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교육학 석사 학위 논문

Barriers Perceived by Music Teachers  
in the Adoption of UNESCO's  
Arts in Education Approach

유네스코 Arts in Education Approach에 대한  
음악교사들의 인식

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협동과정 음악교육전공  
석상아

# **Barriers Perceived by Music Teachers in the Adoption of UNESCO's Arts in Education Approach**

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## Abstract

# Barriers Perceived by Music Teachers in the Adoption of UNESCO's Arts in Education Approach

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This research investigates whether the Arts in Education(AiE) approach declared at *Road Map for Arts Education* by UNESCO was delivered well to Korean music teachers and aims to figure out obstacles to adopt AiE approach to class with musical elements at a teacher's level. The semi-structured interview with 8 Korean music teachers describes teachers' perspective on AiE approach.

First, the AiE approach of UNESCO was largely unknown to the teachers, but the majority of them agree on the need for adoption of it. Teachers have dual identities; having high responsibility as a music teacher ensuring the essence of music education and a school teacher considering students' joyful learning and life with

music. The balance between identities determines a teacher's reason to consider applying the AiE approach in his/her class.

Second, teachers came up with great ideas when introduced to the AiE approach. Although they initially felt the idea was quite unfamiliar and non-feasible, when given a chance to imagine the possibilities, they gave examples similar to or even more creative than examples in *Road Map for Arts Education*.

Third, teachers had a generally positive opinion about the possible educational effect of the AiE approach, but felt negative about the possibility of its successful adoption within the current Korean education system. However, they appeared willing to do something to make changes by themselves such as participating teacher training or doing new trial in their class.

In conclusion, barriers to adoption of UNESCO's AiE approach by Korean music teachers can be summarized as follows.

- Barrier of recognition: they have low familiarity in Arts in Education approach of UNESCO.
- Barrier of usage: they are less familiar with skills in trying to make a plan for 'music in education'; what to teach, how to teach, with whom, and so on.

- Barrier of support: Teachers want more professional, practical training to prepare themselves to employ the AiE approach to their class within an agreeable environment.

**keywords:** Arts in Education, UNESCO, Multidisciplinary, Interdisciplinary, Music Teachers, Policy Awareness

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# **Table of Contents**

<b>Chapter 1. Introduction-----</b>	<b>1</b>
Research question-----	4
Research limitations-----	6
Terms of research-----	7
<b>Chapter 2. Theoretical background -----</b>	<b>8</b>
Multiple intelligences-----	9
AiE approach-----	16
Literature review-----	25
<b>Chapter 3. Methodology-----</b>	<b>34</b>
Study target-----	34
Interview method-----	36
Method of analysis-----	41
<b>Chapter 4. Result -----</b>	<b>43</b>
1. The AiE approach reaching Korean music education : teachers' recognition-----	43
2. Purpose of the AiE approach : concept definition-----	48
3. Usage of the AiE approach : class management-----	53
4. Preparation for the AiE approach : teacher training-----	58
5. Environment for the AiE approach : support teachers-----	63
<b>Chapter 5. Conclusion-----</b>	<b>68</b>
<b>References-----</b>	<b>77</b>

## List of Tables

<b>Table 1.</b> Effects of music learning on academic and social outcomes--	<b>15</b>
<b>Table 2.</b> Basic information of the interviewees-----	<b>36</b>
<b>Table 3.</b> The inverted triangled question parts-----	<b>38</b>
<b>Table 4.</b> Keywords in analysis of interview, categories and barriers -----	<b>42</b>

## I . Introduction

In this thesis I would like to shed light on the arts education approach promoted by the United Nations Educational, Scientific and Cultural Organization(UNESCO) *Road Map for Arts Education* as a new teaching method in Korean music education.

The *Road Map for Arts Education* was suggested in the 1st World Conference of Arts Education in 2006 in Lisbon where UNESCO launched the Arts Education program "to explore the role of Arts Education in meeting the need for creativity and cultural awareness in the 21<sup>st</sup> Century, and places emphasis on the strategies required to introduce or promote Arts Education in the learning environment" (UNESCO, 2006, p.3). The *Road Map for Arts Education* is meaningful in that it "promotes a common understanding among all stakeholders of the importance of Arts Education and its essential role in improving the quality of education"(UNESCO, 2006, p.3). This shows that arts and arts education have been changing their position from the periphery of one's life to an essential part, and therefore Music educators (as experts of music education) should determine the music's role as one part of arts education.

The *Road Map for Arts Education*(UNESCO, 2006) suggested two arts education approaches in the *Road Map for Arts Education*. The first is learning each art discipline as it is. For example, In

case of music as an example, learning such as music theory, music history, playing instruments, music composition in a music class. The second is utilizing music to enhance learning in general. For example, elements of music such as sound, singing, and musical form can be used as effective teaching methods for mathematics, science, and history. In particular, the latter approach is called the Arts in Education approach, AiE approach. I want to focus on the second approach in this thesis because the AiE approach explores outside of the music area with connections between music and other subjects' of learning, while the first approach, most of them in 'school music curriculum' are limited within the musical realm.

After AiE approach was suggested by UNESCO as a part of international education policy, it became mandate thing, not optional. We cannot discuss whether we should take policy or not, but just discuss how to implement successfully. Then, what is required for a successful adoption of the AiE approach to Korean music education? Of course, there can be a shortcut such as a revision of the national statutory curriculum based on a government-driven change as Bernstein(2000) mentioned '*official recontextualizing field(ORF)*' that is "*created and dominated by the state and its selected agents and ministries*"(Bernstein,2000, p.33).

However, we should keep in mind that the highly-centralized national statutory curriculum could make pedagogic discourse

static as "a very high degree of prescription"(Johnson, 2007, p.61-62) has the likelihood of preventing teachers from designing their own teaching exerting "a very high degree of autonomy"(Johnson, 2007, p.61). Since teachers are practitioners in the front line of implementation, their perspective should not be overlooked. Teachers not only convey what music education researchers designed, but make specific decisions according to specific teaching situations. Teachers are experts who know well about teaching and learning procedures. Applying the AiE approach can encourage music teachers to improve their autonomy and profession by making new musical connections with various subjects, not just following what to teach as prescribed by a statutory curriculum. This effort may be the start point to lead their teaching to be more class-oriented, students-oriented and constructive.

Therefore, in this thesis, I have conducted interviews with 8 Korean music teachers to find out about the teachers' real perspectives on the AiE approach. What would be the opinion of Korean music teachers on the AiE approach? 8 teachers' answers through semi-structured interviews would show a various spectrum of opinion which education policy makers do not have insight into, such as teachers' being interested or disinterested, considering idealism or practicality, defining requirements or sufficient conditions, and so on. This research aims to contribute to the

*UNESCO Road Map for Arts Education* as an "evolving reference" (UNESCO, 2006, p.3).

At the same time, it serves as a good starting point to see the adoption of the AiE approach in a South Korean context that has an "obsession with education and academic success" (Lee, 2011) which comes from "the long practice of equating social status with academic achievement" (Lee, 2011), which ultimately complement the top-down approach of the Korean national education policy with observing teachers' perspectives as one way of doing bottom-up approach.

## **Research question**

Seog. et al. (2000) agreed that Korea has kept up with international discourse that focus on improving creativity and personality through arts education with its political and financial support for the ins and outs of school arts education.

However, she pointed out that the quality of arts education, especially music education, are limited by systemic problems such as the insufficiency of music classes, improper materials and equipment, one-way instructional teaching and learning style, uninterested or negative recognition toward music education caused by the fact that music is not included on the college entrance exam so music can limit students attention towards academic subjects, making it more difficult to prepare for the

college entrance exam (Seog, M.J.et al., 2010, p2-3). The AiE approach in which music teachers can self-initiate their expertise and specialty in their music subject area, has not yet led to Korean music teachers' active and practical implementation.

To make up the broadness of international education policy, a detailed observation of teacher's level is necessary. Teachers are actually responsible for executing it, because an education policy cannot be realized without teachers' executing. Moreover, as arts education aims for diversity and creativity, the localization of the AiE approach should be creative and diverse with vivid opinions of teachers rather than identifying obstacles that should be tackled based on quantitative research by simply collecting teachers' multiple choice answers.

Above all, Korea, as a member country, has an obligation to implement the AiE approach which has been suggested by an international agreement. To facilitate implementation, Korea should check whether music teachers are well-informed of AiE approach, have the will to implement AiE approach, and what kind of difficulties they are facing when implementing AiE approach.

- *What are barriers that inhibit Korean music teachers from adopting the AiE approach?*

To find causes of minimal implementation of the AiE approach and take proper steps, the research question has the following sub questions.

- a. *Are music teachers well-informed about the AiE approach? : Recognition*

The research will determine whether the AiE approach, an international education discourse reaches the teacher's level.

- b. *Do music teachers plan to employ the AiE approach in their school? : Usage*

Because even teachers who have same concept of the AiE approach might have a different way to implement it, this research find what plan music teachers have to control their class and what the main issue at the practical level is.

- c. *What kinds of support do music teachers require to employ the AiE approach? : Support*

This research find the prerequisite for implementation of the AiE approach. A great environment for teachers to apply the AiE approach in school education will be investigated.

## **Research Limitations**

Although the UNESCO *Road Map for Arts Education* covers both the ins and outs of school arts education, this research focuses

only on the in school arts education. With special consideration for school teachers who are in an institutionalized education system, a school, this research will see to what extent top-down education policy from UNESCO reaches teachers and what influences them in the middle of the pathway of education policy going through government, through school systems, through the classroom environment, and so on.

This research only has secondary school teachers as interviewees. As Bamford(2006) pointed out that "integrated education through the arts is more common at the elementary school level"(Bamford, 2006, p.70), it is time to do more AiE trials in the secondary level to encourage "the acquisition of disciplinary understanding"(Gardner, 2006, p.123) of students; which Gardner(2006) "see as a particular challenge of the later years of school, secondary school and beyond" (Gardner, 2006, p. 123).

## **Terms of Research**

Considering the terms which refer to education combining both arts and general subjects; 'interdisciplinary' and 'integrated' in which the AiE approach can fall into, this research uses an operational definition. The *Road Map for Arts Education* defines the AiE approach as an "interdisciplinary approach" (UNESCO, 2006, p.8) and literatures dealing with arts and general education mention "integrated arts education"(Bamford. 2006, p. 70 ; Davis,

2008, p.16). It can be controversial to say the AiE approach falls into either of them and it is impossible to build a conceptual framework in this research because teachers interviewed used Korean words such as *Tong-hap*, *Yung-hap* referring to interdisciplinary or integrated education without a clear definition of them. So this research uses 'interdisciplinary' referring to the blurring of boundaries between arts and general subjects regardless of the status of arts education; subordinate, equal, superior, and 'integrated arts education' as deriving features of arts education and putting it into general education, seeing 'music integrated learning' as a part of 'Interdisciplinary music education'

## II. Theoretical background

According to the *Road Map for Arts Education*, the AiE approach has its basis on the multiple intelligence theory and focus on a closer relationship with all other subjects than each arts discipline itself.

Drawing on the theory of "multiple intelligences", the AiE approach aims to extend the benefits of Arts education to all students and subjects. This approach also aims to contextualize *theory* through the practical application of artistic disciplines(italic added, UNESCO,2006, p.8).

This chapter will deal with two academic backgrounds. First, what Multiple Intelligence theory is and how it can explain the AiE approach. Second, taking a close look into the *Road Map for Arts Education*, what the AiE approach really means also with additional related research.

## Multiple intelligences

As the *Road Map for Arts Education* mentioned the AiE approach's aim extending the *benefit of arts education* drawing on the *multiple intelligence theory* and contextualizing theory through the *practical application of artistic disciplines* (see UNESCO, 2006, p.8), it is meaningful to find what multiple intelligences theory is, what the benefit of arts education based on the theory is, and what can be a practical application of artistic disciplines to contextualize theory.

