

Music Class and Abuse

*By Banu Özevin**

It is important for the teacher, who is one of the main actors in the cognitive, mental and psychological development of their students, to create a safe educational environment. However the state in Turkey has received reports that have found abusive behavior by some teachers. The main objective of this study is to question the existence of abuse by music teachers. The participants of the study consisted of 902 students studying in different Faculty of Education departments in Turkey. The research is a descriptive study and employed a survey model. The data were collected through an “Abuse in Music Class Questionnaire”, which was developed by the researcher. The results revealed that more than one-quarter of the responding students experienced emotional abuse and 5 to 10% suffered physical abuse in music classes during middle school and high school. Men reported emotional abuse significantly more than women. This study showed that students may experience abuse in music classes and that emotional abuse is more common than physical abuse. As far as reasons for abuse, classroom management problems, a lack of knowledge about pedagogic principles in the developmental characteristics of children, and teaching methods are highlighted.

Keywords: abuse, music teacher, music class, abuse in music class, classroom management

Introduction

The basis of this research was formed during a lecture with my students, who were candidates to become music teachers. In a lesson in which we examined articles on music and education, one of my students referred to a study on “Corporal Punishment in Middle School” by Mahiroğlu and Buluç (2003). Honestly, I was not interested in it much because I was hoping that we could talk about music education, but the other students were very interested and began to tell their own stories. Some of them had experienced slaps, chalk throwing, ruler hitting, etc., but some suffered more extreme abuse, such as being placed in the trash bin, squeezing spirit (which is used to clean the board) on students’ faces, and making students slap each other. Afterwards, I talked to my colleagues about this issue, and the coexistence of music lessons and punishment came up. In my theory, verbal punishment was more common in music class. After listening to the opinion of experts, including a psychologist, I decided to place the theoretical structure of the study on “abuse” because the broad scope of abusive expressions more accurately described what students experience in the classroom, rather than bullying, harassment, or punishment.

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What is Abuse?

The Children's Bureau (2019) defines child abuse and neglect as, "any recent act or failure to act on the part of a parent or caregiver that results in death, serious physical or emotional harm, sexual abuse or exploitation, or an act or failure to act that presents an imminent risk of serious harm." The United Nations Convention on the Rights of the Child stipulates that children under 18 years of age "shall be protected against all kinds of bad behavior including physical and emotional violence or abuse, neglect and sexual abuse and shall be protected against violence or other cruel, inhumane, degrading treatment or punishment" (UNICEF & SHCEK, 2010).

Abuse is usually distinguished by four categories: (1) physical abuse: any intentional use of physical force against a child by an adult, such as hitting, punching, slapping, striking, burning, biting, shaking, kicking etc. (Gurhan, Ozbas, & Kabatas, 2012; Kvachadze & Zakareishvili, 2009; Theoklitou, Kabistis, & Kabitsi, 2012; WHO, 2006); (2) sexual abuse: participation of a child in a sexual act for the sexual enjoyment of an adult (Hamarman & Bernet, 2000; Theoklitou, Kabistis, & Kabitsi, 2012); (3) emotional (psychological) abuse: the production of psychological and social deficits in the growth of a child as a result of erroneous behavior such as loud yelling, coarseness, inattention, isolation, terror, harsh criticism, over-pressure, rejection, verbal abuse, the denigration of the child's personality etc. (Hamarman & Bernet, 2000; Kvachadze & Zakareishvili, 2009; Theoklitou, Kabistis, & Kabitsi, 2012). It is said that, "one of the most significant characteristics that distinguish emotional abuse from other abuse types is the fact that it is accepted as 'ordinary' by the social and the cultural environments, which makes it more difficult to perceive it as a kind of abuse" (Ersanlı, Yılmaz, & Özcan, 2013); (4) neglect: a lack of attention from caregivers and a failure to provide relevant and adequate necessities for the child's survival. In such cases, children are deprived of attention, love, and nurturing (Child Welfare Information Gateway, 1997, quoted by Theoklitou, Kabistis, & Kabitsi, 2012).

