Reconstructing Korean Music through School Music Education:
A Case Study of a Gukak Specialized School in Korea

A Dissertation
SUBMITTED TO THE FACULTY OF
UNIVERSITY OF MINNESOTA
BY

Soo Jin Lee

IN PARTIAL FULFILLMENT OF THE REQUIREMENTS
FOR THE DEGREE OF
DOCTOR OF PHILOSOPHY

Dr. Keitha Lucas Hamann, Advisor

December 2018
Acknowledgements

I would like to express the deepest appreciation to my advisor, Dr. Keitha Hamann, who helped me to overcome many obstacles in writing this dissertation. She continually and convincingly conveyed a spirit of adventure and an excitement in regard to research and scholarship. Her patient guidance provided me the opportunity to develop my own ability as an independent researcher.

I would like to extend my deepest gratitude to my committee members. I thank Dr. Akosua Addo who guided my master’s thesis and advised me for my doctoral research. I learned a lot about how to write thesis from her. I also thank Dr. Laura Sindberg for teaching wonderful classes and providing me valuable support and constructive feedback regarding my research. Special thanks to Dr. Alex Lubet who was a great support for not only the dissertation writing process but also the whole my doctoral years. He encouraged and supported me to be active as a researcher, an educator, and a musician.

I am deeply thankful to my family for their love, support, and sacrifices. Without them, this study would never have been possible. My parents and my sister longed to see this achievement come true. Also, they were great support during the fieldwork in Korea. This last word of acknowledgment I have saved for my dear husband Paul and son Daniel, who have been with me and supported me in every possible way throughout coursework and dissertation project.
Abstract

Reconstructing Korean Music through School Music Education:

A Case Study of a Gukak Specialized School in Korea

Soo Jin Lee
Doctor of Philosophy in Music Education
University of Minnesota, 2018
Dr. Keitha Lucas Hamann, Dissertation Advisor

The traditional method for learning gukak (Korean traditional music) was rote learning through enculturation. Music in traditional Korean society was usually learned holistically through participating in and observing musical practices in daily lives. As Korea has been modernized, gukak began to be included in formal education. However, gukak is often regarded as the music of the past, even though gukak itself has been constantly changing as a living tradition. Thus, there is a need to examine how to recontextualize gukak education in contemporary school settings. The purposes of this case study were to: (1) examine how gukak education is recontextualized in the formal education setting, which is far different from the original context in which gukak was taught, and (2) examine how teaching and learning gukak in this setting impact the reconstruction of Korean music in the lives of students. The findings indicated that the majority of students preferred the use of traditional pedagogical methods. They regarded the traditional way, in which they relied primarily on memorization, as either preferable or achievable. However, most teachers relied on supplemental materials, such as YouTube videos because of their lack of experience in gukak education. The most important finding was the shared agreement about the importance of gukak education
among all participants. Whether they thought teaching and learning gukak was fun or not
and challenging or not, participants all supported the gukak education program because it
was to learn the music of Korea. However, the decision to discontinue the gukak
education program the following year indicated that, while individuals who experienced
challenges appeared to bear and manage the challenges, the major obstacle for operating
the gukak education program was educational policy.
# Table of Contents

Acknowledgements ........................................................................................................... i  
Abstract ........................................................................................................................... ii  
List of Tables .................................................................................................................... vii  
List of Figures ................................................................................................................... viii  

Chapter 1: Introduction ......................................................................................................... 1  
  Background ...................................................................................................................... 1  
    Traditional music in the modern world ..................................................................... 1  
    The marginalization of gukak in Korea ................................................................. 3  
    Efforts to revive gukak in school music education ........................................... 4  
Problem ............................................................................................................................. 5  
Need for the Study .......................................................................................................... 7  
Purpose and Research Question ..................................................................................... 9  
Significance of the Study ................................................................................................. 10  
Definition of Terms ......................................................................................................... 11  

Chapter 2: Review of Literature .......................................................................................... 14  
  Introduction .................................................................................................................... 14  
  Traditional music in the contemporary world ...................................................... 16  
    Traditional approach vs. Institutional approach ........................................... 16  
    Issue of authenticity .............................................................................................. 22  
    Traditional music learning in formal education ........................................... 26  
    Traditional music and cultural identity ............................................................ 30  
  Conclusion ..................................................................................................................... 33  
The Case of Korea: Gukak Education in Public Schools ............................................. 35  
  Gukak before the 19th century ............................................................................. 35  
  Gukak in modern Korean society ....................................................................... 36  
  Musical culture of contemporary Korea ............................................................ 39  
    Strong preference toward Western classical music ....................................... 39  
    Transmission of gukak ......................................................................................... 40  
  Obstacles for reconstructing gukak in public schools ....................................... 42  
  Gukak education supporting programs ............................................................... 46  
  Conclusion ..................................................................................................................... 54  
Chapter Summary ............................................................................................................. 56  

Chapter 3: Method .............................................................................................................. 59  
  Case study methodology ......................................................................................... 60  
  Selection of the case ................................................................................................. 62  
  Data planning ............................................................................................................. 64  
  Data sources ............................................................................................................... 66  
  Participants .................................................................................................................... 66  
  Documents ..................................................................................................................... 68
Chapter 4: Results