First, what is the theory of multiple intelligences? As an alternative view of mental ability that can be measured by Intelligence quotient (IQ) test, Gardner(2006) presents a "pluralistic view of the mind, recognizing many different and discrete facets of cognition, acknowledging that people have different cognitive strengths and contrasting cognitive styles" (Gardner, 2006, p. 5). He introduces "a set of abilities, talents, or mental skills"(Gardner, 2006, p. 6), and calls them "*intelligences*"(Gardner, 2006, p6); *Musical, Bodily-Kinesthetic, Logical-Mathematical, Linguistic, spatial,*

*Interpersonal, Intrapersonal intelligences*(see Gardner, 2006, p. 8-18). Although Gardner(2006), as a psychologist, did not originally consider educational goals when he defined multiple intelligence, he reached an educational conclusion; "It is of the utmost importance that we recognize and nurture all of the varied human intelligences and all of the combinations of intelligences"(Gardner, 2006, p24). He pointed out that "schools have generally addressed the linguistic and logical intelligences, but other institutions and situations can encourage the nurturance of at least six other intelligences: spatial, musical, naturalistic, interpersonal, intrapersonal, and bodily-kinesthetic"(Gardner, 1999, p.5).

He mentioned the benefit of the idea of multiple intelligences for disciplinary understanding; "Mastery of a concept or theory requires repeated exposure to that material"(Gardner, 2006, p. 60). Instead of "present the same content in the same way" (Gardner, 2006, p60), allowing a "student to encounter the material in a variety of guises and contexts"(Gardner, 2006, p.60) can encourage them to achieve understanding "and the best way to bring this about is to draw on all of the intelligences that are relevant to that topic in as many legitimate ways as possible"(Gardner, 2006,p.60). He suggested that "any rich, nourishing topic – any concept worth teaching – can be approached in at least seven different ways that, roughly

speaking, map onto the multiple intelligences” (Gardner, 2006, p.139) and call the ‘ways’ with intelligences “entry points”(Gardner, 2006, p.139). He continued to appeal to the advantage of having multiple entry points for disciplinary understanding based on multiple intelligence.

approaching topics in numerous legitimate ways ensures that one will reach more students. some students will learn from linguistic entry points, others from artistic or personal or logical entry points; indeed, some will learn one subject best via one entry point, another subject via another entry point(Gardner, 2006, p.60).

In addition, “Awareness of these entry points can help teachers introduce new materials in ways that can be easily grasped by a range of students, and as students explore other entry points, they can develop multiple perspectives, which are the best antidote to stereotypical thinking”(Gardner, 2006, p.139).

Second, what can be the benefit of arts education that can be extended throughout the AiE approach?

Because of the existence of Music Intelligent in Gardner’s MI theory, it is easy to think all music education is related only to Music Intelligent. It seems that even the concept of Music Intelligent induce people to misunderstand MI theory. Rather music education should be viewed as a part of whole education. Gardner(2006) gave example of being successful violinist.

even an apparently straightforward role, like playing the violin, transcends a reliance on musical intelligence. To become a

successful violinist requires bodily-kinesthetic dexterity and the interpersonal skills of relating to an audience and , in a different way, of choosing a manager; quite possibly it involves an intrapersonal intelligence as well(Gardner, 2006, p.22).

One might also think that Arts education can improve artistic intelligence, but Gardner insisted that he found no artistic intelligence (Gardner, 1989). Instead he encouraged the relativity of the arts education and multiple intelligence in that “participation in the arts is a wonderful way to develop a range of intelligences in children”(Gardner, 1999, p.5). It is worth to take a look that He express arts participation as a ‘way’. He goes on with giving specific examples of artistic ‘way’.

As I see it, every intelligence has the potential to be mobilized for the arts. In writing this essay, I am using linguistic intelligence in a mundane way. If I were to pay particular attention to words, rhymes, assonances, metaphors, and the like, I would be using linguistic intelligence in an artistic way. Similarly, spatial intelligence can be used for navigation, surgery, or anatomy; or it can be used, more artistically, for painting, sculpture, or architecture. One may think, casually, that musical intelligence must be used artistically. However, a moment's thought reminds us that we can use the sounds of music to call troops to order, to announce the time, or to deaden pain in the dentist's office. None of these uses is particularly artistic(Gardner, 1999, p.5).

Especially His explaination on music intelligence that can be used both artistically and non-artistically shows the fact that the existence of music intelligence does not ensure students' musical ability, a musical-artistic way does not have to be limited into improving musical intelligence, but it can be used to improve

overall intelligence. Therefore, for Gardner, the benefit of arts education might be reaching multiple intelligence more effectively with artistic ‘way’s, through the AiE approach. Again, we need to devote our attention to giving students artistic entry point with musical ways to develop their multiple intelligences.

Third, finally, we reach the question of what the artistic ‘ways’ are, the ways that can be practical application of artistic disciplines to contextualize theory(UNESCO, 2006)? According to what he maintained that “each of forms of intelligence can be directed toward artistic ends” (Gardner, 2006, p150), he created Arts PROPEL program (Gardner, 1989).

We decided to work in three art forms - music, visual art, and imaginative writing. And we decided to look at three kinds of competences: PRODUCTION (composing or performing music ;painting or drawing; engaging in imaginative or "creative" writing); PERCEPTION (effecting distinctions or discriminations within an art form—"thinking" artistically); REFLECTION(stepping back from one's own perceptions or productions, or those of other artists, and seeking to understand the goals, methods, difficulties, and effects achieved). PROPEL captures acronymically this trio of competences in our three art forms, with the final *L* emphasizing our concern with LEARNING (Gardner, 1989, p.78).

Gardner’s Arts PROPEL is aligned with Davis'(2008) advocacy of arts in education based on the belief that arts “offer students opportunities for learning that other subjects do not”(Davis, 2008, p. 7).

What would science be without art’s ability to imagine alternatives, or math without art’s ability to represent the world? what would history

be without art's ability to interpret experience or research without art's ability to pose a question to which we do not have one or any answer? What is culture without art's ability to integrate experience in different realms into personal and shared human understanding? What of any of this would our students know without studying the arts? (Davis, 2008, p. 6)

The reason for Davis'(2008) advocacy is similar to Read(1958)'s opinion who suggested Education Through Arts. According to Read(1958), the benefit of arts education is "education of aesthetic sensibility"(Read, 1958, p.7); "a very complicated adjustment of the subjective feelings and emotions to the objective world"(Read, 1958, p.7). He insisted that "success or precision of this adjustment"(Read, 1958, p.7) influence on "quality of thought and understanding"(Read, 1958, p.7) and "all the variations of personality and character"(Read, 1958, p.7).

Although the music discipline can be applied as a part of Gardner's artistic way, Arts PROPEL, but it is worth it to find a musical examples that can be also applied to contextualize multiple intelligence theory. Catterall(2002) summed the list of the effects of arts learning on academic and social outcomes from research in the compendium, *Critical Links : Learning in the Arts and Student Academic and Social Development, Arts Education Partnership*. Among the whole list, picking out a list of music learning can be a good starting point to find musical examples as Table 1.

Arts learning	Cognitive Capacities and motivations to learn
Music listening	Spatial reasoning
	Spatial temporal reasoning
	Quality of writing
	Proximity of writing
Piano / keyboard learning	Mathematics proficiency
	Spatial reasoning
Piano and voice	Long-term spatial temporal reasoning
Music performance	Self-efficacy
	Self-content
Instrument training	Reading
	SAT verbal scores
Music with language learning	English skills for ESL learners

**Table 1.** Effects of music learning on academic and social outcomes  
(Catterall, 2002, p. 163)

Catterall emphasizes that music learning contribute to spatial reasoning skills from which “mathematical skills as well as language facility benefit directly” (Catterall, 2002, p. 167). He continues to explain the relationship between spatial reasoning and mathematical concepts, language development, and planning task as below;

Some core concepts in mathematics are inherently spatial in character, proportions and fractions as examples. In the case of language development, the relationship is a bit more oblique but nonetheless robust: what we write, what we read, and what we hear involve words that are used and understood in specific contexts. These contexts can be seen as spatial networks involving words with related words, words with their historical backgrounds, words with

their social relationships, and words with nearly placed words in expressions. Spatial reasoning is also fundamental to any planning task—a capacity without which we would have trouble organizing our daily lives (Catterall, 2002, p.167).

Thus, music discipline that improve students' spatial reasoning for example, as well as arts discipline that can be applied by production, perception, reflection of Arts PROPEL for example, constitute the artistic ways. These artistic ways contextualize multiple intelligence theory, nurturing "all of the varied human intelligences and all of the combinations of intelligences"(Gardner, 2006, p.24).

## **Arts in Education**

The *Road Map for Arts Education* insist that "educational content and structure should not only reflect the characteristics of each art form but also provide the artistic means to practice communication and to interact within various cultural, social, and historical contexts"(UNESCO,2006, p.8). Regarding this belief on arts education, the *Road Map for Arts Education* gives two approaches to Arts education; the first one seems to be conventional; "The arts can be (1) taught as individual study subjects, through the teaching of the various arts disciplines, thereby developing students' artistic skills, sensitivity, and appreciation of the arts," (UNESCO, 2006, p.8). With the second approach, it is clear that the AiE approach suggested as one example of it; "The arts can

be (2) seen as a method of teaching and learning in which artistic and cultural dimensions are included in all curriculum subjects" (UNESCO, 2006, p.8). The *Road Map for Arts Education* continue to explain the AiE approach;

"The Arts in Education (AiE) approach, utilizes the arts (and the practices and cultural traditions related to those arts) as a medium for teaching general curriculum subjects and as a way to deepen understanding of these subjects ; for example, using colours, forms and objects derived from the visual arts and architecture to teach subjects such as physics, biology and geometry; or introducing drama or music as a method to teach languages"(UNESCO, 2006, p.8).

The Arts in Education (AiE) approach is a new idea in that it uses an artistic process in learning other subjects. Again, it tends to focus more on deriving a learning PROCESS of arts education into general education. In the AiE approach, arts become a means for general education and are utilized for unprecedented artistic effect in general education. It can give several hints of new learning skills of other subjects. For example, a history class scene can change from memorizing the text on the blackboard to performing a musical with a historic play script. In this chapter, we should look into academic context of the term 'Arts in Education', the purpose and the practitioners of AiE approach.

First, Where does the expression 'Arts in Education' come from? What is the meaning of 'arts'? The *Road Map for Arts Education* insists that "In many cultures, the expressions which communicate

insights and open up room for reflection in people's minds are called "art" (UNESCO, 2006, p.7) and that "Throughout history labels have been put on various types of art expressions" (UNESCO, 2006, p.7), so the *Road Map for Arts Education* sees art forms not "limited to one discipline" (UNESCO, 2006, p.7). Rather, It puts emphasis on "the interdisciplinary aspect of arts" (UNESCO, 2006, p.7). Bamford (2006) explained the term 'arts' in use as below;

The term 'arts' is used to denote both instruction in the arts and artistic pedagogy used to instigate education....There is considerable questioning over whether a term such as the arts—with the 's'—is even an appropriate way to group disciplines whose paramount forms can be as diverse as portraiture, orchestra, ballet and Greek tragedy. Yet the dominant political and educational discourses widely use the term 'the arts' and embed within this term an assumption of unity underpinned by notions of culture, heritage, citizenship and creativity (Bamford, 2006. p. 20).

Davis(2008) explains the difference between singular art and plural arts with education.

Educators frequently use the singular term "art education" to mean "visual arts education";...The plural term "arts education," encompasses arts learning in all these different disciplines.... The term "arts education" represents a still broader perspective—that is, the different art disciplines in a variety of roles within the greater scene of education, including non-arts classrooms and subjects (Davis, 2008, p. 14).

Then, what does position of 'In' between 'Arts' and 'Education' mean about the relationship of Arts and education? Bamford(2006) differentiates the meaning of preposition 'in' and 'through', giving

the “distinction between education in the arts and education through the arts”(Bamford, 2006, p. 70). (Remember that she is using the term 'education in the arts', not 'arts in education')

Distinction needs to be made in interpretation of the figures on amount of time spent between dedicated arts education (that is education in the arts) and integrated arts education (that is, education through the arts) (Bamford, 2006, p.70).

It seems that the preposition 'in' of the AiE approach in the *Road Map for Arts Education* mean 'through' of Bamford(2006)'s education through the arts. However, Bamford(2006)'s explains that the AiE approach is 'integrated' arts education is still controversial. Because how arts can be used is not limited in one or two ways as Davis(2008) gives 9 examples of arts in education. Among them, 'Arts based' and 'Arts integrated' are related to the AiE approach. Here is the definition of the two concepts in the glossary of arts education terms in Davis'(2008) work.

Arts integration : arts integration refers to the incorporation of the arts into the non-arts curriculum by combining it with one or more other content area in the consideration of a selected topic or question. As an example, consider a school-wide project exploring democracy that includes as equal partners arts and non-arts subjects;receives equal input from teachers, specialists, and artists; and *benefits* from learning and assessment methods associated with the arts.