According to a global status report on violence prevention (WHO, 2014), "studies from several countries in all regions of the world suggest that up to 80 to 98% of children suffer physical punishment in their homes."

As it was stated in the joint report issued by UNICEF and SHCEK (2010, p. 11), "beating is still used in Turkey, where it is perceived as a method of discipline and legitimized both in the family and the public sphere. Moreover, attempts are made to normalize abuse through sayings in Turkish such as 'Roses grow where mother hits' and 'Beating comes from heaven'."

Abuse in School

In addition to their teaching duties, teachers must create a safe learning environment; doing so is fundamental for the educational process. Teachers are the main actors in students' cognitive, psychological and social development, and "have been equated with parental substitutes in schools, as caretakers of classroom environments" (McEachern, Aluede, & Kenny, 2008). They "play perhaps the

strongest role in shaping students' experience, through their direct interactions with the student and indirectly by influencing the nature of peer relationships within the classroom" (Osterman, 2010, quoted by Zerillo & Osterman, 2011); moreover, they are "critical in determining the school climate" (Twemlow et al., 2006, p. 189, quoted by Allen, 2010). The United Nations Convention on the Rights of the Child (UNICEF & SHCEK, 2010) asserts that school discipline shall be given within a framework of human dignity.

Studies show that in many parts of the world, regardless of the West or East, abuse occurs in the school environment—perpetrated by teachers or school staff; such abuse is widespread: African (Tafa, 2002), Australia (Delfabbro et al., 2006), Canada (Hogan, Ricci, & Ryan, 2019), the Caribbean (Baker-Henningham, Meeks-Gardner, Chang, & Walker, 2009), Cyprus (Theoklitou, Kabistis, & Kabitsi, 2012), Egypt (Wasef, 2011), Georgia (Kvachadze & Zakareishvili, 2009), Ghana (Agbenyega, 2006), India (Garg, 2017), Ireland (James et al., 2008, quoted by Allen, 2010), Israel (Benbenishty, Zeiar, & Astor, 2002a; 2002b), Italy (Ferrara, Franceschini, Villani, & Corsello, 2019), Lebanon (El Bcheraoui, Kouriy, & Abid, 2012); Nigeria (Aluede, Ojugo, & Okoza, 2012), Nepal (Khanal & Park, 2016), Pakistan (Arif & Rafi, 2007), Saudi Arabia (Elarousy & Shaqiqi, 2017), Tanzania (Lema & Gwando, 2018), and in 19 U.S. states corporal punishment remains legal (Caron, 2018). Turkey is no exception; students here continue "experiencing physical and emotional abuse by their teachers at school" (UNICEF & SHCEK, 2010, p. 20).

Abuse in Music Class

Little research exists that is focused on abuse in music and art education (Elpus & Carter, 2016). Fernandez-Morante (2018) states that this is owing to the fact that the issue is probably seen as "taboo." Some studies focus on peer bullying in music classes (Carter, 2011; Silveira & Hudson, 2015; Taylor, 2011) or the bullying of students in music ensembles (Elpus & Carter, 2013, 2016; Rawlings, 2015). Only a few studies focus on abuse in professional music education settings, conservatories, or musical ensembles (Baker, 2016; Fernandez-Morante, 2018; Pace, 2015a; 2015b).

The importance of these studies can be understood bilaterally. First, it is important to evaluate abuse in the learning environment, but also to evaluate the qualities of the music teacher as a role model for students who will become the music teachers of the future. In other words, it is critical to understand the teacher's role in potentially abusive environments. In Turkey, formerly, the requirement of becoming a music teacher was having earned a degree from a music education department, but in recent years, graduates of conservatories and musicology departments can also become teachers as long as they complete a one-year course on pedagogical formation (YÖK, 2018). Previous studies are therefore important because they have shown just where today's music teachers have come from.