Setting the Stage: Introduction to the Case ............................................................... 88
Descriptions of Gayang elementary school .............................................................. 88
Gukak specialized school .......................................................................................... 90
Ulim education program .......................................................................................... 92
Findings from Each Participant Group ...................................................................... 95
Ms. Park (Music teacher) .......................................................................................... 96
  Expertise in both performing and teaching gukak ............................................... 96
  Passion for gukak education ............................................................................... 99
  Challenges due to lack of support ..................................................................... 101
Mr. Lim (Guest artist) ............................................................................................... 103
  Confidence in teaching gukak ........................................................................... 104
  Belief in benefits of traditional methods ......................................................... 105
  Wish to contribute to gukak education .............................................................. 106
First grade teachers ................................................................................................. 106
  Lack of ability to teach gukak ........................................................................... 107
  Need to be provided more materials ................................................................ 108
  Agreement about the importance of teaching gukak ....................................... 110
Mr. Baek (Principal) ................................................................................................. 111
  Focusing on aesthetic education ..................................................................... 111
  Utilizing flexible budget .................................................................................... 112
Parent of the Intensive course students .................................................................. 113
  Positive attitude toward gukak education ...................................................... 113
  Passive response toward gukak education ..................................................... 114
Students in the Basic course ................................................................................. 115
  Q1. Benefits of learning gukak ....................................................................... 115
  Q2. Application of the benefits ..................................................................... 117
  Q3. Challenges of learning gukak .................................................................. 119
List of Tables

Table 2.1. Traditional Approach vs. Institutional Approach.................................................. 22
Table 3.1. Data Planning Matrix .......................................................................................... 65
Table 3.2. Description of Different Participants Group ............................................................ 68
Table 3.3. Data Collection Methods for Different Participants .............................................. 70
Table 3.4. Timeline of Data Collection Procedure ................................................................. 74
Table 4.1. Number of Students and Classes in the School .................................................... 89
Table 4.2. Curricular of Different Levels in the Ulim Education Program ......................... 93
Table 4.3. Benefits of Gukak Learning: Codes ...................................................................... 115
Table 4.4. Benefits of Gukak Learning: Categories ................................................................. 116
Table 4.5. Application of Benefits of Gukak Learning: Codes ............................................. 117
Table 4.6. Application of Benefits of Gukak Learning: Categories ..................................... 117
Table 4.7. Challenges of Gukak Learning: Codes ................................................................. 119
Table 4.8. Challenges of Gukak Learning: Categories ......................................................... 119
Table 4.9. Management of Challenges: Codes ...................................................................... 121
Table 4.10. Management of Challenges: Categories ............................................................... 121
Table 4.11. Ways of Enjoying Gukak: Codes ....................................................................... 122
Table 4.12. Ways of Enjoying Gukak: Categories ................................................................. 123
Table 4.13. Impacts of Gukak Learning: Codes ................................................................. 124
Table 4.14. Impacts of Gukak Learning: Categories ............................................................... 125
List of Figures

Figure 2.1. The Percentage of Gukak in Elementary Music Textbooks ........................................... 43
Figure 5.1. Pedagogical Approaches to Recontextualization ............................................................... 142
Figure 5.2. Continuum Model for Impact of Gukak Education .......................................................... 145
CHAPTER 1. INTRODUCTION

Background

Traditional Music in the Modern World

In the long and extensive debates about how to define music, one point is crucial to the discussion: one cannot understand music fully, without understanding it as a human activity, that is, seeing it as a sociocultural phenomenon (Elliott, 1995; Walker, 1996). Music has been created, performed, enjoyed, and transformed according to the needs of people in a society and is therefore closely related to its sociocultural context (Lamb, 2010; McCarthy, 2002). Crediting the anthropologist Geerts (1973), Froehlich (2007) used the term “webs of interaction (p.53)” to describe the multiple layers of factors that affect the creation and transformation of diverse musical genres. Froehlich emphasized the importance of understanding that these webs, rather than remaining static, are in a state of constant flux. As the webs of interaction transform, so does a culture’s music. Music that was once widely performed and enjoyed becomes music of the past, so-called “traditional music,” and new types of music appear according to peoples’ changing sociocultural needs.

Ways of enjoying and performing music are inextricably connected to ways of learning and transmitting music. Herbert (1997) stated, “The learning process is, in many ways, the music” (p. xviii). Dunbar-Hall (2005) also insisted that the process of learning a type or piece of music is already embedded within the music. Before formal Western systems of education were introduced to traditional, non-Western cultures, many of those cultures transmitted their musical traditions informally. Music was transmitted with less intentional effort to teach and learn. Younger generations learned the music of their
culture naturally by enculturation, which refers to learning music “by immersion in the everyday music and musical practices of one’s social context” (Green, 2007, p. 22). Thus, musical experience was closely connected to everyday life experience.

In many countries, traditional cultures have been transformed into modern ones as the world’s sociocultural, political, and economic changes seep in. Many non-Western countries have now adopted the modern public education system that started and developed in Western countries and that includes a Western way of teaching music. Several non-Western scholars have described how the modernization of their countries affected their musical learning experiences, which became experiences that privileged Western classical music (Huang, 2012; J.-Y. Jeon, 2005; Oehrle, 1991). Watanabe (1982) and M. Yang (2007) also discussed the enthusiasm for Western classical music by East Asian countries such as Korea, Japan, and China, agreeing that their countries’ active adaptation of Western classical music has aligned with Western nations’ strong political and economic power in the modern world. Oehrle (1991) also described how Western views of music and music education predominate in South African countries. Consequently, traditionally enjoyed musical practices are now endangered in many non-Western countries, specifically because: (a) those countries have lost their musical and cultural contexts (J. H. Kim, 1999), (b) Western musical culture has gained new power (Huang, 2012; M. Yang, 2007), and (c) those countries have adopted an educational system entirely different from their traditional ones (K. B. Jang, 2008; Schippers, 2010).