Arts-based curriculum : in which the arts are featured both as core subjects and as *entry points* into all aspects of the curriculum. In this framework, students study the arts in their own right and learn other subjects *through the window of the arts*. For examples of arts-based curricula, see the Bernstein Institute and A+Schools (*Italic added*, Davis, 2008, p.122).

In Davis(2008)'s view, both integrated arts education and Arts-based curriculum have the feature of multiple intelligence, the former with 'benefit of arts', the latter with 'entry point', but they are differentiated by the extent of arts' role such as equal and lead; "In arts-based venues, the arts are showcased as lead players in the drama of education. In arts integrated, the arts are cast with non-arts subjects in equal ensemble roles"(Davis, 2008, p.16).

Second, what is the purpose of the AiE approach? Although the *Road Map for Arts Education* defined the AiE approach as "utilizes the arts (and the practices and cultural traditions related to those arts) as a medium for teaching general curriculum subjects and as a way to deepen understanding of these subjects"(UNESCO, 2006, p.8), it would be too narrow of an interpretation that arts only *serve the* learning of other subjects. It is necessary to remember that the goal of applying the AiE approach is not only understanding certain subjects but "extend the benefits of Arts Education to all students and subjects" (UNESCO, 2006, p.8).

Barnes(2012) pointed out that in cross-curricular contexts, music often plays a "subservient, or hierarchical role"(Barnes, 2012, p.140), and "the handmaiden's role, humbly serving another 'more

important' subject"(Barnes, 2012, p.140); "Typically music is used to commit rules, tables or grammar to memory in English, Math or Foreign Languages, reduced to an illustrative aspect of a distant place, a suitable backing for a P.E., Art of Science theme or evoking a distant time in a history study"(Barnes, 2012, p.140).

The *Road Map for Arts Education* also pointed out that "primary teachers, especially, often use the Arts in Education(AiE) approach"(UNESCO,2006, p.9) ; "songs can be used to memorize key words in language, definitions in science and social studies or some mathematical concepts or formula"(UNESCO, 2006, p.9), emphasizing the necessity of quality arts education saying "Integrating the arts into the teaching of other subjects, especially at the primary level may be one way of avoiding curriculum overload that some schools may experience. However this integration may not be effective if there is not specific teaching or the arts in parallel"(UNESCO, 2006, p.9).

Davis(2008) suggested that "arts education should resist the temptation to package the arts as in-service to non-arts subjects—as a way to help teach math or chemistry or physics" (Davis, 2008, p.6) Rather, he insists the advocacy of arts to education should emphasize something that is possible only through arts, not something arts also can do.

"It is not by arguing that the arts can do what other subjects already do (or do better) that a secure place will be found for the arts in

education. It is through pinpointing what it is that the arts do and teach particularly, and daring to assume that we all care, that advocates can make the case for the essentiality of the arts to education" (Davis, 2008, p.6).

Burton et al.(1999) give insight about arts' effect - "a constellation of capacities and dispositions"(Burton et al., 1999, p.45), both transferring them to general curriculum subjects(as one way of 'serve') and exercising them across different knowledge domains. (as possibility only through arts)

Arts learning, involving as its does the construction, interweaving, and interpretation of personal and socio-cultural meaning, calls upon a constellation of capacities and dispositions which are layered and unified in the construction of forms we call paintings, poems, musical compositions, and dances. Many of these same competencies and dispositions extend to other subject domains where they coalesce in equally distinctive forms-mathematical, scientific, linguistic-as pupils organize different kinds of meaning, insight, and understanding.

What is critical is not that capacities and dispositions transfer from the arts to other subject areas, as has often been argued, but that they are exercised broadly across different knowledge domains. Given this interpretation, no subject has prior rights over any other subject, for to diminish one is to diminish the possibility and promise of them all. If the arts are to help define our path to the future, they need to be become curriculum partners with other subject disciplines in ways that will allow them to contribute their own distinctive richness and complexity to the learning process as a whole (Burton et al., 1999, p. 45).

Furthermore, It is worth to look into UNESCO's expectation toward arts learning In a more broad, global perspective. In the *Road Map for Arts Education*, the second aim of arts education mentioning individual capabilities shows that UNESCO's

educational paradigm is being shifted from pursuing the equality of opportunity to pursuing new competency for sustainable development based on the hypothesis that arts education can develop individual capabilities.

## **II. The Aims of Arts Education**

1. Uphold the Human Right to Education and Cultural Participation
2. Develop Individual Capabilities
3. Improve the Quality of Education
4. Promote the Expression of Cultural Diversity

(UNESCO, 2006, p.2)

Of course the arts education program started from the idea of PEACE; the program was suggested at the 30th general conference with *Appeal by the Director-General for the promotion of arts education and creativity at school as part of the construction of a culture of peace*(see UNESCO, 2000, p.69, 30C/Res.33), the keynote speech of the 2nd Arts Education World Conference in 2010 ensured the close connection between peace and individual capabilities.

Solutions to complex and intractable problems such as global warming, hunger, poverty, systemic injustice and eradicable disease will require thinkers and doers who can bring to bear new combinations of knowledge and know-how in economic, political and cultural arenas. Traditional expertise, traditional training will not be enough. It follows, then, that we must school our problem-solvers in new ways...In short, we must educate for imagination and creativity. To this educational enterprise, the arts provide the key. To make the case we focus on the role of arts

in the high-level pursuit of science, invention and business(Root-Bernstein & Root-Bernstein, 2010, p.17).

This show that Arts education of UNESCO seemed to *promote* development of potential power rather than *deter* the possibility of conflict. It does matter not only for countries at risk of conflict but also for well-developed countries which seek for a way to achieve sustainable and innovative development.

Thus, the goal of the AiE approach is more than contributing to general subjects in curriculum. It reaches pursuing "the essentiality of the arts to education"(Davis, 2008, p.6), exercising the constellation of capacities and dispositions "across different knowledge domains"(Burton et al., 1999, p. 45), and implementing the aim of UNESCO's arts education program, developing "individual capabilities"(UNESCO, 2006, p.2).

Third, who is the practitioner? The *Road Map for Arts Education* sets teachers as the start point of implementing the AiE approach; "To be effective, this interdisciplinary approach requires changes in teaching methods and in teacher training" (UNESCO, 2006, p.8) as teachers are also one of the main actors for effective arts education in the *Road Map for Arts Education*.

#### **Essential Strategies for effective arts education**

... at least Two main objectives need to be addressed:

- Give *teachers*, artists and others access to the materials and education they need to do this, Creative learning needs creative teaching.
- Encourage creative partnerships at all levels between Ministries, schools, and *teachers* and arts, science and community organizations(*Italic added*, UNESCO,2006, p.8).

*Road Map for Arts Education* continues to emphasize the necessity of improving teacher's skill and augmenting teacher preparation for cooperating with other subjects.

Teaching the arts must go further than simply teaching learners specific skills, practices, and bodies of knowledge. Therefore, in addition to studio competency, Arts Education programmes should move toward broader teacher preparation. Art teachers should be encouraged to draw on the skills of other artists, including those from other disciplines, while also developing the skills required to cooperate with artists and with teachers of other subjects in an educational setting (UNESCO, 2006, p.9).

Burton et al.(1999) also insists that arts teachers should have a broader ability such as "balancing teaching both in and across their disciplines, which implies the ability to be collaborative and aware of possibilities for learning beyond their own specializations"(Burton et al., 1999, p.45).

## **Literature Review**

Regarding the policy stream from making to implementing, three perspectives were used to review literatures; UNESCO, music teachers, and the related circumstances. First, the impact of the

UNESCO *Road Map for Arts Education* including the AiE approach were reviewed. Second, music teachers' attitude toward matching other subjects with music was reviewed. Third, the impact of circumstances around music teachers was reviewed.

- (1) The impact of UNESCO's *Road Map for Arts Education* to teacher's level

Successful implementation of a policy needs the proper dissemination to practitioners. UNESCO *Road Map for Arts Education* including the introduction of the AiE approach should reach proper readers, school teachers. As a successful background to implement education policy, the school education system should be prepared.

a) Dissemination of *Road Map for Arts Education*

Even though the UNESCO conference is a very prestigious event, the *Road Map for Arts Education* has been considered ineffective at reaching the teachers working at the front line of education. Also UNESCO seems to be less organized in disseminating the *Road Map for Arts Education* and taking the necessary following steps. According to the *report on the survey on the implementation of the Road Map for Arts Education* with answers of 193 Member States, "Other than being taught as arts subjects per se, the arts can be used as a practical method of teaching and learning in some non-arts curriculum subjects"(UNESO, 2010,

p.15). The report insists that “The most common of these are using colors, forms and objects derived from the visual arts and architecture to teach subjects such as physics, biology and geometry; or introducing music drama or music as a method to teach languages” (UNESO, 2010, p.15). However, these answers are not from open-ended questions, but from specific examples of the questionnaire about the AiE approach as shown below.

- 11) Are the arts used as a practical method of teaching and learning in certain curriculum subjects?

	Yes		No
	As teacher's individual initiative	As general practice within curriculum systems with teaching materials	
Primary School	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Secondary School	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>

- 11-1) If YES, could you give some examples?

- Using colors, forms and objects derived from the visual arts and architecture to teach subjects such as physics, biology and geometry
- Introducing drama or music as a method to teach languages
- Other (please specify): \_\_\_\_\_ (UNESO, 2010, Annex 2)

Giving these specific examples might undermine the diversity of member state's opinion and induce them to draw only a few conclusions. Moreover, it loses a greater amount of reliability because to other questions about dissemination, member countries answered that the UNESCO *Road Map for Arts Education* has

been delivered to "the National Commissions for UNESCO"(UNESCO, 2010, p.9) and "those they were most in contact with" (UNESCO, 2010, p.9). It shows the possibility that the report brought more positive answers from the positives of UNESCO related issues. Without active participation of schools or teachers, who can say negative "No" or "YES" with giving particular teaching and learning example?

There is more evidence of mis-dissemination in the report. For the question of 'How the *Road Map for Arts Education* was most useful in their country', ""Establishing specific projects and/or facilitating their implementation" was a less frequent response"(UNESCO, 2010, p.9) while the majority chose "Informing the public of the necessity of Arts Education"(UNESCO, 2010, p.9) and "Developing favourable policies on Arts Education"(UNESCO, 2010, p.9) This demonstrates that the *Road Map for Arts Education*, or at least the questionnaire for survey has mainly reached policy makers or some teachers of advocate, not teachers as the practitioners.

b) Impact of *Road Map for Arts Education* in Korean national education curriculum

The Ministry of Education and the Ministry of Culture have made the policy for an active arts education in elementary and secondary school in 2010, which include applying an arts learning

process to learning general subjects with giving quality regular arts subject, modernization of arts-classroom to intensify arts education in school subject learning(Tae, 2010, p.1022). However, there are no guidelines or sufficient budget appropriate for implementing applying arts learning process to learning general subjects.

Researchers suggests that before discussing the issue of practical implementation, a philosophy needs to be erected and clear concepts of 'utilizing arts education' should be established. Tae (2010) insisted that the change of paradigm of arts education which is apparently different to traditional arts education has not been fully introduced and reflected in Korean education. She also said educators and policymakers have not fully understood the specific utilization of arts education as much as their claimed superficial slogan of arts education for cultivating creative people. Music education researcher Seog (2010) pointed out that the arts education program encouraged by the government should be on redefining academic concept of 'arts education' and should be more related to existing school education, for example, not separated as extra activities or out of school education.

For successful adopting of new approach at a teachers level, especially within a high-centered national curriculum of Korea, comprehensive change required as Drake(1998) said "for new curriculum approaches to be effective, teaching activities,

standards, choice of content and skills, reporting and assessment must all be aligned to match the philosophy" (Drake, 1998, p.152). However, Kim (2007) pointed out that researchers of national curriculum development lack deep understanding of teachers as practitioners, which lead national curriculum to be criticized as being ideal, abstract(Kim, 2007, p.136) He urges that the practical knowledge about teacher's experience is essential for successful curriculum development, because they are the implementers with their own decisions at the last(Kim, 2007, p.131).

(2) Music teachers' attitude toward matching music with other subjects.