In the case of people trained as professional musicians having later become teachers, Pace (2013) states that, "many musicians are engaged as teachers primarily on the basis of their achievements as performers, and the result can at worst be disastrous [...] Behind sometimes monstrous egos of successful solo

musicians you frequently find common traits of narcissistic self-obsession, narrowness of outlook, ruthless competitiveness, vanity and the insatiable need for reassurance.” Although such a pessimistic picture may not always be valid, the conservatories and, quite frankly, all music education institutions are mostly directed to work with “talent.” The fact that competition is strong and teacher-student relationships in music are often different than other teacher-training departments may undermine the pedagogical qualities a teacher should have. According to results obtained by Schmidt (1998), student teachers’ definition of “good” teaching was influenced—naturally—by their university music education courses. Even though student teachers say that they discovered more effective teaching methods over time, Schmidt’s results show how influential the university teacher is as a “model music teacher.”

Sun and Leung (2014) conducted a study with 674 students from 29 primary schools in northeastern China, one of the rare studies examining abuse in formal music education. Their results revealed that “all of the music teachers employed corporal punishment (89% of them occasionally and 11% of them often). According to the students, about 30% of the teachers never positively recognized their students during class. As a result, only about 20% of the students ‘liked’ their music teachers.”

Darrow (2017) describes music as, “a powerful instrument for peace and unity” and states that as music educators, “we would be remiss not to use this influential tool, and our personal agency, whenever and wherever we face prejudice and hate.” The results obtained by Sun and Leung seem to contradict Darrow’s characterization of music as a means of peace and cohesion in general. The fact that the music teacher abuses his or her students physically or verbally is certainly neither a calming nor a unifying effect.

The aim of the research is to seek answers to the following questions: Is there abuse in music lessons in Turkey; which is a kind of abuse, if any; and does exposure to abuse vary by gender? This study is important because it involves an area that has not been thoroughly researched and hopes to contribute to music teacher training. Safe educational environments are required to train healthy individuals. Therefore, it is important to evaluate the teacher's behavior towards their students. Identifying abusive behavior of a teacher may provide opportunities for creating healthier educational settings.

Another feature of the present study is that the study group consists of teacher candidates; their capacity to remember their teacher-student interactions and reflect on them will be a positive contribution to the literature and to their future professional lives.

Materials and Methods

The research is a descriptive study and employed a survey model. The survey model provides a quantitative or numerical description of trends, attitudes or views across the universe through studies on a sample selected from within a universe (Creswell, 2017 p. 155).

Participants

The participants of this study are students of Dokuz Eylul University's Faculty of Education, which is one of the largest faculties in Turkey. Owing to its location and facilities, Dokuz Eylul University is a preferred state university and educates students from all over the country. Such regional diversity lends credence to the research results overall.

A total of 902 students, women (n=654, 72.5%), men (n= 246, 27.3%), and 1 (0.1%) student who wrote "the [gender] options here don't fit me," completed the survey. The distribution of the students came from 15 different departments in the faculty, as follows: Preschool Education (n=176, 19.5%), Elementary Mathematics Teaching (n= 122, 13.5%), Fine Arts Education (n= 97, 10.8%), Music Education (n= 97, 10.8%), Elementary Education (n= 82, 9.1%), German Language Education (n= 67, 7.4%), English Language Education (n= 58, 6.4%), Biology Education (n= 41, 4.5%), Mentally Disabled Children Education (n= 36, 4.0%), Consultant (n= 36, 4.0%), Social Sciences Education (n= 30, 3.3%), Mathematics Teaching (n= 27, 3.0%), Geography Education (n= 18, 2.0%), Turkish Language and Literature Education (n= 8; 0.9%), History Education (n= 7, 0.8%).

For questions regarding high school music classes, a total of 592 students, women (n = 444, 75%), men (n = 147, 24.84%), and 1 (0.16%) student who wrote "the [gender] options here don't fit me," completed the questionnaire.

Materials

The data were collected through an "Abuse in Music Class Questionnaire," which was designed by the researcher and is based on the scale used in the "Corporal Punishment in Middle School" study by Mahiroğlu and Buluç (2003). During the development of the questionnaire, Mahiroğlu and Buluç (2003), who carried out the mentioned study, were contacted for use-permission (which was granted). Questions related to music lessons were added to the general questions regarding abuse. Experts' opinions were consulted and, with the recommendations of a psychologist and two experienced music educators, the final form of the questionnaire took shape. First, fourth-year students in the music education department were asked to complete the questionnaire as a pilot test. Having found no problem with the pilot, research was continued, and the data obtained from this group were included in the data.