Despite those challenges, however, people in many non-Western countries have tried to preserve their traditional music, passing it on to younger generations with the hope of preserving the cultural identity of their people. This is true in Korea, where, as in
many other non-Western countries, Western music dominates and traditional music has been marginalized.

The Marginalization of Gukak (Korean Traditional Music) in Korea

In Korea, music was traditionally learned by rote, through enculturation, and the rote learning method was inseparable from the essence of Korean traditional music (Sung, 2009). Children in traditional Korean society naturally acquired musical skills and abilities to perform music through participating in diverse musical activities in their community. They learned music unselfconsciously through opportunities provided in their environment. The improvisational nature of folk music, along with the informal ways it is transmitted in Korea, is interwoven with the sociocultural context of traditional Korean society.

However, Korea’s traditionally transmitted musical culture was damaged and, in some cases, lost, as Korea went through significant political changes during the 20th century, such as the collapse of the Joseon dynasty (1392-1910), Japanese colonization (1910-1945), and the Korean War (1950-1953). During Japanese colonization, the Western public education system was widely adopted by Japanese colonial rulers, and Korean people were forced to learn Japanized Western music or Western classical music (J. H. Kim, 2013). According to Kim, the colonially influenced learning of Japanized Western music such as changga—children’s songs that are composed in a Western classical music style or Japanese music idiom, or Western children’s songs that are translated into Korean or Japanese lyrics—changed Korean children’s musical taste, and this contributed to Koreans’ loss of cultural identity. Colonial educational policies, including music education policies, were closely related to the Japanese goal of educating
Korean children to be Japanese. The effectiveness of these policies greatly contributed to Korean people’s lack of respect for their own cultural traditions (Cheon, 1997; E.-K. Park, 1999; Min, 2002; M.-Y. Park, 2015).

Koreans’ lack of appreciation for their traditional music continued after the liberation, as the strong political, economic, and cultural influence of Western countries opened the way to Western classical music’s domination of Korea’s mainstream musical culture (K. B. Jang, 2008; M. Yang, 2007). Also, the Korean government actively modeled Korea’s new formal education system and curriculum after those of the United States, to remove any remnants of Japanese influence (M. Y. Choi, 2007). While working hard to rebuild the country after the Korean War, the Korean people came to regard modernization as a universal, omnipotent power that would spur economic growth and develop their country (J.-Y. Jeon, 2005). The acceptance of Western classical music aligned with the ideal of modernization (M. Yang, 2007). Consequently, Korean traditional music (gukak) was marginalized and succeeded only in limited spaces, such as National Gukak Center (Kwon, Hwang, Song, & Park, 2009; Seo, 1981).

Efforts to Revive Gukak in School Music Education

With the belief that revitalizing gukak would contribute to preserving Korean identity, the Korean government made efforts to revive the tradition of gukak in school music education (M. Y. Choi, 2007; K. B. Jang, 2008; Kwon, 2002). One evident outcome is the increase of the portion devoted to gukak in textbooks and the national curriculum. H.-M. Kim’s 2003 analysis of elementary school music books indicated that the percentage of the national music curriculum focused on/devoted to Korean traditional
music has increased from 2% in the first national curriculum, taught from 1945 through 1963, to about 26% in the seventh national curriculum, taught from 2000 to 2006.

Along with the quantitative increase of gukak in national curricula and textbooks in recent decades, considerable support has been offered to music teachers who were trained in Western classical music-centered education to teach diverse art forms, including gukak. The National Gukak Center has held regular workshops for in-service music teachers to learn gukak. Since 2000, the Ministry of Culture, Sports, and Tourism has operated the Teaching Artist Dispatching Program (TADP), in which the Ministry trains and sends professional musicians or artists, including gukak, to teach in public school classrooms. The Korean Art and Culture Education Service, which is a government-affiliated organization, operates ArtsFlower SeedSchool Program (AFSSP). AFSSP provides a significant amount of money to establish and operate orchestras in small sized rural schools. Both TADP and AFSSP have operated to increase the quality of arts education in public schools, such as gukak, dance, play, musical, and paintings. Also, a Provincial Office of Education of each province supports specialized education in diverse area including academic subjects and arts. Gukak has been included in these support program areas.

**Problem**

Because many Korean folk music traditions have been transmitted through the enculturation process, and the major method of absorbing them was by rote, the gukak being learned and taught in Korean schools today is, in fact, different from the original method for learning the music. Gukak has been removed from its historically and
culturally original contexts. Traditional methods of transmitting and learning gukak from the past is hard to be utilized to teach gukak in contemporary Korean public schools, because the surrounding environment is far from the traditional context. Schippers (2010) argued that any musical performance cannot be authentic once it is removed from its historically and geographically original context. He proposed that authenticity should be understood as a continuum that ranges from “reconstructed authenticity” to “new identity authenticity” (p.53). Thus, gukak in contemporary Korean society is a recontextualized tradition practiced within a framework of formal education.