Music teachers might sensitive to applying the AiE approach in their class. As practitioners of AiE approach, it is worth to look into researches on how music teachers feel when facing the concept matching music with other subject.

a) Fears of becoming subservient

Music teachers have "mixed emotions"(Cosenza, 2005, p.3)a bad feeling about the fact that music play a part for other subject learning in order to "influence the development of cognitive functioning as learning in other subject area"(Cosenza, 2005, p.3). Drake(1998) indicated this problem of the fear non-core subject teachers usually have as below;

One difficulty that often arises during teachers' planning sessions is distinguishing between core subjects and other subjects. Core subjects are usually English, math, science, and at least one other subject. Other subjects such as visual arts, family studies, business, and technology are usually considered noncore and therefore not given as much time in the curriculum. Interdisciplinary efforts are planned among either core or noncore subjects. Understandably, this system is not appreciated much by the teachers of subjects considered noncore (Drake, 1998, p.180-181).

May(2013) summed up the research that cover the issue of music education avoiding being a musical tool-kit.

Often music is used superficially to enhance the teaching of another subject...an effort needs to be made on the part of the music teacher to ensure that meaningful music objectives are being taught(Cornett, 2006)

One content area should not overshadow another (Irwin, Gouzouasis, Grauer, & Leggo, 2006).

When integrating subject matter, there needs to be a shift from emphasizing the differences between the subjects being taught to making connections between them so that meaningful learning can occur (Bohannon & McDowell, 2010) (as cited in May, 2013, p.6).

#### b) Fears of being compromised

Music teachers fear that their music class would be compromised in quantity and quality by matching other subjects with their music class. Music educators fear "that genuine music learning will be compromised because precious class time (which is probably already severely limited, particularly in elementary schools) will be primarily occupied by the activities and projects of the broader curriculum" (Cosenza, 2005, p.3), fearing also "the risks of compromising the integrity and autonomy of music itself" (Barnes,

2012, p.139). Fortunately Cosenza(2005) and Wenner(1976) gave solutions to this fear. According to Cosenza(2005), "if music teachers understand the cognitive connections and shared information among subjects, they have opportunities to enhance music learning in substantive and authentic ways"(Cosenza, 2005, p.1). Wenner(1976) also define many specialists' belief as misconceptions that "relating different subject matters dilutes each subject area because the result will not be an in-depth study but just a "glossing over" of a lot of material"(Wenner, 1976, p.30). With a comment of specialist who participate AiE program, he conclude that "there was no dilution of subject material...students had more opportunity for in-depth study on subjects in which they were personally interested"(Wenner, 1976, p.31).

(3) School system as a circumstance for applying the AiE approach

We should keep in mind that it is school where an education policy is implemented. A school has very complex contexts such as personal, social, and systemic contexts.

a) Static character of statutory education system

Choi(2010) analysis Read's education philosophy to diagnosis the problems of Korean arts education. Read(1958), who suggested 'Education through arts', sees education as giving a harmony of personality with organic interrelationships in society. Choi(2010)

understand this as dynamic characteristic of education, 'continuous innovation of education'. Unfortunately, she pointed out that school education, which generally has a static system cannot realize this dynamic innovation(see Choi, 2010, p.100).

Korean music education has national statutory curriculum. This top-down way can endanger teachers' autonomy. In other words, making education dynamic should overcome the influence of systemic, static curriculum. A report on development of Music curriculum (KICE, 2005) suggested that national curriculum should be based more on the assumption on the autonomy of school and teachers and the support of local education office and stakeholders and urged the political and administrative support for teachers to try creative ways to teach in their class. The report indicates(see KICE, 2005, p.127)

b) Practical obstacles in teachers' daily routine in school

In practical terms, matching music with other subjects is still challenging for music teachers. King and Wiseman(2001) mentioned that "Few learners have been exposed to a truly integrated approach"(King and Wiseman, 2011, p.144), saying "Logistical issues related to time and subject matter coverage also serve as challenges to teacher educators"(King and Wiseman, 2011, p.144). He gave examples of them as below;

Materials, lessons plans, and classroom management plans must be closely coordinated and connected. Planning and teaching together as a team requires coordinated effort and blocks of common time(King and Wiseman, 2001, p.144)

May(2013) agreed that "many teachers find integrating their curriculum with another content area challenging"(May, 2013, p.6). He continued introducing music teachers' perspectives; "For music educators, some of these challenges include difficulty collaborating with other teachers, the added time it takes to plan and prepare integrated lessons, and the requirement that remains to cover core music learning objectives "(May, 2013,p.6).

### **III. Methodology**

#### **Study target**

This paper focuses on secondary music teachers who are specialized in teaching music with curriculum in which subjects are more specialized while elementary teachers teach almost all subjects. Although elementary school teachers have less limitation and restriction in teaching and may be easier to conduct inter-disciplinary education by themselves, for the same reason, the teachers have been excluded from the sample of this paper as their specialty and professionalism are considered to be less than that of secondary teachers.

Differences arising from the level in secondary education, for example level difference between middle school and high school, as well as by grade are ignored because secondary teachers who pass the National Teacher Certification Examination are assigned to schools regardless of middle and high school.

In Korea, there are several types in classifying schools such as self-governing private school, innovative schools and ordinary public schools. This study, however, sees the types of school as a reference which has influenced teachers to build their opinion and perspective. Among interviewees, a few teachers have experience working in different types of schools, for example, in both innovative and ordinary public schools. Therefore, this study did not take the type as a standard to find out the correlation between the type and teacher's feedback. Rather, teachers have stated their experience and opinion by citing examples in different type of school.

This paper employs the convenience sampling method to select 8 interviewees. Basic information of the interviewees is as follows:

Teacher	School type	Teacher career	Area
<b>A</b>	Public school	Less than six months	Gyeunggi
<b>B</b>	Public school	13 years	Seoul
<b>H</b>	Public school	Less than six months	Daejeon
<b>Y</b>	Music-focused school Public school	1 year	Gyeunggi
<b>M</b>	Innovative school Public school	6 years	Seoul
<b>H</b>	Public school	8 years	Daejeon
<b>J</b>	Innovative school Public school	8 years	Gyeunggi
<b>S</b>	Self-governing private school	7 years	Seoul

**Table 2.** Basic information of the interviewees

### Interview method

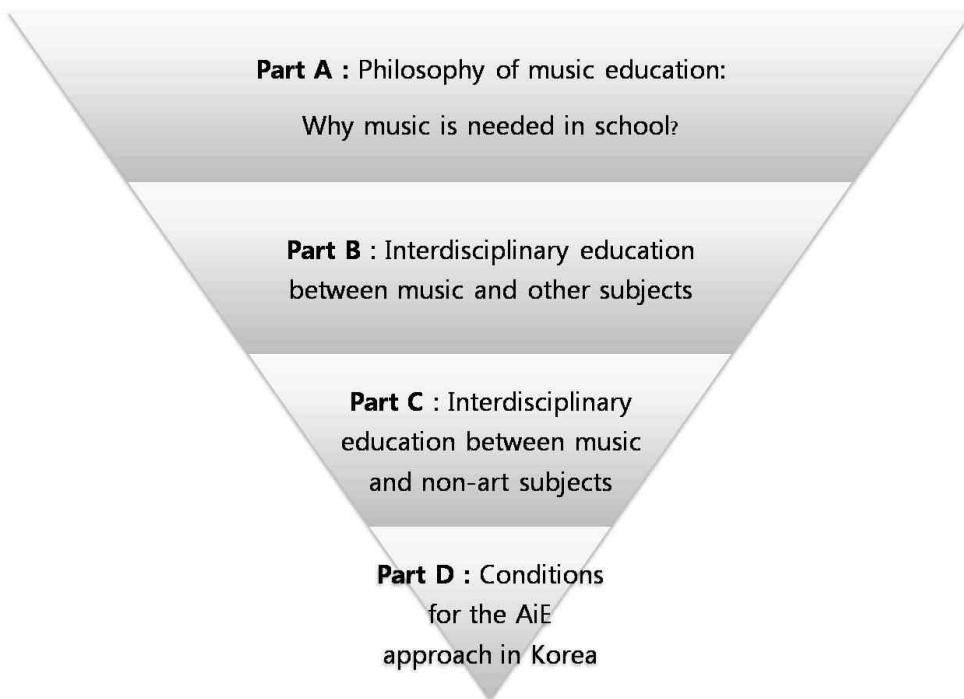
One-on-one in-person interview was conducted for one or one and half hours. Total interviews took three months from July 2014 to September 2014. Interviewees were informed before that they would be questioned about their opinion on the educational approach matching music subject and other subjects. Time and place varied accordingly. Most of the interviews were conducted at a coffee shop on national holiday or weekend. Interviewees seemed to be relaxed especially during summer vacation. A small meeting room was rented for an interview on weekdays after school hours because at the time coffee shops in the evening are usually too crowded to record an interview. This setting was more helpful for interviewee to be more focused but at the same time

the setting also made interviewees more conscious of the interview itself, with the interviewer controlling the whole interview as opposed to having a free discussion between interviewer and interviewee at a coffee shop.

As Seidman(1991) claim in depth interviewing “is designed to ask participants to reconstruct their experience and to explore their meaning”(Seidman, 1991, p.92), interviewee was given a question consisting of four parts of questions and spoke their opinion in a free manner. The interview was designed in a half-structured way. If the interviewee had given answer while reading the questionnaire, there would have been a risk of misunderstanding the interviewer’s original intention and a limitation on the free logic development by the interviewee. Therefore, detailed questions were not read out, but the interviewer gave questions corresponding to the previous answer from interviewee while referring to keywords. The conversation was continually monitored to ensure of the different sections of the question list(part A ~ D) were reached..

As Seidman mentioned “Throughout the interviews, but especially in the first two, ask for concrete details of a participant’s lived experience before exploring attitudes and opinions about it” (Seidman, 1991, p.88), four question parts approach from upper concept of the AiE approach such as integrated arts education and music education philosophy so that interview can be free of

conceptual limitation of the AiE approach and be more comprehensive. In a diagrammed understanding, an inverted triangle can be applied to the question parts.



**Table 3.** The inverted triangle question parts

There has been no limitation on or direction for the order of sub-question in each part, which enables interviewee to freely change their answer direction. However, the order of each part from A to D was strictly kept. Especially Part C and D stayed concealed while interviewee talked about Part A and B. The interviewer placed more focus on enabling the interviewee to

express vivid experiences in the education field and to freely develop their logic and ideas.

### **Part A**

1. Teacher career: Please state in detail about your background (teacher's certificate, graduate school life, music major in undergraduate school...), the school type that you are working for (public, private, music-focused, alternative or specialized school) and years of teaching.
2. When is the most difficult and rewarding moment during your career?
3. What kind of efforts do you make to continuously develop your educational expertise?
4. How is the relationship between music teachers and other subject teachers? How do you think music teachers are treated within school?
5. Please state your music education philosophy, especially the purpose and goal of music education and the necessity of music education in curriculum

### **Part B**

6. Interdisciplinary education between music and other subjects
  - 6-1 what subjects do you prefer to match with music subject?

6-2 please take an example of your experience of interdisciplinary approach. (If you have no experience, you can say the reason you could not try.)

6-3 what is the ideal type of interdisciplinary approach in your opinion? (without considering trial and errors or practical difficulty)

### **Part C**

7. If you feel matching music with “non-art” subjects is difficult to employ in your school, why and what would be the way to overcome this?

8. Do you think matching music with “non-art” subjects would result in any educational effect?

9. To match music with “non-art” subject successfully, how would you cooperate with non-art subject teachers? What is the ideal type of cooperation for you?

### **Part D**

10. Have you ever heard of the AiE approach?

11. After reading the explanation of the AiE approach in the *Road Map for Arts Education*, what is your feeling or opinion?

there are two main approaches to Arts Education (which can be implemented at the same time and need not be distinct). The arts can be (1) taught as individual study subjects, through the

teaching of the various arts disciplines, thereby developing students' artistic skills, sensitivity, and appreciation of the arts, (2) seen as a method of teaching and learning in which artistic and cultural dimensions are included in all curriculum subjects.