The paper-and-pencil questionnaire consists of thirty questions. Eleven of them are demographic in nature (e.g., gender, grade, and department). The second part of the questionnaire consists of multiple choice and open-ended questions regarding abuse in school in general and in the music class. The questions are based on students witnessing rather than experiencing, to be able to access more data. Completion of the questionnaire takes approximately 20 minutes.

In Turkey, music is taught as an elective course in high schools. Acknowledging that this situation would create a very limited research group, questions were asked about music lessons in both middle school and high school.

Procedure

Data were collected in November 2018. Appropriate courses were selected for each department and an appointment was made with the teacher of the course. Students who were in the class at the time were included in the research. All participants were informed that this was anonymous and voluntary. The researcher herself carried out all procedures, and the students' questions and comments were recorded as "observation notes" by the researcher.

Data Analyses

Data analyses were carried out using SPSS 15.0. Frequency and percentage were calculated. The t-test was used for independent groups employed to examine the differences between men and women. In addition, answers to open-ended questions were categorized by the researcher.

Results and Discussion

Abuse in School Environment

According to the data analysis, in middle school 623 students (70.2%) witnessed abuse, 267 students (29.5%) did not encounter or remember seeing it. In high school, out of 582 students, 129 (22.2%) witnessed abuse and 452 (77.8%) did not.

In terms of defining what constitutes abuse, this study relies on previous ones, which concluded abuse to be: slapping, kicking, ear or hair pulling, being lined up and beaten in turn, being forced to stand on one foot, caning, forced to kneel, to stand in an uncomfortable position, knocking students' heads against a wall or table, pushing, shaking, throwing items at students, hitting them with objects, cutting their hair, breaking their noses, and insulting them. It is noteworthy that students described abuse with expressions such as, "in front of the school, in front of the class, in front of my friends." These expressions refer to emotional abuse, even as they describe physical abuse at the same time.

According to the t test results obtained for the middle school level, women (n=449, 68.9%) and men (n=184, 74.8%) experienced abuse. At the high school level, women (n=84, 19.3%) and men (n=45, 31.3%) experienced abuse.

Table 1. Gender and Abuse in School

School	Abuse type	Gender	n	\bar{x}	s	df	t	p
Middle School	AS	Women	652	1.31	0.463	896	1.739	0.000*
		Men	246	1.25	0.465			
High School	AS	Women	442	1.32	0.466	587	1.490	0.001*
		Men	147	1.25	0.435			

p<0.01.

AS= Abuse in School.

Table 1 displays that in middle school, witnessing abuse shows a significant difference according to gender ($t=1.739$, $p=0.000 < 0.01$). Women ($\bar{x}=1.31$) reported seeing abuse in school more than men ($\bar{x}=1.25$). In high school, witnessing abuse again shows a significant difference according to gender ($t=1.490$, $p=0.001 < 0.01$). Women ($\bar{x}=1.32$) reported seeing abuse in school more than men ($\bar{x}=1.25$).

Abuse in Music Class

According to the data analysis, in middle school music classes 98 students (10.9%) reported physical abuse and 804 (89.1%) did not. 290 students (32.2%) reported that they had witnessed emotional abuse and 612 (67.8%) did not. 33 students (5.8%) reported witnessing physical abuse in high school music classes while 539 (94.2%) did not. 146 students (25.6%) witnessed emotional abuse in high school music classes and 424 (74.4%) reported witnessing none.

As is shown in Table 2, in middle school music classes there is a significant difference in the witnessing of emotional abuse according to gender ($t=1.323$, $p=0.005 < 0.01$). Men ($\bar{x}=1.71$) reported abuse in music class more than women ($\bar{x}=1.67$). There is no significant gender difference in the witnessing of physical abuse in middle school music classes. In high school music classes, there is a significant difference in the witnessing of emotional abuse according to gender ($t=1.616$, $p=0.000 < 0.01$). Men ($\bar{x}=1.72$) reported abuse in music class more than women ($\bar{x}=1.65$). There is no significant gender difference in the witnessing of physical abuse in middle school music classes.