Teaching and learning gukak in contemporary formal education, both private and public, is complicated. On the one hand, the preference toward Western classical music is strong among Koreans (K. B. Jang, 2008). The generation that experienced the early period of modernization has especially regarded learning Western culture as critical to rebuilding their country (J.-Y. Jeon, 2005). Consequently, the majority of children’s songs that are taught in preschool, kindergarten, elementary, and middle school music classes are comprised of Western classical music or Koreanized Western classical music that is composed by Korean musicians using the idiom of Western classical music (J. H. Kim, 2013). Furthermore, the majority of Korean music teachers were trained in Western classical music, because of the previous emphasis on Western classical music. These factors have influenced the domination of Western classical music in Korea. On the other hand, the musical culture of Korean students is greatly influenced by popular music. They are exposed to popular music content that is prevalent in everyday life through mass media and commercials (K. B. Jang, 2008). Consequently, Koreans who teach, learn, and promote gukak have had to navigate between the Western classical music and Western-
influenced popular music that permeate Korean culture as they attempt to reconstruct, preserve, and pass on gukak to younger generations, resulting in a tension and conflicting musical values.

**Need for the Study**

While many music educators, music education scholars, and gukak scholars have attempted to increase the importance of gukak education in school music curricula, it is still unclear how to make learning and performing gukak meaningful to students in their daily lives. First, in spite of efforts that have been made to include gukak in formal education, the gap between gukak’s original context and the modern Korean school context has not been sufficiently addressed. As a result, there has been lack of discussion regarding how to teach gukak appropriately in a school context. When formal music education was initiated in the 19th century, many music educators and music education researchers in Korea focused on increasing the proportion of gukak in music curriculum and textbooks. Only in recent decades, as music educators began to realize the lack of quality in gukak education, has attention been paid to the appropriate methods of teaching and learning gukak (Y.-Y. Han, 2012; Sung, 2009; Sung & Hwang, 2010). While these scholars focused on how to teach gukak in authentic ways, they have failed to recognize the need to investigate how to create an appropriate environment for gukak education. There should be diverse approaches from broad perspectives in order to establish gukak education in public school settings in a way of reconstructed authenticity. Although many articles and books regarding gukak pedagogical methods have been published (Y.-Y. Han, 2012; Kwon, Hwang, Song, & Park, 2009; Sung, 2009), these studies were not
empirical research studies, but suggestions based on personal experience or arguments. Thus, the actual effects of the utilization of the suggested pedagogies still need to be examined, and ways to recontextualize the appropriate learning environment for gukak education need to be explored. In doing so, students would be able to better understand and value their traditional music and culture.

Second, although the importance of establishing connections between what students learn at school and their individual daily lives has been strongly emphasized in education (Wink, 2011), there has been a failure to examine the actual influence of gukak teaching and learning outside of class. If students cannot find individual connections to learning Korean traditional music, gukak education will be a superficial experience. Since programs that support gukak education have been funded by government-affiliated agencies, the government has overseen several extensive investigations of the results and status of recent gukak education and issued progress reports (Jeong, Mo, Seog, Kim, & Park, 2012a; Jeong, Seog, Mo, Kim, & Park, 2012b; Seog, Kwon, & Oh, 2010; Jo, Kang, Kwon, Lee, & Hyun, 2004). However, these documents were either concerned with quantitative outcomes (Jeong et al., 2012b; Jo et al. 2004) or focused only on the perspectives of the gukak teaching artists (H.-R. Kim, 2010). Therefore, it is difficult to understand the actual utilization of gukak education in the public school context in-depth. Moreover, to my knowledge, no qualitative research that investigates the stories of learning agents, the students themselves, has been conducted.

Therefore, there is a strong need to investigate how students accept, understand, and enjoy gukak by examining a case of gukak education in a public school setting. In doing so, it will be possible to understand how gukak might find its space in
contemporary Korean society and how Korean music that is rooted in Korean tradition can be established and enjoyed by the Korean people.

**Purpose and Research Questions**

The purposes of this study are to: (1) examine how gukak education is recontextualized in the formal education setting, which is far different from the original context in which gukak was taught, and (2) examine how teaching and learning gukak in this setting impact the reconstruction of Korean music in the lives of students. By focusing on a particular gukak-specialized school in Korea, this study will provide insights into how educators might map the future direction of teaching and learning traditional music in contemporary society.

As I clarified the purpose of this study, I generated the following research questions:

1. How are traditional methods for teaching and learning gukak adapted in the formal educational setting of a gukak specialized elementary school?
2. How do students, parents, and teachers perceive the ways teaching, learning, and observing gukak impacts their individual lives?

   (a) What are the perceived benefits of learning gukak from students’, parents’, and teachers’ perspectives and how do they apply the benefits to other situations?

   (b) What are the perceived challenges of learning gukak from students’, parents’, and teachers’ perspectives and how do they manage them?
Using a case study method, this study explores in detail how traditional methods for teaching and learning gukak are adapted in a contemporary public school. I selected a public elementary school that operates a gukak focused education program. To address the research questions, I collected various types of data, such as individual interviews, focus group, and observations, from diverse participants who are involved in gukak education at the school.

Significance of the Study

Although this study focuses on one particular school setting in Korea, it has important implications for the field of music education as a whole. First, this study will assist music educators and scholars in developing appropriate ways to support better gukak education systems in Korea. Although there have been efforts to support gukak education in public schools, the outcomes of gukak education have been unclear. By examining the perceived benefits and challenges of gukak education and exploring how those benefits and challenges can be addressed, this study can provide in-depth understanding of contemporary, real-life gukak education. It will help music teachers, music teacher educators, and music education scholars comprehend the complexity of teaching traditional music in modern school contexts and refine current gukak education systems. In finding ways for gukak to be better taught, gukak could more thoroughly permeate Korean culture and the Korean people’s lives and be appreciated.