The Arts in Education (AiE) approach, utilizes the arts (and the practices and cultural traditions related to those arts) as a medium for teaching general curriculum subjects and as a way to deepen understanding of these subjects; for example, using colours, forms and objects derived from the visual arts and architecture to teach subjects such as physics, biology and geometry; or introducing drama or music as a method to teach languages. Drawing on the theory of "multiple intelligences", the AiE approach aims to extend the benefits of Arts Education to all students and subjects. This approach also aims to contextualize theory through the practical application of artistic disciplines. To be effective, this interdisciplinary approach requires changes in teaching methods and in teacher training.(UNESCO,2006,p.8)

12. What is required to implement the AiE approach in your school? How long it will take for the AiE approach to be applied successfully in your school?
13. Please describe your imagination how school education could be changed after applying the AiE approach successfully.

## **Method of Analysis**

Interviewee's answers were recorded and transcribed into written text which was then analyzed by using the conventional content analysis. Various and comprehensive answers from interviewees were broken down to the smallest unit, and the unit has its own keyword. Focus was not put on whether the answer is correspondent to the questions. As a result, even though some

answers are from different questions, they tend to be in same category. As a result, 10 categories emerged for classifying the data: unfamiliarity, trend, uniqueness, tool, aesthetic, joy, teaching method, teacher, system and college entrance exam. Interviewee's answers categorized into 20 Keywords-units are re-allocated into 5 Categories and they were finally put into 3 barriers.

Keyword		Category	Barrier	
Unfamiliarity	Teachers have not been heard of the AiE or teachers might have not enough time or opportunity to thinking deeply on AiE approach.	Recognition	Recognition	
Trend	Teachers get influence of social trend that stress convergence			
Uniqueness	Teachers set a high value on uniqueness of music subject	Concept: purpose and goal		
Tool	Teachers have negative feeling about 'music as a tool for other subjects'			
Aesthetic	Teachers set a high value on artistic experience			
Joy	Teachers set a high value on 'joy' music education can give			
Teaching method	Specific method of teaching including who teach, what to teach, how to teach	Usage	Usage	
Teacher	Teachers' effort for improving their competence	Teacher training	Support	
System	The systemic problem of school education	Teacher support		
College entrance exam	Social circumstances that occurs from college entrance exam			

**Table 4.** Keywords in analysis of interview, categories and barriers

For a better credibility of analysis, a peer researcher reviewed the result. Going through interview results, she gave opinions when

there seemed to be misunderstanding or overstrained interpretation. Her opinion reflected after On-line discussion when there was a definite difference of opinion between researcher and reviewer.

## **IV. Results**

Answers from interviewees produced 5 findings. First, teachers are not familiar with the AiE approach. Second, teachers have varying levels of understanding of the AiE approach. Third, teachers were able to imagine a design for the practical application of the AiE approach within their classrooms. Fourth, teachers felt they would need training for the AiE approach. Fifth, teachers felt they would need a proper classroom environment in order to properly employ the AiE approach.

### **1. The AiE approach reaching Korean music education: teachers' recognition**

Because the concept of the AiE approach was very new for Korean music educators, the direct influence of the AiE approach on Korean music education- positive or negative- cannot be found. Considering their unfamiliarity to the concept, teachers were questioned with various issues of music education, which led them to begin to build their opinion on 'music education with non-art

subject' in Korea. Some expressed their appreciation for this interview which served as a good chance to give new inspiration to their teaching experience.

### (1) AiE approach unknown

All interviewees answered they have not heard of the AiE approach at all. One participated in the UNESCO Arts Education World Conference in 2010, another interviewee was curious about where this concept came from and why UNESCO started to become involved in arts education. For music educators, the AiE approach was such a strange word.

**A** I've never heard of it, but after hearing that, it sounds very difficult to put into action. It is only just 'a theory' without any practical experience yet.

**B** It is the first time to hear about that concept, but I know about the Arts education World Conference of UNESCO. I have participated in it.

**J** When did this concept start to be discussed? 2006? From UNESCO? What is the Roadmap about? I'm so curious what exactly the UNESCO is, because UNESCO sounds vague to me... Now I see that it has already been 8 years since the AiE approach came up...

### (2) Design music class with non-arts subject; Novice but active

7 of 8 teachers answered that the interview was the first time to face the problem of how they should make a music class with non-arts subject. It took a lot of time to give an example. However, as the interview progressed, they were able to specify and develop their ideas actively.

**H** Teaching music with other subjects?...How can this...do I do this?  
I need some time to think... It is so difficult..

**Y**... It can be...kind of...teaching traditional notation in history class.....or.....there's no more that I can come up with now ...

**J** It is quite a random question so I had no time to think about it... If I have to give an example, It can be music class with PE... but it is hard to come up with specific way to plan a class.....

*(At the end of the interview)* If students are taught numbers with music, they can understand it more easily. Using musical factors to teach numbers....but actually it is not proper to say that the musical factors served as only a tool. In other words, learning numbers can contribute to learning *do, re, mi, fa*, and understand and feel the numbers more effectively... It will lead students to be socially mature, emotionally stable and to realize the value of the teamwork in group. Students can have discussions about 'what kind of music we shall make?' they can make music using numbers like 'sol(5) sol(5) la(6) la(6) sol(5) sol(5) mi(3)' with dancing...If a class pursues a comprehensive educational goal, It cannot be said that 'music is a servant for math' but both subjects make a synergy effect, benefiting each other as an ideal class.

### (3) On behalf of students; teachers' concern

Teachers show their concerns on applying the AiE approach to Korean education.; 1) It can be an additional workload for students who are already pressed by the burden of their studies.(issue of amount of learning) 2) Students might see the AiE approach as inefficient in terms of learning because they are already used to efficient teaching and learning practices like memorizing, cramming.(issue of learning time cost) 3) the AiE approach can make learning contents more difficult. (issue of learning depth) 4) applying the AiE approach costs teachers additional time and effort to prepare a class.

**B** Because curriculum of secondary school becomes more detailed and goes deeper than that of elementary school, finding a natural overlap between two different subjects becomes difficult as well. Perhaps there

can be a kind of mismatch I think. When matching different subject is needed, I think it is important to select a theme carefully to maximize the educational effect. Students are already under pressure from a heavy workload and have so many things to do in their school life. So I think systemizing music integrated learning might be an additional burden and another *THING TO CRAM*

**M** Let's says a teacher is going to teach physical element of sound. He might touch upon only the concept of Hertz, and think it's enough...If he tries to give students more experience and draw their feeling in his class, students would complain 'the teacher makes his class so intricate! They would say that the teacher could have just conveyed this knowledge of concept and we can understand it but he is not going to his point directly.' This kind of thinking is very common among students indeed. Then teachers have no reason to do something further for their class and students.

**H** The contents of textbook are too difficult to put into practice. I mean, the level and quantity of contents in textbook are out of students' capacity because they have not yet majored in some university level subjects. Teachers also suggest to their colleagues to trim the contents for students to understand easily, which makes the teaching touch upon only basic things.

**J** teachers don't know well about music integrated learning. It requires additional time and efforts and makes teachers have more discussion, more preparation. Teachers would say "why do I have to do this? It's so tiresome... I have already lots of things to do including class teaching, trivial work related to school affairs."

#### (4) Agree to the necessity

Teachers are well aware of the necessity of a new educational approach. *Gyeonggi Provincial Office of Education* actively supports Innovative school which pursues new curriculum design, increasing teachers' autonomy in class design. Teachers working for school in Gyeonggi province are more familiar with an interdisciplinary approach. A teacher who studied at a graduate school of education wants to put into practice student-oriented, constructive learning. This teacher was certain that integrated thinking ability is the need of time,

**A** Gyeonggi province has a plan to turn almost every school in its jurisdiction into an Innovative school by 2016. Innovative schools will obtain financial support from the government, which allow teachers to afford to try new interdisciplinary approaches. When I went to Jang-gok Middle School in Siheung(in Gyeonggi), I saw an example of a multidisciplinary approach. It was not so complicated, but quite simple. It was the world cup season, Students can learn the greetings in languages of countries which advanced in the tournament and learn the *Korean Fantasy* along with other nations' song representing their identity at the same time. I think that it was the teachers' discussion and helping each other that made possible this kind of easy interdisciplinary class structure. Next semester, I hope I can actually exercise what I have studied in my graduate school such as student-oriented and constructive learning and an interdisciplinary approach which Gyeonggi province puts great emphasis on.

**M** In a general school, my goal of class teaching is just enduring one class. I use only a textbook and students are not willing to study in class. After I was transferred to an Innovative School, I have made class materials myself rather than depending on textbook, and now I think teachers should enjoy the teaching first because a teacher's enjoyment influences students' active learning. I taught students, for example, not by explaining the concept of Sonata form, but giving one piece of music and having students discuss in a group. They inferred Sonata by themselves and came up with substantive answers. I think this is desirable education rather than the teaching in general school I did, writing on the blackboard, sing along, with nothing special or novel idea....

**B** Students are ready to accept a new paradigm with using a smartphone. Thanks to their familiarity of IT technologies, all things are accessible to everyone and convergence is the trend of the time.

**Y** In a knowledge-based society, simply getting knowledge is not enough but utilizing the obtained knowledge is getting more important. Because the current development level of technology left almost no more room to further evolve itself, people are putting more focus on humanism to heal themselves. I think the trend of using science in an artistic way may continue as a trend.

## (5) Time-consuming adoption

No teachers have given a negative answer to the question; "what is the educational effect of the AiE approach when it is employed successfully in Korean education?". However, they expect the successful adaptation would take 10 or more years. Time-cost factors were improving awareness and attitude of parents,

reforming of discourse in curriculum design, and teacher training period.

**H** I think the AiE approach should be reflected in statutory curriculum if it is needed to be successfully adapted. This leads to the revision of school textbooks, which requires much time to persuade education officials. Unlike arts subjects, many non-arts subjects depend much on textbooks. So the revision of non-arts subjects textbook including artistic contents is essential. It is not simple and easy. There should be a compelling reason why artistic contents should be included in non-arts subjects' textbooks.. Persuading the persons concerned may take more time than just revising a textbook.

**B** Well, let's see how long it will take. 1 year for designing a teacher training program, 1 year for winning approval from the provincial office, 1 year for promotion and encouraging participation, 5 or more years for the operation of teacher training program continuously. We can count already 10 years to implement. Lastly, it is not a simple question whether a teacher will put what they learn in the training into practice in their class. In this sense, it would be easier to train pre-service teachers in university than in-service teachers.

**S** It is impossible to successfully adapt the AiE approach into the existing Korean curriculum in the present educational environment. A little change of college entrance examination system brings sequential changes like a domino effect in secondary - elementary school education and even parents' attitude toward their child's education. Parents in Korea are very sensitive and pay sharp attention to slight changes in the college entrance system. In a few model schools the AiE approach can be a good performance for pursuing new education. At least students of my school (*private school with autonomy in curriculum design*) prepare their portfolio of school activity explaining their experience, growth, and achievement instead of prepare *Su-neung* (the national scholastic aptitude test) But considering general school, I cannot determine how long the adaptation will take.

## 2. Purpose of the AiE approach: concept definition

Teachers were sensitive to the expression of the AiE concept, especially to the idea of utilizing music 'for' understanding of 'other subjects'. Their sensitiveness is attributable to the situation where music teachers in Korea need to secure several hours from

a week's curriculum for music class because music class is so vulnerable to be replaced by other school events or additional academic classes known as major subjects. Teachers have different opinions on why music integrated learning is needed. In other words, setting what kind of purpose and goal of a class determine the justification of the need of the AiE approach. It also affects teachers' way of designing music integrated learning class.

### (1) Purpose of AiE approach

There are two kinds of educational purposes that the teacher tries to achieve in their classes by applying the AiE approach. One purpose concerns the area of music education (musical purpose), the other purpose concerns the entire education curriculum (educational purpose). Almost every teacher considers aesthetic experience very important. It was expressed as 'intrinsic purpose' of music education as the opposite concept of 'mean' of education. For example, teachers think that the music for understanding of physics can lack an aesthetic experience, not reaching the purpose of music education. Teachers insist that even in music integrated learning, making students have the expectation of aesthetic experience which they had in a regular music class is very important. Contrastingly, as the interview went by, some teachers changed their mind and broadened their perspective to focus on the whole educational purpose. They paid attention to the growth of students as a result of education.

**B** Music has an intrinsic approach focusing on music, setting a musical goal. And there's another approach that music can serve another subject....I don't want to use the expression of 'means' but I cannot help it....music can be the 'means' for another subject..