Table 2. Gender and Abuse in Music Class

School	Abuse type	Gender	n	\bar{x}	s	df	t	p
Middle School	PAM	Women	652	1.90	0.305	898	0.771	0.127
		Men	246	1.88	0.328			
	EAM	Women	652	1.67	0.472	898	1.323	0.005*
		Men	246	1.71	0.454			
High School	PAM	Women	442	1.90	0.305	589	0.636	0.209
		Men	147	1.88	0.329			
	EAM	Women	442	1.65	0.478	589	1.616	0.000*
		Men	147	1.72	0.450			

$p < 0.01$.

PAM= Physical Abuse in Music Class.

EAM= Emotional Abuse in Music Class.

Some of the students from the music department graduated from the Fine Arts High School (FAHG)¹ Music Branch. The rates of this group were also calculated in the belief that their experiences could provide insights into abuse. When their results, including 97 students (women=76, men=20, not identified=1) are examined, it is revealed that 14 students (14.6%) reported witnessing physical abuse in high school music classes and 83 (85.4%) reported they did not. On the other hand, 55

¹FAHG is a type of high school that accepts students with an exam and gives art/music lessons to their students based on their interests and abilities.

students (57.3%) reported emotional abuse while 42 students (42.7%) reported none.

Below are sample sentences in which students define physical abuse and emotional abuse in middle and high school music lessons:

Physical abuse by music teachers:

Beating
Breaking recorder, melodica
Ear/hair pulling
Hitting hand/head with recorder, recorder case, guitar, violin bow, ruler
Hitting head to piano
Throwing something (recorder, music book, music stand)

Emotional abuse by music teachers:

Comparing students' voice with an animal sound (e.g., crow)
Giving favor to students who can play an instrument
Forced singing
Forcing student to play in front of the class while knowing that he cannot play and then scolding
Harsh criticism
Ignoring
Insulting
Isolating
Kicking out of class
Making student stand next to trash bin
Making fun of the student's physical characteristics
Making him/her feel incompetent in terms of manners
Neglect
Not listening
Not recognizing
Not trusting
Offending
Saying "Let's start with the wrong example" and showing one student as an example
Scolding
Swearing
Taking student up to the board and asking the other kids to spit on him
Verbal attacks
Yelling

Perceived Reasons of Abuse by students include:

*Quality instruction and classroom management (lack of knowledge about pedagogic principles in the developmental characteristics of children, and teaching methods):
Forgetting to bring material/recorder, not being able to play instrument/ recorder, not being able to write correct musical notes, not being able to know/ memorize musical notes, not being able to sing, not having a beautiful voice, not being able to learn

quickly, failure, not taking notes on notebook, not studying, not completing homework/ projects, being hyperactive/disabled.

*Disruptive behavior and classroom management: Noise, laughter, swearing, chewing gum in class, being late to class, being hyperactive/disabled.

Students' opinions regarding effects of abuse both in school environment and in music class (*= short-term effect, **= long-term effect):

Negative effects: Alienation to class*, being neglected in class*, being hated by the class*, not taking the class seriously*, becoming quiet*, becoming withdrawn*, crying*, fear*, stubbornness*, decreased self-respect**, dropping out of school**, changing schools**, being prejudiced to music teachers***, not making an effort in music class*, changing elective course from music to fine arts***, tendency to violence**, changing attitude only in that class*, giving false impression as changed*, having poor attitude toward the teacher*, not respecting the teacher*, causing damage to the teacher's property***, family harming the teacher***

Positive effects: Learning how to defend**, trying harder*

Discussion

This research aims to investigate teacher abuse in music class. University students were asked to recall their memories of middle and high school (approximately 1-10 years before) and note instances of abuse to the researcher. There was concern during the data collection process that students would not be able to recall their memories, yet their answers to the open-ended questions and their detailed memories indicate that abuse is hard to forget. In addition, during the data collection procedure the researchers engaged in conversation with classroom teachers concerning the research. It was surprising to witness how fresh the memories of the teachers were, though this also called to mind the long-term effects of abuse. One teacher recalled, "My music teacher told me not to sing. That's why I hated music lessons and I wasn't interested anymore."