Second, this study will have broad implications for teaching and learning traditional music in many other countries that are in situations similar to Korea’s. Many other non-Western countries have adopted Western music as they have lost their
traditional environments and cultures. By sharing the case of a Korean school’s attempt to revive and preserve traditional music education, music educators and scholars from these countries will undoubtedly notice both similarities and differences between their situations, other non-Western countries’, and Korea’s. I believe that these countries can cooperate to develop strategies for teaching traditional music by learning from this study, as well as others’ experiences.

Third, not only non-Western countries, but also Western countries, seek to expand the scope of their music education and to include musics from diverse cultures in their curricula. By sharing examples of successful gukak education, this study can provide new ideas for developing innovative music programs for students in many Western countries, so they might expand their understanding of musics and people from different cultures.

I believe each country has to enjoy their music as a living tradition and not as a lifeless artifact. Without finding ways for people to teach and learn their traditional music in their contemporary lives, traditional music will be the music of past and hardly enjoyed. Exploring the possibility of making gukak as something students in the contemporary Korean society connect to their individual lives through recontextualization will be the way that other countries could consider in their own traditions.

Definition of Terms

Because this study is a case study of a gukak-specialized school in Korea, I use many Korean words. In writing Korean words in Roman letters, I employ the official Korean-language Romanisation system of South Korea, the Revised Romanisation of
Korean. I explain the meaning of each new word as I include it; however, I also include these definitions of terms in order to provide a clear reference.

**Buk** 북 Korean barrel drum

**Changga** 창가 Children’s songs that are composed in Western classical music style or Japanese music idiom, or Western children’s songs that are translated into Korean or Japanese lyrics

**Eumak** 음악 Music

**Gukak** 국악 Korean traditional music. The term started to be used to distinguish Korean music from western music when western music was introduced in Korea.

**Gayageum** 가야금 Korean 12 stringed instrument

**Geomungo** 거문고 Korean 6 stringed instrument

**Gu-eum** 구음 Verbal sound of each different tone of an instruments, traditional way of gukak learning

**Gyeonggido** 경기 Gyeonggi province

**Jangdan** 장단 Korean traditional rhythmic patterns

**Janggu** 장구 Korean hour-glass shaped / two sided drum

**Jeong-ak** 정악 Traditional Korean music that had been played at the court or by the noble class

**Jeongganbo** 정간보 Korean traditional music notation system

**Jing** 정 Korean brass gong instrument which has a deep and oscillating sound
Joseon 조선  Joseon dynasty lasted from 1392 to 1910 on the Korean peninsula

Kwaengkwari 굉과리  Korean brass small gong instrument with high pitch

Minsok-ak 민속악  Folk music

Samulnori 사물놀이  Korean percussion ensemble music

Seon-bi 선비  Noble class in traditional Korean society

Seoul 서울  Capital city of South Korea

Shigimsae 시김새  Grace note or decorating main note, significant in Korean music

Sogo 소고  Small hand drum

Tori 토리  Traditional Korean scale which has 3-tone or 5-tone

Ulim 울림  Beating/ Ringing/ Feeling/ Reverberating

Ulim education 울림 교육  The name of gukak education program in Gayang elementary school

Yangak 양악  Western music. The term was used in order to distinguish gukak (Korean music) from yangak (western music) when western music was first introduced in Korea.
CHAPTER 2. LITERATURE REVIEW

Introduction

The purposes of this study are to examine how teaching and learning gukak in the contemporary formal education system is recontextualized and how gukak education in this setting impacts the reconstruction of Korean music in the lives of students. Although many Koreans agree on the importance of gukak education in public schools, the marginalization that began during the Japanese colonial period persists (K. B. Jang, 2008). J. H. Kim (2014b) claimed the colonial experience was one of the strongest reasons for the Korean people’s indifferent attitudes toward gukak; however, the marginalization of traditional music is not an uncommon phenomenon in many countries in the contemporary world. The influx of Western musical culture is also common in many non-Western countries.

In the case of Korea, the traditionally transmitted musical tradition was lost and damaged due to colonization, the Korean War, and a heavy focus on economic development during the postwar period (J.-Y. Jeon, 2005). Along with the strong influence of the United States, Western classical music dominated Korean mainstream musical culture (M. Yang, 2007). With the belief that revitalizing gukak can contribute to the preservation of a Korean cultural identity as Korean, there have been constant endeavors to support diverse gukak education programs in public schools (Jo et al., 2004). Despite such endeavors, how to provide a meaningful experience of Korean traditional music in the contemporary school music education is still questioned due to the significant gap between the original context, in which gukak had been created and enjoyed, and the re-established context, in which gukak has been adapted in formal
education. Developing an in-depth understanding of the actual utilization of gukak education and its influence on participants will be crucial in order to reconstruct gukak education in the contemporary public school system.

In this chapter, I provide a review of literature informing the present study. I begin the first section of the chapter by reviewing literature that concerns how traditional music is situated in the contemporary world. Although the present study focuses on the case of Korea, the issue of how to transmit traditional music and to construct its own musical tradition in the contemporary world is shared among many non-Western countries that have adopted the Western culture and system. Gaining a general understanding of diverse examples from different countries can be helpful to understand the situation of Korea. While the issue of how to preserve or pass on traditional music can be discussed in various ways, I narrow it down to the topic of education since the scope of this study is about traditional music education in the public school music education context. Also, issues of tradition, authenticity, and cultural identity will be discussed since these issues are crucial for understanding the recontextualization of traditional music in the contemporary education system.