**J** the purpose of using music can be just for boosting the understanding of physics, not for understanding of arts of sound. Students might have no aesthetic experience. A music class means focusing on music itself, feeling and experiencing and realizing something in the mind. I don't think using music for understanding the concept of sound waves gives students any emotional inspiration. In this context, students would focus only on the physics concept, for example, "soundwaves", not focus on musical sound

**A** Although the interdisciplinary class is the combination of two or more different subjects, the advantage that regular class- frame or one subject can give couldn't pass unnoticed. A teacher of a certain subject can exert his competence fully in his own class, and for students, for example, a PE class is irreplaceable. If a music teacher applies physical action into music class, It is not the same as the pleasure of PE class. I think the pleasure of certain subjects in regular class cannot be overlooked.

**J** (In the latter half of interview) a teacher concerns the educational purpose. Now I think the issue that Music serves History or the other way around is at the lower level of discourse. Doing this interview, I think now that we should consider higher and the ultimate purpose of education including emotional growth, social ability, competence... these are what the interdisciplinary approach pursues I think...

## (2) Goal of AiE approach : Negative view

There are two kinds of the goals of class using the AiE approach with music. One think the musical factor just used as a 'musical subordinate' to achieve other subject's goal, others think it as the opportunity to achieve music subject's goal with different stimuli or experience. The former worried that If a class with the AiE approach set a goal focused only on other subjects, musical factors perform only an instrumental role otherwise make students have aesthetic experience in regular music class which has

already limited time in school life. One teacher who had a negative attitude at first toward ‘music being used as a tool’ compromised in a time that it is necessity when musical means are essential to help understanding key concepts of another subject.

**Y** In interdisciplinary class, students do many kinds of activities but when thinking about ‘what subjects would take the best advantage of this class’; I don’t think it would be music. Let’s say we make Student make the instrument with wood material by themselves to learn relationship between the length of wood and the pitch of the sound in a class. Students can realize that ‘music can be scientific, music is related to math’ but they might not enjoy the emotional pleasure.

**H** when learning foreign lyrics, if the goal of that class is singing and understanding the popular song, sometime later students remember only melodies, not the lyrics and foreign language.

**L** I feel so miserable to waste limited hours of music class in a week doing silly activities like moving back and forward and jumping to combine PE with music. This kind of activity is only at the basic level of an idea that anyone can come up with...Music teachers are so busy to make students have aesthetic experience in music itself without any miscellaneous support.

**J** It doesn’t feel so good when I heard about ‘musical means’. If music subject has only instrumental value in school, it will be a challenging situation of course. But if that value can be just a part, I think if music plays a key role to understand a certain subject, it is not a bad idea. For example, a class can include Korean traditional music to improve students’ understanding of the history of the Joseon dynasty period.

**B** If utilizing music can improve quality of education and learning, I think it is a good idea. Actually, it would be possible in elementary school because using music throughout the whole educational situation is already common in preschool or kindergarten.

### (3) Goal of AiE approach : Positive view

Conversely, there are teachers who consider utilizing music an opportunity to understand music from a fresh perspective. They

believe that students can deepen their musical knowledge with new stimuli, and can easily apply musical factors to their real life. From these procedures, students realize that music improves the value of life, leading to improvement in the inherent value of music in school curriculum. .

**J** As a music teacher, what I come up with to design music teaching is limited to a musical way. If I can mix music with other subjects, an unprecedented way of understanding music can be found. Visual stimuli from art, Physical one from PE...various approaches from partner subjects can bring new educational effects in learning music.

**K** Utilized music for understanding of physics can encourage understanding of music as well. In this case, music and physics have a great synergy effect. For example, Students learn overtones and harmonics in physic class with the textbook including giving an example of clarinet. In music class, I also teach overtone with piano playing. Students get curious and try to hear overtones. There is certain difference between two groups of students; One group who learn overtone first in music class and other group who have learned the concept of overtone already. The latter get more excited when 'hearing' overtone from piano. Because they can link what they learned before and what they are hearing now. This linkage facilitates students who were uninterested in music to have an interest. Students who considered music as an unimportant subject to relate music with what they think is an important subject like science.

**M** It is possible to relate the principle of physics such as Sine wave and Hertz with music. When they listen to the sound of synthesizer they can more easily understand the principle of sound.

#### (4) concept of integrated arts education approach

According to teachers' different concept of arts-non arts integrated arts education approach, most teachers take an example - a class covering Western art history and Western music history in a certain century - of parallel arranging. Conversely, some teachers

insist that an integrated approach is not a parallel arrangement, but being completely new one like a chemical combination.

**J** Integrated class of music education?... using physical movement to feel music well, drawing on the issues of society or historical facts...because music has always kept pace with the historical context.. In this sense art history is the same...we can match all three subjects, music, art, social studies...

**H** Subjects I want to try to match with music.....are...Korean language, English, Social studies, History....these are easy to find commonplace with music.

**S** For me, an interdisciplinary approach is acting as a new ONE contributing to one goal of a whole class. For example, drawing picture while listening to music, or cover some piece of contemporary music and art is not enough to be called an integrated approach. Moreover, I think the goal of this class should be equal for both subjects. It should not be subordinate to the other.

### **3. Usage of the AiE approach : class management**

In the middle of the interviews, teachers were questioned HOW they could employ the AiE approach in their class; who will teach it, what will be taught, and in what way. This specification reveals conflicts between the current education approach and an ideal big picture of education.

#### **(1) Help or hinder for class management**

The reason teachers do not utilize other subjects in their music class is the problem of managing class. They were worried that new trials might make the direction of a class vague, and make it difficult to keep students' concentration. However, for most

teachers, successful class management is not the ultimate goal. Teachers feel themselves valuable as a music teacher when students enjoy music, have interest in music, regard music as part of their life through music class. As the interview went by, teachers answered giving linkages between music and what they have learned in other classes or what they already know have helped to successfully manage a class arousing students' sympathy and facilitating internalization of knowledge

**L** I think physical movement is so silly. It is distracting for middle school students

**M** It's really hard when I feel lost managing a class. I should keep concentration as a director of a class. I am not sure I can manage additional subject factors in my music class. It is a risk or a burden for a teacher that makes the direction of music class vague, not pursuing any particular goal in a class... I feel happy as a music teacher when I find students in their classroom humming what they learn in a music class.

**H** I feel class is worthwhile when students' are active and everything goes well managing class. To arouse their sympathy I stress the relationship between learning contents and their knowledge. I say to them "this man is who you are already know. He is also related with musical issues." Students respond well to this kind of explanation than just picking the key concept and give the stereotyped statement in textbook.

**S** Teaching students the Pythagorean scale, I found students say "wow" when they realize any link between math and music. They might thought 'I considered music subject unimportant before but it has mathematical principles as well!' Students realize that musical activity helps improve the value of life when they graduate high school. Students' realizing this fact and leading a musical life by themselves make me feel so grateful

## (2) Elements of music education for AiE approach

In a practical perspective, teachers have different opinion on

selecting and organizing elements of music education for AiE approach. There are three kinds of opinions; 1) the unique character of music makes it difficult to divide music into, or extract, certain ‘elements of music education’ 2) Major elements of both subjects such as Experiment-Experience are complementary to each other, or make a synergy intensifying their educational effect. 3) an artistic element does not affect only on a part of a class but transform a whole learning procedure by making a class more participatory, facilitate teachers to co-operate, tailoring a class to students’ perspective.

**Y** While western music history or Korean traditional music have many common places with the study of History, music theory like interval, tonality is too difficult to explain and cannot be matched with other subjects I think. While art is easy to visualize and leave the outcome, music is temporal art that can experience certain spans of time.

**H** Each subject has strengths and weakness. For example, students have an experiment in a physics class, and have experience in a music class. Students can learn vibration with both experiment touching the vibration equipment and experience hearing the sound as a result of vibration. Depending on the focus of the class, one of the subjects’ strength can be intensified.

**H** Most teachers lead their class explaining the learning contents. But By changing this learning way with showing and giving experience in a class, I think teachers can make their class participatory. In a different learning way, everything would become new from a students’ view. We aren’t going to reveal them “your teacher designed your learning procedure with an artistic approach strategically.”(Students would just accept a whole class as a new culture.) I think the class would be more amusing.

**S** With complete support, I think the AiE approach changes many things in school completely. There would be a new class, a new school system, a new subject that has never been taught in statutory curriculum such as ‘Music-physics’, ‘Physics-Chemistry’, ‘Music-science-social studies’....

### (3) How to start AiE approach class

Teachers give various explanations to the questions; who teaches in what ways. 1) Narrowly focusing on one learning goal is better than multiple goals in each subject class. 2) ideally team teaching in one class was preferred but music teachers found more possible ways 3) starting a new try in their music class first or give musical comments to other subject teachers. 4) One teacher begins with teaching from a student's individual interest and snowballing it with related knowledge.

**H** When teaching a popular American song, a music teacher and English teacher could set the different goals of each class. I think setting more strategically focused goals with teachers' teaching in line with it would improve students' learning more effectively. Teachers should practice their teaching performance together. They also take discussion in front of students about the meaning of English lyrics and how to sing. Showing this conversation can be good for students. This type of class can maximize a teacher's professional area.

**J** We can call a class with two or more teachers 'team teaching'. I think it is needed because, for example, a physics teacher cannot assimilate musical factors. The contents teachers in a team would teach and in what way is completely dependent on themselves. Teachers are not limited in a certain frame of teaching anymore.

**L** A school has its teaching schedule of one whole year. It is so difficult to make a change in this time schedule to cooperate with other subjects and I've never seen a teacher participate in another subject's class in a team during my 18 years as a teacher. I can give musical comment at least to another subjects teacher but...I think teachers in school are too busy to seek and ask for other teachers' comments...

**A** I'm not sure that other subjects teachers might ask for help from a music teacher but... if a history teacher asks me, I will introduce him or her to Korean traditional ceremonial music from Joseon Dynasty. I would explain what music official Park Yeon does including making principles of Korean music scale for King Sejong in a historical background. I think I should find the overlap point where a history teacher might be interested.

**B** I can boldly say that what students can learn is completely depending on teachers' knowledge and effort to know. Let's say a music class covers Beethoven. In a perspective of social studies lots of researchers see him as an ideologist. Although there's no explanation of it in the textbook, teachers can explain it by collecting materials by themselves. Music teachers can link the industrial revolution and environmental problems caused by waste water, which could be the reason of Beethoven's death. It is a very sensitive issue whether music teachers SHOULD touch upon other subjects' contents but they CAN do this if they are interested and have ability to teach.

**S** A student came to me and asked for help on his math report; take an example that mathematics are utilized in your real life. He wants to find a musical example. We drew a guitar fret together studying interval and length of its string.

#### (4) Benefit of AiE approach

Teachers pick 'making enjoyable learning procedure' as the AiE approach's best advantage. They think the major responsibility of music education is not only improving students' musical ability but making students enjoy school more, and ultimately bring more satisfaction to their life. According to a teacher's answer, the AiE approach not only helps improve students' aesthetic discernment and artistic sense but also relieves students' stress from school life, breaking their likes and dislikes of subjects, giving them happy feelings. Linking knowledge of several subjects can reduce the amount of what students have to learn, and contribute to having insight and discerning knowledge, building personality.

**S** I hope students be happier in school. They are seriously stressed throughout their whole school life. Musical integrated class can give 'the pleasure of procedure' in studying, while math and science work together to improve students' span of knowledge as 'the result' of studying. Surely arts classes can refresh students' mind and I think it

is my role as a music teacher. While academic subjects are for the happiness of students' future, arts subjects care the present happiness of students. I imagine a student's faces brighten up and teachers enjoy their teaching with this approach.

**J** While simply being exposed to music brings no emotional inspiration. The AiE approach can improve students' personality I think. The nonlinguistic nature of music can be combined with other subjects.

**H** Students can overcome their prejudice on subjects because one subject has more than one characteristic with the AiE approach. Students don't hesitate to say their best subject and worst. I think this boundary can be blurred, persuading students that 'math class doesn't matter only for math! I can understand more easily with these artistic things!' The procedure can narrow the sense of distance between students and arts subjects.

**A** Utilizing arts in every subject would be more helpful in cultivating their artistic sensitivity. And it will allow students to study 'beautifully', making dull academic classes appear in a 'warm-hearted' way. Moreover, It can extend their insight in which they understand comprehensive historic-cultural background, not limited in one frame of each subjects.

**M** Students can experience 'real learning' which make students not simply memorize or rot, but apply what they learn to whatever they want. I think the style of Korean students' learning has become so dull. It can be meaningful at least new approach can make learning more fun and interesting.