Another example pertaining to the long-term effects of abuse came from a student in the Fine Arts Education Department. When I told him that participation was voluntary, he looked at the questionnaire and stated that he did not want to answer. Later, I overheard his dialogues with his friends that he had been beaten a lot as a student and therefore did not want to answer because he did not want those memories to return.

The first finding of the present study showed that 70.2% of students reported that they had witnessed instances of abuse in middle school. This high rate, which covers more than half of the study group, is similar to the rates cited in other studies (Benbenishty, Zeiar, & Astor, 2002a; 2002b; Theoklitou, Kabistis, & Kabitsi, 2012; Yaşar, 2009). This result is also consistent with UNICEF and SHCEK's (2010) report. As stated in the report, the use of proverbs in Turkish culture such as, "the meat is yours, the bone is mine," by families entrusting their child to the teacher indicates trust in the teacher, that he or she may discipline the child, even in an abusive way.

As can be seen, although there is abuse (22.2%) in the high school level, the rate is considerably lower than in middle schools (70.2%). Benbenishty, Zeiar, and

Astor (2002b) explain this as follows: “the younger the students, the more vulnerable they are to victimization by teachers and school staff. The age difference in victimization by staff may reflect the enhanced ability of older students to protect themselves and deter aggression against them.”

According to the research results, men reported abuse in music classes, both middle school and high school, at higher rates than women. This result is consistent with previous research (Baker-Henningham, 2009; Benbenishty Zeiar, & Astor, 2002a; Caron, 2018; Delfabbro et al., 2006; El Bcheraoui, Kouriy, & Abid, 2012; Theoklitou, Kabistis, & Kabitsi, 2012; Yaşar, 2009). However, considering abuse in school more generally, women reported more abuse than men. In the present study, the questions asked were based on the witnessing of abuse, which might have led to this result. At any rate, it requires additional consideration and research.

Research shows that 10.9% of students reported physical abuse in middle school music classes and 5.8% in high school classes. However, 32.2% of students reported that they witnessed emotional abuse in middle school music classes and 25.6% witnessed emotional abuse in high school music classes. This result confirms my hypothesis that emotional abuse is more common in music classes.

In their work, Sun and Leung (2014) state that only about 20% of the students “liked” their music teachers. Although no question in the present study pertained to liking teachers and/or lessons, a number of students indeed stated that they did not like or hated their music lessons.

As the results revealed, 14.6% of students who graduated from FAHG Music Branch reported physical abuse and 57.3% reported emotional abuse. This result constitutes greater than half of the entire group report and confirms my hypothesis that emotional abuse is more common in music classes; this result is also consistent with previous studies. Fernandez-Morante (2018) explains that in music teaching there are still cases of psychological harassment and sexual abuse. Pace (2015a) argues that music teachers continue to use fear, intimidation, and humiliation against students.

In light of the literature, when we look at the reasons of teachers’ abuse of students, we can discuss three main points:

Personal reasons: Krug et al. (2002: p. 1085), quoted by Özmen and Küçük (2013), state that personality disorders, substance abuse, and exposure to violence may turn teachers into abusers. Hyman (1998) affirms that adults who were physically punished in their childhood by their parents or teachers are more supportive of corporal punishment than those who were not subjected to such punishment. Also, a relationship exists among family problems, professional burnout (Maslach, 1981), a willingness to work, and in-class disciplinary practices (Tümekaya, 2005).

Every teacher has hard days at some point in his or her professional life. A frustrated teacher may raise his or her voice when he or she cannot cope with a situation, but it is unacceptable that a teacher directs his or her power through abuse on a student who is vulnerable in the classroom hierarchy. In addition, examples from recent studies such as, “taking student up to the board and asking the other kids to spit on him” and “squeezing spirit into a student’s face” seem to

go far beyond issues such as discipline or cultural habits, and appear to be related to the teacher's personal problems.