The second section of this chapter focuses on the case of Korea with a general overview of Korean traditional music and Korean traditional music education as well as background information of the past and current musical culture of Korea. Since music is not a sole artistic form but a sociocultural product of the time (Elliott, 1995; Garfias, 2004), examining the historical and sociocultural changes during 19th and 20th century in Korea is essential to understanding the topic of this study.
Finally, in the third section I examine the research regarding gukak education in Korean scholarly journals and other resources, such as government documents, reports, and dissertations, and synthesize the findings from the literature review. Particularly, I focus on studies that evaluate current gukak education in Korea. Information provided in this chapter facilitates understanding of the context of this study.

**Traditional Music in the Contemporary World**

**Traditional Approach vs. Institutional Approach**

How to preserve and pass on traditional music has been a problematic issue in many countries in the contemporary world (Schippers, 2010; Smith, 2005; Y. Yang, 2013; Wiggins, 2005). Traditionally, each culture had its own unique musical tradition according to its sociocultural context. However, because many non-Western countries experienced social, political, and cultural changes due to colonization through Western imperialism during the 19th century and the beginning of the 20th century, musical cultures of these countries were also influenced and changed. Since music is closely related to the sociocultural context of the time (Johnson, 2000; Lamb, 2010), it was inevitable that traditional music of many countries came to be endangered as the countries went through westernization.

The endangerment of traditional music is associated with many factors that are interrelated. The term “webs of interaction” (Froehlich, 2007, p. 53) describes the interconnectedness of the factors that influence the marginalization of traditional music. The webs of interaction model is not only about diverse social, cultural, and political factors in a specific period of time but also about constantly evolving changes as time
goes by. Therefore, it is important to determine the scope of webs of interaction and focus on them when seeking to understand a particular phenomenon. In this study, I focus on musical transmission and music education that influence and are influenced by a particular musical genre, which is traditional music.

While there are many factors that endanger traditional music, one of the notable factors is the change of the transmission method. The transmission method influences the major features of music, and vice versa (Dunbar-Hall, 2000; Emberly & Davidson, 2011; Garfias, 2004; Herbert, 1997; Smith, 2005; Westerlund, 1999). Herbert (1997) stated, “the learning process is, in many ways, the music” (p. xviii). Westerlund (1999) described the distinct feature of African music as “[it] signifies social sharing and participation in the most forceful way” (p. 97) and argued that the informal learning process through participation is essential to understanding the inseparable nature between human being and musical practice and between human body and human mind in African music.

Dunbar-Hall (2000) also firmly believed that the use of the traditional methods in learning Balinese gamelan music can “reinforce learning of and through that music” (p. 135) and introduce learners to the aesthetics of the music. Specifically, Dunbar-Hall urged educators to utilize the traditional indigenous terminology of Balinese gamelan music, because those terms contain information regarding the conceptualization of the music. Also, he insisted on the use of the traditional notation system of Balinese gamelan music. Dunbar-Hall argued that a notation system reveals, “what is considered essential to a music, implies processes through which visual symbols are translated into
meaningful sounds, and indexes the roles of performers as the carriers of culturally specific musical knowledge” (p. 136).

Smith (2005) emphasized the importance of utilizing traditional pedagogy in teaching traditional Irish music because he believed that each tradition has developed the most suitable and effective pedagogical method, which has evolved in order to reflect what the particular tradition finds significant. According to Smith, traditional Irish music has been transmitted orally through observation and imitation, and the context has often been an informal gathering of a community. Stating that the method of Irish music transmission is far from the paradigm of classroom education, Smith urged educators to avoid using “alien” (p. 70) teaching methods, such as staff notation and Western classical music terminology, and rather utilize traditional methods. Smith clearly stated the reasons why an alien teaching method should be avoided as follows:

Attempts to import alien tools are prone to ignore essential factors and to emphasise irrelevant ones. Moreover, when pedagogical or analytical tools distort musical priorities, they not only impede transmission but also erode stylistic specificity. Thus, teaching with the wrong tools does not aid but in fact damages musical insight and crosscultural appreciation. (p. 70)

However, the traditional social and cultural context of music and its transmission has changed through time. Public school education systems, including music education, were started in Western countries during the industrial revolution period in the 18th century and later spread to many non-Western countries during the 20th century, mostly through colonization (J.-Y. Jeon, 2005). Before the formal education system started, the major method for transmitting music was enculturation, meaning that musical learning occurred by participating in daily musical practices and being immersed into them in one’s social context (Green, 2002; Nketia, 1961). Children naturally learned the music of
adults while observing and participating in daily musical activities in their community. However, public school education systems shifted music learning from a traditional learning process to an institutional learning process.

Nketia (1961) suggested the traditional learning process as “slow absorption through exposure to musical situations and active participation” (as cited by Wiggins, 2005, p. 14) and identified the differences between a traditional approach and an institutional approach. According to Nketia, two major distinct points of the traditional learning approach are that (a) a learner controls his/her pace and direction of learning and (b) a learner absorbs musical knowledge and skills within the context of musical performance. In an institutional approach, a teacher usually decides the pace and direction of learners’ music learning and the learning process needs to be scheduled according to the school year time constraint. In addition, the development of staff notation in Western classical music has led to the separation of composing and performing activity, and as a result several musical skills, including music literacy, came to be regarded as requirements in music education in an institutional context (Nettl, 1983).