**Y** When teaching in a class, students often say something like "I have learnt that in history class!" Actually students are gaining more knowledge taking 13 subjects than a teacher who is concerned only with his own subject. They just need to know how to link their knowledge. A well designed interdisciplinary class can reduce the amount of students' learning linking a patch of knowledge they collected from lots of classes in school.

#### **4. Preparation for the AiE approach : teacher training**

Although teachers attribute the AiE approach's rare practice to realistic systemic barriers of school education first, they didn't blame it or make it as an excuse. Rather, they are actively

finding out what they can do at a teachers' level. All interviewees show a tendency to make a specific effort for better education.

### (1) Demand for enough teacher training

A successful integrated arts class demands a teacher himself as an executor on the front line to have faith in an integrated arts approach and make an effort to employ it in class. To make it successful, a well-designed teacher training period is needed, in which teachers can change their attitude and recognition shifting the paradigm of the arts educational field. Teachers show low satisfaction at existing teacher training. (They want a program which covers 'in class' issues that would give teachers more direct help. If it is about brushing up on musical playing, a long term and sustainable program is required. ) A training program about interdisciplinary approach has not dealt with musical factors yet. It means developing musical contents for teacher training of the AiE approach is an immediate issue.

**J** Music teachers, all teachers as well, should have faith that music integrated learning is necessary and have the willingness to put their effort towards it. It is a teacher who is practitioner of education policy. Without encouraging teachers, the education policy would not be even tried in a class level. Therefore, we should teach teachers first. I think music teachers' individual effort is essential. We cannot say a physics teacher should know well about musical matters. A music teacher should be a good supporter and partner to cooperate with other subjects' teachers.

**B** The AiE approach is totally up to teachers. Teacher training can give teachers confidence that they can manage a two hour of class under a theme. It takes maybe about 16 hours to build teachers'

positive mind or paradigm. Educational reform starts from teachers education.

**M** My satisfaction on teacher training depends on who is the instructor. Always the topic of the program looks good. But when participating it, I've been often disappointed that seminar for musical activity is too short-term and theoretical lecture is far from reality. Sometimes learning contents of training program turns different from what the title of the program have claimed which originally attracted teachers.

**S** Actually I took an online class that covered the interdisciplinary approach. It's not worth it. It just explains the definition of interdisciplinary class and introduces a few sample classes. There is no musical example at all. Applying arts factors looks silly, such as coloring a plane which students made using scientific knowledge.

## (2) Well rounded music teacher training

Teacher training that allows music teachers to fully understand and apply key principles of other subjects in their class is required. Especially an inexperienced teacher cannot afford to brush up on new teaching skills while managing to get used to everyday school matters. Including courses of the AiE approach in university was required because the teachers who just took the course of teaching profession at undergraduate class outnumber the teachers who completed the course of master degree.

**J** Courses of the AiE approach should be included in the college of education, and in teacher profession courses in the college of music. I think the latter would be more...and courses for in-service teachers as well.

**A** I cannot afford to focus or care for my goal or purpose of music teaching as a novice teacher. In school life everything is unpredictable and the schedule of regular tests in a semester becomes a burden to keep up with. Actually it was surprising that there's no instruction for a novice teacher to get used to working at school. Without any help or

support, a music teacher is given a heavy responsibility with class management. I feel ashamed finding myself teaching students from only a teacher's perspective whereas I have learned about student-oriented teaching and constructive learning design.

I've never learned music in this (AiE approach) when I was student. The learning contents, nature of sound, were too difficult for me to understand even when preparing for my teacher certification examination. Students also feel a lot of difficulty in physics among science subjects. I think a teacher should prepare his class with more effort to employ this approach in his or her class.

### (3) Barriers to close teacher cooperation

Cooperating with other subject's teacher also has barriers for music teachers. Even though they are good colleagues in school, they are not mentors or partners of discussion for making good class and designing learning contents. First, academic subject teachers cannot afford to think of trying new things in teaching with too many things already to teach on a tight schedule. Second, sometimes teachers feel compromised by asking for help because they think themselves of professional. Third, music teachers are passive to create various channels of learning design idea through cooperating with other subjects' teachers due to their low interesting in utilizing other subjects' elements in music class.

Y A famous portal site is flooded with information of art pieces which teachers can access so easily but in reality, researching and using new information in my class requires considerable effort I think. I know the AiE approach has good intentions, finding topics with related aspects throughout two subjects, but that's easier said than done. Teachers should make a partnership with each other to make this possible, but they are too busy to build solid partnerships, especially with academic subject teachers. It is nothing but window dressing. They are managing to meet the learning schedule with lots of contents to prepare for the college entrance exam. On their tight schedule, how

dare I ask them to have a discussion for preparing a new demonstration class?

**M** I usually talk with teachers about student adjustment, not about learning contents of subjects...

**H** Depending on a teacher's personality, some teachers don't hesitate to ask for help from other subjects' teachers while others feel ashamed to look for help as an expert on their subject and cope by themselves.

**Y** Teachers in secondary school are experts on their subject....

**S** Compared to art subject, it is not easy to find musical factors applied to integrated learning. I can't be sure whether art teachers are very enthusiastic in this approach and participating research group for this or other subjects teachers regard art easy to access, but anyway, I can say music teachers are too passive to participate in this discourse. There are too few musical elements ...

**B** I usually look for musical information that can be good material for my music class. I feel enjoyment in these various materials related with music, for example, newspapers, magazine...There are so many texts left missed. If music teachers gain more interest in finding new musical things to teach, they would become more active in asking questions of other subjects' teachers and think of how to create new musical discourse for class, how to put new things in the school music text book....

#### (4) Guide for musical element for non-arts subject teachers

For non-arts subject teachers, music subjects can be bewildering and alien. A good stepping stone for utilizing musical elements in various subject class such can be found through improving other subject teachers' interest and curiosity toward music, making them realize that music can be an important part to create a more joyful, engaged class. Music teachers can also be great support for other subject teachers to understand musical area 'artistically' when operating their class.

**H** We might overlook the fact that we should keep non-arts subject teacher's perspective standing in their side. All musical elements we

think are ‘easy to apply’ to non-arts subject can be completely new and a burden for non-arts teachers. This can draw criticism from non-arts teachers putting in new contents without enough support or training to prepare teaching.

**S** There is already some open-minded non-arts subject teachers who have tried to use artistic means. For example, Korean language teachers utilize lyrics as a text or examination question for finding grammar-errors. It can be a good starting point.

**H** In my experience of music-English class, English teachers just play the music, not singing. As a music teacher, I think teacher’s singing encourage students learning. I can understand non-arts teachers can be shy to sing in front of students, because it would be the first time for them.

**Y** I saw non-arts subject teachers take a training course of ‘masterpiece of classical music’ they looked very happy. By taking an introductory course, non-arts teachers can decide spontaneously “This music can be used in my class” Even music teachers who take the class of western art history can apply it to music class more confidently. Giving more introductory courses for non-art subject teachers can arouse their curiosity, contributing to the development of the AiE approach in school in the long term.

**J** Taking a teacher training course of arts is not enough for non-arts teachers to understand music artistically. They still need music teachers’ support when operating class with musical elements

## 5. Environment for the AiE approach : support teachers

No matter how great a teacher is, teaching competency cannot be exerted without a proper educational environment and condition.

Although there has been long discourse and revision of policy for proper education and establishing new types of schools to tackle stubborn problems in school education, teachers still require more flexibility from a top-down school education plan, more positive atmosphere for teachers to cooperate with each other free from the college entrance system, more supportive conditions such as a small class with useful teaching equipment.

### (1) Structural support for AiE approach

Successful AiE approach in music class comes from two or more teachers' active discussion and co-operation of class. Interviewees worry they would spend most of their time wrangling over procedural problems on Korean statutory school system. Innovative schools show the possibility to streamline administrative procedures of general schools. Teachers show contrary opinions on making an AiE-encouraging environment. One side insists that the AiE approach need to be stipulated as a must-do in statutory curriculum to be invoked with considerable supports while the other side instists that stipulating AiE approach can be the additional forced burdens which can prevent teachers' autonomy and creativity.

**B** We cannot ignore the statutory curriculum that public school teachers are mandated to follow. Also, If the curriculum does not state the AiE approach clearly, we don't have any clear reason or obligatory reason to practice it. For example, if a music teacher and history teacher want to have discussion to prepare co-teaching class, they should ask to arrange time concerning the whole education schedule of the school. It is too big of a burden for teachers to spontaneously carry out.

**J** I think the principle and vice principle of school can make a positive atmosphere for teachers to reschedule class time flexibly. Innovative school can be good example. It encourages innovative and experimental tries for better class, pursuing upper levels of education-humanistic- goal, not merely focusing on preparing for the college entrance exam. I think it would like to support an interdisciplinary approach with permitting rescheduling, providing class equipment, reflecting experimental education research to teachers' performance evaluation

**Y** I think schools are excessively forcing teachers to try experimental class-trials. I am sick and tired of their fussing; overloading teachers

who are already managing too much work. One department called Creative innovation team in school has teachers show off their class applying new ideas. They don't know their forcing and even hindering teacher's creativity and innovative ideas. I AM a teacher who wants to make better class spontaneously but usually I get too much pressure from above.

**A** As a music teacher, I experienced a difference in attitude between before and after being a teacher. Too many school affairs deter teachers from conducting research for a better class. For example, one student in my class jumped out of a window puzzling me what to do. I think 'spontaneous' motivation is not enough to put the AiE approach into practice in this hectic class. A 'compulsory' credit in college of education and teacher training are needed.

## (2) Supportive social environment for AiE approach

There were social barriers that make applying music elements in education tied to the debate over 'necessity'. Because music is not involved on the college entrance exam, awareness of importance of music education varies from person to person among students and parents. If a teacher wants to apply the AiE approach with music factors, he needs a tacit agreement from all school community members rather than his own decision, which ensure priority and level of school support.

**J** Music is being sidelined in the test-focused school education to prepare students to get a good score on the college entrance exam. It affects the decrease of music teachers at all levels of school. Middle school has 2-3 teachers and high school has usually only 1 teacher in the whole school. Being an unimportant subject forces me to think "I want to do something for better music education, but there is no time to do it". School stakeholders and even parents don't want to stray away from pursuing academic achievement.

**Y** Successful adaptation of the AiE approach which means applying musical elements actively in the entire set of school subjects curriculum require parent's positive awareness toward music education. Enthusiastic parents about their children's education take arts subjects lightly. Arts can play a key role to other subjects with people that value it.

**B** We need to consider where to apply the AiE approach. I think the major target would be academic subjects. It is so hard to build a social consensus on its necessity in this test-based school education because musical elements can be such a distraction to academic class which have already been pressured under time constraint to cover too much contents.

**S** Under the pressure of standardized college entrance exam, educational decisions are not only my responsibility. All teachers at a school play a part in a students' getting admission into a good college as a result of each teachers' educational plan. It is not easy to build a well-balanced cooperation among teachers respecting individual areas of teaching responsibility. It is not easy no matter if the teacher is working for public or private school.

**H** Usually high school students in Korea are taught music curriculum no more than the first two years and focus on studying academic subjects preparing for standardized exams for college entrance, but in my school, students learn music class three times a week for a senior year. Students are divided into two groups. One saying 'the music class is giving help to release my stress from tough studying' and the other saying 'I am on a tight schedule to prepare for exams and I don't know why I should spend precious time to music class'.

### (3) Too heavy workload on teachers to implement the AiE approach

Applying new approach to teaching requires teachers to have enough time to research one's teaching method and undergo ceaseless trials and errors. However, what makes tight schedule on teachers are lots of busywork besides teaching, a high number of students per teacher, limited number of music class per week.

**L** Working for school, so many trivial works make me so busy all day. It is so ironic that teaching students feels like a minor task. School teachers who are always swamped with a heavy workload have a joke that it is inevitable that private institution teachers go ahead with more research and developed teaching as they have so much more free time.

**Y** It makes me disappointed that I cannot afford to focus on teaching music professionally because of many kinds of school affairs, such as being in charge of a class, handling official work, making test questions... I told a senior teacher that I feel like I am an administrative assistant in school, not a teacher. He totally agreed with my feelings and felt I should compromise myself to endure it.

**J** Having regular music class is so hard when there are school annual events like a field day. (Music class usually is used for practicing or preparing school event) After 2 or 3 weeks, It is so difficult to find the proper connection to learning contents.