Reasons related with students: It might be a challenging task for the teacher to deal with young children and, especially, adolescents in class. Maladaptive and disruptive behaviors may overwhelm teachers. McCaslin and Good (1998), quoted by Woolfolk Hoy and Weinstein (2006), list six possible reasons for misbehavior: "the student may be lonely or scared; out of control or hostile; attempting to save face or at a loss for what to do; bored, frustrated or unsuccessful in attempts to learn; physiologically in pain, sleep deprived in withdrawal; distracted by peers, events or memories. Sometimes these behaviors are enacted unconsciously. According to Thomson (1996), quoted by Woolfolk Hoy and Weinstein (2006), "students indicated that they sometimes engaged in 'maladaptive behaviors' as a form of a resistance; in other words, they tried to 'get even' with a teacher who was rude or didn't teach the class effectively." Yet, according to Graziano (1992), if there is a frequent punishment, it "has more to do with a teacher's frustration level than with the child's misbehavior."

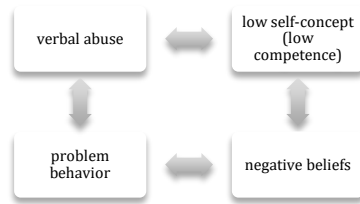
However, as Bull and Solity (1989, p. 10) point out, "many of the consequences for children's behavior in class are provided by the teacher. By using and understanding these appropriately the teacher can therefore strengthen behaviors that he wishes to see in class and weaken behaviors that he considers undesirable or inappropriate in the classroom setting." This reasoning steers us toward certain intricacies inherent in the teaching profession.

Reasons related to the teaching profession: Being a teacher requires substantial skills. According to Nakamura (2000), a teacher must recognize and nurture the dimensions of student wellness, namely social, spiritual, emotional, intellectual, physical, and psychosocial wellness.

In order to develop students in these directions, a teacher must be equipped and experienced in terms of the pedagogical, psychological, humanistic, and socializing aspects of education in addition to knowledge of the field to create healthy and effective teaching-learning environments. When teaching music is taken into consideration, artistic skills of teacher must also be taken into consideration.

The reasons for teacher abuse as stated by researchers are as follows: student obedience (Özmen & Küçük, 2013); a sense of discipline (UNICEF & SCHEK, 2010; Shumba, 2007; Tümkeya, 2005); punishment (UNICEF & SCHEK, 2010); overcrowded classrooms (Tümkeya, 2005); motivation (Agbenyego, 2006); to improve academic standards (Agbenyego, 2006); low job satisfaction (Garg, 2017); the socio-economic situation of school (Tümkeya, 2005); stress and frustration (Elbla, 2012); and family expectations (Khanal & Park, 2016; Agbenyego, 2006). In some studies, researchers found that teachers want—and tend to continue—to use corporal punishment as a disciplinary measure (Kudenga, 2017; Feinstein & Mwahombela, 2010; Agbenyega, 2006), and also forms of emotional abuse (Shumba, 2007). However, abuse often fails to eliminate unwanted behavior, but rather creates a cycle (Figure 1) (Wiggfield & Eccles, 2000, quoted by Kvachadze & Zakareishvili, 2009):

Figure 1. Vicious Cycle



The research results show that the group questioned in the present study experienced and reported physical and emotional abuse from their music teachers. When the factors such as stress of the music teacher are examined, it can be seen that the researchers highlight the following topics: students' apathy and unmotivated students, workload, large numbers of students (Gordon, 2002), the burden of tedious administrative responsibilities, the constant need for music education advocacy, as well as conflicts between personal and professional roles (Scheib, 2003). Additional factors may be added to these, such as the lack of music classrooms in public schools, trying to conduct music classes in crowded regular classrooms, a lack of materials, and constant demands from administration for music teachers to prepare shows for ceremonies and special days. These factors can lead to dissatisfaction, boredom, burnout, and the belief that teachers are unable to develop the requirements of the profession and perform their music duties. As a consequence, these can raise possibilities for abuse.