Scholars have discussed the difference between traditional and institutional approaches and the impact of employing an institutional approach in teaching traditional music (Dunbar-Hall, 2005; Nketia, 1961; Smith, 2005; Wiggins, 2005). Wiggins (2005) described the music learning process of the Dagara and Lobi people of northern Ghana. According to Wiggins, creating one’s own style of music is important. For the Dagara and Lobi people, music is not supposed to be taught by a teacher but to be learned naturally through observing adults’ musical activities in a community and being
immersed into the musical culture. Since learners play music from memory, it is likely that each one creates one’s own music through an imperfect memory of another’s music. Thus, the style and characteristics of the Dagara and Lobi people’s music are inseparable from the learning method.

Another example is traditional sanshin music learning processes in an indigenous community in Okinawa. According to Garfias (2004), a master teacher and his students gather several evenings a week and play the sanshin (Okinawan three-stringed instrument) together for almost three hours. No formal lesson is provided. There is no division between beginners and advanced players. During the gatherings, beginner players observe, follow, and attempt to play more music pieces at their own speed. Garfias explained that this kind of music learning process is very effective in disseminating the traditional music of Okinawa.

As the above examples indicate (Garfias, 2004; Wiggins, 2005), one of the distinct features of traditional pedagogical approaches in many countries is informal learning practices, meaning that there is no fixed curriculum or time schedule for music learning as there is in an institutional context. In contrast, an institutional approach in many contemporary societies is based on curriculum. There is not sufficient time that would allow students to be immersed in music and to learn through an enculturation process in an institutional context because an institutional system is enacted based on a defined curriculum (Schippers, 2010). The responsibility of carrying out curriculum lies on a teacher rather than a student. Consequently, an institutional approach has put more emphasis on the role of the teacher than the learner (Green, 2002; Wiggins, 2005). Also, the institutional approach developed in Western countries whose musical tradition uses a
notation system (Schippers, 2010). The method of teaching and learning musical literacy and musical skills separately rather than holistically has evolved with the development of an institutional approach in music education (Schippers, 2010; Wiggins, 2005).

In conclusion, it might be challenging for traditional music in most contemporary institutional contexts to be transmitted while keeping its unique features and styles that have been developed in informal learning contexts. First of all, an institutional approach is rooted in a different philosophical background than informal learning practices that have been utilized in most traditional music transmissions. Jorgensen (2008) argued, “Curriculum is grounded on philosophical assumptions about the purposes and methods of education” (p. 49). In the case of traditional music, there is no pre-determined curriculum that is planned according to a fixed time schedule. Utilizing the curriculum itself is far from the traditional informal learning approach. Second, the establishment of formal music education began in Western countries and therefore reflected Western perspectives of music learning. The public school system in the United States incorporated European perspectives and as has American music education (Volk, 2002). Schippers (2010) stated, “Most formal music education can be described as representing a view of music that is predominantly atomistic, notation-based, and relatively static in its approach to tradition, authenticity, and context. It can be regarded as still following nineteenth-century German ideas and values” (p. 104). Therefore, an institutional approach, which is grounded in the European perspectives regarding what music is, might not be appropriate to be utilized to teach music that has been taught and learned in informal learning context, Table 2.1 summarizes the differences between two approaches.
Table 2.1. Traditional approach vs. Institutional approach

<table>
<thead>
<tr>
<th>Traditional approach</th>
<th>Institutional approach</th>
</tr>
</thead>
<tbody>
<tr>
<td>Informal learning</td>
<td>Formal learning</td>
</tr>
<tr>
<td>No fixed curriculum</td>
<td>Curriculum-based</td>
</tr>
<tr>
<td>Improvisation-based</td>
<td>Notation-based</td>
</tr>
<tr>
<td>Learner-centered</td>
<td>Teacher-centered</td>
</tr>
<tr>
<td>Holistic learning</td>
<td>Structured learning</td>
</tr>
</tbody>
</table>

However, it is hard to deny that many countries in the contemporary world employed a formal music education system as the countries went through industrialization and modernization. As the traditional environment that provided informal learning opportunities for acquiring music has changed, traditional music came to be included in the formal music education system in many modernized countries including Korea (Schippers, 2010). Consequently, teaching and learning traditional music in an institutional context influenced the transformation of traditional music.

**Issues of Authenticity**

In discussing the utilization of an institutional approach for teaching and learning traditional music, it is crucial to understand the concepts of tradition, authenticity, and the meaning of preserving and transmitting traditional music in the contemporary world. Music educators have sought to find ways to teach traditional music in formal education systems while preserving the authentic features of each musical tradition. However, several researchers have pointed out that there is not a clear definition of authenticity (Santos, 1994; Schippers, 2010; Swanwick, 1994). In this section, I explore authenticity, tradition, and related terms such as context and social identity, which have changed from static and monocultural concepts to fluid and multicultural concepts.
The essential feature of traditional music is often referred to as *authenticity* and many researchers have discussed the concept and meaning of authenticity (Johnson, 2000; Schippers, 2010; Palmer, 1992). These researchers pointed out that there is not enough agreement on or a clear definition of authenticity despite the fact that the term appears frequently in the literature. Palmer (1992) sought to provoke active discussion about the concept of authenticity. His primary concern was to what extent music teachers can compromise to preserve the essence of a traditional music, (i.e., the authenticity of the music) when adapting the music to a classroom context. In order to help music educators, Palmer suggested a continuum between “absolute authenticity” and “compromise authenticity” (p. 32) and provided a set of criteria for “absolute authenticity” as follows: (a) representative of a culture by the people of the culture, (b) original instrumentation, (c) original native language, (d) performance done by the members of the culture, and (e) original setting in the culture. Because he regarded the original context as important, Palmer argued teaching traditional music in a classroom setting already contains an inauthentic component.