**M** I think the number of students per teacher should decrease. For now, 39 students in a class are divided into 9-10 groups. Taking care of 10 groups, a group at once, takes a whole class. My school put all numbers of music class of middle school curriculum into only one year. So students in this certain year have 4 music classes a week. It is good to do a project which takes a lot of time to complete, but after the year, students have no more opportunity to learn music.

#### (4) Proper resources for AiE approach

What can be direct help for teachers to apply the AiE approach turned out to be proper class equipment and useful references.

First, teachers have different levels of satisfaction with respect to class equipment depending on the school they are working for. Some teachers insist that a greater budget for music equipment encourages them to design new music teaching methods. Second, useful hands-on references reduces teachers' efforts to research and design new class. Teachers can learn by trial and error from other teachers' applying the AiE approach.

**Y** I totally agree music has mathematical and scientific features. But to employ it in the music class, more class equipment is required. If there was enough equipment support any time I can use them, I would teach music theory with 3D graphics showing the principle of wind instruments' scale(pitch changes depending on the length of body), otherwise I have to do hand crafting from scratch to show,

calculating the exact length to make it sounds each “sol, la, ti, do”. More equipment should be provided in music teaching.

**M** I think school should recognize the importance of class equipment. For example, music software with keyboard can be an effective visual aid to learn scale and syllable names. Visualizing is easier to understand length of rhythm than drawing and memorizing note symbols. Also, handbook and specific example with teachers' experience can be shortcuts to apply the AiE approach in music class. There are few examples of music class but only academic subjects...

**A** Nowadays teaching composition using visual aids is available in every class in school. This make teachers come up with interdisciplinary approach more easier, giving students fruitful, academic, fun experience expanding span of knowledge. Abundant references given are very helpful to reduce the effort to find proper information to research the AiE approach.

**S** A class-model using the AiE approach can be helpful for teachers. The reflection of teachers and the result of that model might be an even better, more practical guide.

## V. Conclusion

This research investigates whether the AiE approach declared at the world arts education conference by UNESCO was effectively delivered to Korean teachers and how the approach has been implemented. Through the interview, three points were able to be identified.

First, the AiE approach of UNESCO was largely unknown to the teachers, but the majority of them agree on the need for adoption of it. Teachers expressed a need for a change in music education along with the direction of Korean education emphasizing a

changeable body of knowledge in a networked society and encouragement of innovative schools or private schools to apply an integrated educational approach. These contexts of education appeared to cause teachers to consider the concept of the AiE approach a worthy consideration and important to know about. Teachers have dual identities; having high responsibility as music teacher and school teacher. The balance between identities determines a teacher's reason to consider applying the AiE approach in his/her class. For example, as a music teacher, teachers worried that the essence of musical subjects can be compromised as being a tool for learning other subjects while considering the role of music education in school making students' learning and life more joyful and happy as a school teacher.

In a practical manner, teachers confront specific problems in implementation that they can feel firsthand. This shows the gap between policy discourses established by policy makers (such as professors, governments, and International organization such as UNESCO) and teachers. Teachers consider not only changes in their teaching approach but also students' concerns and work schedule. For example, since teachers spend much time with students, they fully understand students' feeling of being under pressure from excessive competition for the college entrance exam. They also have problems with a heavy workload in school which is a barrier to doing the additional research required to

adopting a new approach. Teachers were not quick to draw an image of some future education which includes the successful adoption of the AiE approach because they weigh their words considering practical problems that should be solved for making a successful adoption possible. This shows that teachers do not have limitation of imagination but have self-imposed constraints from practical problems.

Second, teachers came up with great ideas when introduced to the AiE approach. For teachers who usually have been thinking what to teach and how to teach only inside the area of music education, matching music with non-arts subjects appeared to them like exploring a new world. Although they initially felt the idea was quite unfamiliar and non-feasible, when given a chance to imagine the possibilities, they gave examples similar to or even more creative than examples in *Road Map for Arts Education*. For example, teachers should make a plan to use elements of music education as the artistic learning WAY, a teacher plan to use music subjects' 'contents' such as music history and music theory (corresponding to the example of *Road Map for Arts Education*, "using colors, forms and objects derived from the visual arts and architecture to teach subjects such as physics, biology and geometry" (UNESCO, 2006, p.8)), a teacher decides what 'learners' to do in class such as appreciation or aesthetic experience(corresponding to "introducing drama or music as a

method to teach languages” (UNESCO, 2006, p.8)). One teacher suggested a shift in the role of ‘teacher and school’ with breaks from boundaries of subjects.

These teachers’ multi-perspective ideas for the AiE approach with music education shows that the music curriculum development and music teacher training for implementing of AiE approach should be more concrete with musical elements and comprehensive with connection to general subjects. than the current training program that simply covers either contents of music education or general education theory. Such an approach results in low teacher satisfaction. To apply the AiE, teachers must be trained to look at all contents of music education from a holistic perspective and their integration with other subjects, how to design students’ experience using certain factors of music education and how to be a cooperative and creative teacher beyond the boundaries of subjects and one-way instruction.

Third, Teachers had a generally positive opinion about the possible educational effect of the AiE approach, but felt negative about the possibility of its successful adoption within the current Korean education system. Teachers expected ten or more years for the approach to firmly take root. This shows the AiE approach is likely to remain impractical for Korean music teachers.

Teachers wanted more support but did not blame insufficient support for the lack of implementation. This can be seen as a positive sign for the adoption of the AiE approach in Korean music education. Teachers appeared willing to do something to make changes by themselves. For example, they were willing to participate in teacher training and begin using new teaching materials. Although teachers felt highly responsible to comply with statutory curriculum, they did not seem to be subordinate to it. Rather, they as independent players, can insist a revision of curriculum when they feel it is necessary. Teachers are both the beginning point and the end point of effort to improve the implementation of the AiE approach in Korea.

Nevertheless, the adoption of an educational approach should not be an additional option for teachers, but should be accompanied by an overhaul of the educational environment. Of course a teacher can take personal initiative in his/her class, but education policy makers and authorities would need to create the conditions for a comprehensive approach to adoption of the AiE. This would include supporting proper equipment, training pre-service or in-service teachers creating a encouraging environment.

Given all the above, successful adoption of the AiE approach to the Korean music education can be possible by reaching the teacher level. Such an adoption would begin by first making the

concept clear to teachers, assuring teachers' confidence in employing the AiE approach in their class with specific model cases and creating an agreeable environment with proper support and helpful training.

In conclusion, barriers to adoption of UNESCO's AiE approach by Korean music teachers can be summarized as follows.

- Barrier of recognition: they have low familiarity in Arts in Education approach of UNESCO. Once familiar, they are willing to implement the AiE approach if it is for better music education and school education. Thus, introducing the AiE approach to teachers, making them participate in discourse and clarifying and practically specifying the concept of the AiE approach is needed.
- Barrier of usage: they are less familiar with skills in trying to make a plan for 'music in education'; what to teach, how to teach, with whom, and so on. The curriculum restructured and specific model cases in managing class using the AiE approach in teachers' view can be good guides for teachers to make practical outcomes of the AiE approach .
- Barrier of support : Teachers are willing to participate in training sessions which prepare them to employ the AiE

approach to their class. They want more professional, practical training. An agreeable environment can be made with proper equipment support, teachers' cooperative atmosphere and positive attitudes of parents and students. These positive attitudes need to be fostered with a recognition that parents and students are under pressure from the competitive college entrance exam.

Some might say that there would be no change in education without a change in the political, social barriers that focus heavily on implementing equality, especially in achieving social status from the education system in Korea. To overcome the barriers of recognition, usage, support, no doubt a macroscopic perspective with these systemic barriers should be addressed. It is worthwhile to note teachers' perspective that full adoption of the AiE approach would take 10 or more years in the Korean education system. It seems to be time-consuming but does not takes forever as Sorenson(1994)'s demonstration of Korean education in 1994.

The system at the high school level and above is designed to sort students by achievement. The best jobs go to graduates of the most prestigious Seoul-based universities who have come through the best public academic high schools, with lesser job prospects for, in order, regional university graduates, vocational high school graduates, academic high school graduates who have not gone on to college, and school-leavers who, these days, are confined to unskilled occupations (Sorenson, 1994, p.19).

After about 2 decades, 8 music teachers interviewed show Sorenson's explaination is not the right picture of Korean

education any longer, at least at the teacher level. Music teachers do not design their class with the AiE approach for improving academic score that sort student by achievement but aim to make students realize the joy of learning, joy of life with music. Teachers also desire to improve themselves as good teachers and have their own various ideas assimilated into class design. Elliott(2006)'s view gives the insight of the positive tension between autonomy of teachers and structural education system. He suggested make "important distincting between the political(standards) curriculum and the practical(everyday, working) curriculum"(Elliott, 2006, p.53), claiming that "As music educators, we need to focus on making our daily curriculum a humanistic, artistic, and caring experience for out students"(Elliott, 2006, p.53).

Music Teachers can be a good start point to change structural barriers in Korean education. Burton et al.(1999) support this by saying that "the arts add the kind of richness and depth to learning and instruction in schools where arts provision is rich and continuous, administrators supportive, and *teachers enlightened*" (*Italic added*, Burton et al., 1999, p. 36). Even he found that non-arts subjects teachers "frequently speak of what they see as the extended effects of arts learning on learning in their disciplines" (Burton et al., 1999, p. 36). This brings the assumption that once Music teachers are enlightened to the effect of Arts in Education approach, they certainly figure out a proper

way to implement it and what kinds of support they need as experts in music education. What we have to do is just give music teachers more faith and respect them as experts of their craft, listening carefully to what they say about the real world experience of music teaching and learning in the classroom, and reflecting it in making more plausible music education policy.

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## 국문초록

유네스코는 2006년 예술을 활용해 교육적인 효과를 얻고자 하는 교육방식, 즉 Arts in Education(AiE) approach를 제시했다. 본 연구는 AiE approach가 유네스코의 교육정책으로서 한국의 음악교사들에게 잘 전달되었는지 확인하고, 한국 음악교육에 성공적으로 실현되는 데에 교사 단계에서의 장애 요인이 무엇인지 규명하는 것을 목적으로 한다. 8명의 음악교사들과의 반구조화된 면담을 통해 AiE approach에 대한 교사들의 관점을 분석하였다.

첫째, 음악 교사들은 유네스코의 AiE approach를 생소하게 여겼지만, 현장 교육에의 적용 필요성에 대해서는 대부분이 동의하였다. 그들은 음악이 다른 교과의 학습을 위하여 '사용된다'는 도구적인 개념에 대하여 음악의 순수한 가치를 보장해야 함을 주장하면서도, 학생들의 학습과 삶에 음악을 통한 즐거움을 더할 수 있다며 긍정적인 태도를 갖는 등 양면적인 모습을 보이기도 했다.

둘째, 음악 교사들은 AiE approach 적용 방법을 수월하게 고안해 냈다. 처음에는 실현 단계에서의 여러 가지 우려 또는 음악교과 이외의 영역에 대한 낯섦 때문에 머뭇거리기도 했지만, 면담이 진행되는 동안 대부분 유네스코 로드맵이 제시한 AiE approach의 예시와 비슷한, 또는 더 창의적인 교수-학습 방법을 떠올렸다.

셋째, 음악 교사들은 AiE approach의 교육적인 효과에 대해서는

긍정적이었으나, 한국 음악 교육 현장에서의 적용 가능성에 대해서는 부정적이었다. 그러나 개인적인 범위 내에서는 교사 연수 참여, 새로운 교수-학습 방법의 시도 등 자발적이고 점진적인 변화를 추구하는 태도를 보였다.

한국 음악교사들이 인식하는 유네스코 AiE approach 도입의 장애 요인은 다음과 같이 도출된다.

- 인식 : 교사들은 유네스코의 AiE approach를 생소하게 여긴다.
- 방법론 : 교사들은 AiE approach를 활용한 수업계획 (무엇을 어떻게 가르칠 것인가, 타교과 교사와의 협력방식 등)을 수립하기 위한 지침을 필요로 한다.
- 지원 : 교사들은 AiE approach 적용과 관련하여 전문적 이면서도 실질적인 도움을 주는 교사교육을 원하며, 학교 환경에서의 물리적·심리적 지지 기반을 필요로 한다.

주요어 : 예술교육, 유네스코, 통합교육, 융합교육, 음악교사,  
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