Among the reasons abuse occurs, classroom management emerges as one of the main factors. Gordon (2002) states, "classroom management is unique in music, requiring differences in pacing, maintenance of student behavior and constant on-task focus. Effective management is of great importance in order to attain optimal learning and promote continued motivation for students." Merrion (2002, p. 178) posits, "fortunately and unfortunately, the issue of classroom management within music instruction poses unique problems due to the aesthetic nature of the arts. To maintain a learning environment free enough to permit personal and individual responses, improvisation, and creativity while providing a structure in which all students can collectively remain on-task and actively involved seems impossible." It might not be impossible, but doing so certainly requires sufficient knowledge and experience.

Another abuse factor involves teachers' lack of knowledge and experience regarding music pedagogy. Student shortcomings (such as the inability to play an instrument, sing, or recognize musical notation) does not seem to be a one-way problem. Being successful in a musical action requires a physical-cognitive-emotional integrity. Practice is needed to achieve the physical. The emotional aspect requires a teacher's attention, love, recognition, and approval. These qualities enhance students' attention, motivation, self-efficacy, and self-confidence. Thus, a music teacher needs to be equipped both with knowledge and psychological insight.

An additional factor that perpetuates abusive behavior may be insufficiency, which is what I encounter most often when I observe my students who are the

prospective music teachers program, during the Teaching Practice course. When they teach children, as soon as they feel insufficient, they begin to face difficulty in controlling the class and start yelling at the students, even insulting them from time to time, or hit a table. This situation also occurs for inexperienced music teachers. As I have witnessed, teachers often revert to literature-type lessons rather than musical ones, in which lectures are given on notation, lyrics, musical descriptions, characteristics of instruments, etc. Managing music lessons effectively, where everyone actively makes music, requires pedagogical, artistic, and social-psychological skills.

“Talent” also might consider as a factor in abuse. When teachers construct their classes around talent, it is inevitable that they will discriminate. The present study explores this factor: “Discriminating students who can play an instrument, read notes from others and only paying attention to them.” Every student has the right to benefit from the artistic and social benefits of music education, while nurturing emotional, cognitive, physical, and “peaceful” aspects of music education. As Bartel and Cameron (2004) state, “[I]n music education we have the further concern of ‘legitimized deprivation’ of opportunity for children on the basis of “talent”. Since music is a naturally occurring intelligence, education for the development of musical potential should be every child’s right.”

Even if abuse in music classes is minor and does not cause lifelong physiological or psychological effects, the consequences of becoming distant from music, becoming indifferent to instruments, moving away from singing (which is the most natural musical act of the human being), and moving away from expressing oneself in an artistic way are enormous.

Conclusion and Recommendations

It is hoped that this study may begin a scholarly dialogue on abuse in the music classroom. Asking students to remember and reflect on their experiences of abuse may contribute to their future professional lives. During data collection, a student revealed the following: “I had concerns about teaching. With this questionnaire, I questioned the past, I questioned my teachers and I thought that I could do better than them.” Prospective teachers need more classes in which they learn about abusive behavior can relate this knowledge to their previous teachers’ attitudes, and, as such, begin to define what a “good teacher” is.

In the present study, questions were designed to reveal students’ memories of physical and emotional abuse in school. During the procedure, a student asked what type of abuse was “kicking a student out of classroom.” Although it may seem like physical abuse at first because it is a physical action, actually being thrown out of the class constitutes emotional abuse because it involves public humiliation, neglect, rejection, shame, and deprivation (educational and social). In fact, the same can be said for all types of physical abuse. Although, unfortunately, students may think they’ve deserved it, it eventually leads to self-doubt, self-denigration, and emotional turmoil. As such, the relationships between emotional and other forms of abuse should be considered.

The present study focused on students' perceptions regarding teachers' abusive behavior and its possible causes. Further studies should focus on teachers themselves. What they consider to be abusive behavior might help to improve the quality of music education everywhere.

Despite its absence from the questionnaire, eight students reported sexual abuse as physical abuse and most involved music teachers, a tragedy examined in the work of Pace (2015a, 2015b) that demands additional investigation.

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