihat Aşkın and Little Friends Project to become widespread, using e-learning technologies and applications are substantially important. To designate this e-learning content used for this project and determine how e-learning can be useful for the educational process, a certain number of questions are asked to teachers. In order to understand teachers' attitudes towards e-learning model, a survey is used. Participants were asked to answer "What subjects should be included in Cihat Aşkın and Little Friends e-learning model" and the majority of the participants marked "strongly agree" and "agree" in the survey. Therefore it is inferred that teachers in the project have a positive and supporting attitude towards Cihat Aşkın and Little Friends e-learning model.

9. Discussion and Conclusion

In today's world traditional education has changed in many ways thanks to the improvements in technology. Although e-learning facilities are applied in many different areas of education, the use of e-learning in music education is still new in Turkey. It is obvious that e-learning tools have many advantages for online learners so it is aimed to develop an e-learning model for CAKA Project.

Since CAKA Project is unique and national music education system. It is important that students of the project receive a quality music education and e-learning tools could be supportive in many ways to teaching. It is believed that if an e-learning model is implemented it will contribute to the education and the development of the project to a great extent. E-learning applications are known for being modern, colorful, active, efficient, funny and student-centered thus e-learning model fosters interest in children who are taking part in the project. Additionally, e-learning model promotes the system through learning facilities. Finally, it is foreseen that the e-learning model for Cihat Aşkın and Little Friends contributes music and violin education in Turkey.

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