Since then, there have been severe critics regarding Palmer’s concept of authenticity (Abril, 2006; Johnson, 2000; Santos, 1994; Schippers, 2010; Swanwick, 1994) in that Palmer’s understanding of authenticity is based on the assumption of culture as static and fails to consider its dynamic nature. Swanwick (1994) insisted on the need to understand the nature of music and culture as dynamic and emphasized connectivity and reality as the important guide when considering authenticity rather than originality, as Palmer contended. For Swanwick, finding and utilizing ways for students to connect with the music was a more authentic experience for students than seeking originality in which
students hardly relate because of the gap between original and classroom context. He stated, “Culture is not merely transmitted, perpetuated or preserved but is constantly being re-interpreted. As a vital element of this process, music is – in the best sense of the term – recreational; helping us and our cultures to renew, to transform” (p. 222).

Similarly, Johnson (2000) questioned the concept of originality and essentiality in defining authenticity. According to Johnson, culture is dynamic and constantly changing; so is music. Consequently, she denied the concept of original music since it is hard to define what original means, as music and its surrounding context constantly change. Johnson also dismissed the definition of authenticity as one of the essential features in music since she believed that music is not a fixed product but is constantly responding to the change of society, and therefore, the essential quality can also shift. Pointing out that Palmer’s use of authenticity is based on the perspective of the essentialist, in which authenticity is understood as something essential, original, native, indigenous, traditional, and something that has to be protected from foreign influences, Johnson emphasized the need to utilize the constructivist approach, in which a culture and its music are identified as dynamic phenomena rather than static products. Referring to Fuss (1989), Johnson argued that representative features in music are hard to define and therefore need to be discussed in accordance with a specific context. Finally, Johnson insisted on breaking down the dichotomy of the authentic versus inauthentic and the continuum of authentic and compromise and instead understand authenticity as a more flexible and inclusive concept.

Schippers (2010) discussed the concept of tradition, authenticity and context in music education and provided an alternative framework for understanding the process of
music transmission. First, Schippers contended the need for understanding tradition as living and constantly changing according to the needs of the time since “the nature of tradition – musical in this case – is not to preserve intact a heritage from the past, but to enrich it according to present circumstances and transmit the result to future generations” (p. 45). Thus, his continuum of tradition ranges from static traditions, such as a canon or a performance, to a state of constant flux. Similarly, Schippers pointed out that the concept of authenticity in music has been associated with a historically and geographically original context by ethnomusicologists until the middle of the twentieth century; however, either objective could rarely be achieved. Schippers insisted on utilizing the concept of “recontextualization,” which was introduced by Nketia (1961), as a key to understanding the practices of music, and Schippers proposed a continuum of authenticity from reconstructed authenticity to new identity authenticity.

The issue of authenticity is discussed in relation to multicultural music education. Many scholars shared their experiences of introducing music in both geographically and culturally different contexts and discussed their efforts to keep the authenticity of the original music (Dunbar-Hall, 2005; Johnson, 2005; Palmer, 1992; Wiggins, 2005). Wiggins (2005) sought to find appropriate methods to teach African music to students in the United Kingdom. Dunbar-Hall (2005) also provided examples of teaching Balinese gamelan in North American institutional contexts. While seeking appropriate ways to teach multicultural music in foreign contexts, these scholars had to consider how to negotiate the difference between the original approach that was utilized in the geographically original context and the institution-based approach in which the selected culture’s music is taught. In these situations, the issue of authenticity is often justified
when the pedagogical methods are currently utilized in the formal education context in a geographically original location (Southcott & Joseph, 2007; Volk, 2006). Volk provided strategies to use general classroom instruments, such as xylophone, violins, violas, and Orff instruments in teaching Thai traditional ensemble music in American classrooms. While describing how to adjust the tuning of Western instruments to the Thai tuning system, she also stated that using Western instruments without adjusting their tuning has been done in Thailand, and therefore, it would not be necessarily required in an American context either. Since there are no clear answers regarding the authentic features of the selected music, it is regarded as reasonable to refer to how the people in the geographically original context teach in the contemporary context. As Schippers (2010) discussed, however, the concept of authenticity in world music that has often been associated with “coming from the right country” and “historically correct” (p. 48) has to be abandoned because purely original authenticity is virtually impossible to be realized in the contemporary performance and education context. The geographically original context also has been changed and transformed according to the modernized society. Therefore, the geographically original context cannot be considered as the original context that surely possesses the authentic features of traditional music.

**Traditional Music Learning in Formal Education**

Scholars who discussed the ways of teaching and learning traditional music in the geographically original context were also concerned about how to reconstexualize traditional approaches in teaching and learning traditional music in their contemporary contexts (Agawu, 2003; Dontsa, 2008; Emberly & Davidson, 2011; Flolu, 1996; Sam, 2013; Smith, 2013; Yin, Bo, & Leung, 2013). Emberly and Davidson (2011) explored the
shift of musical arts practices by including *tshigombela*, one of the traditional community performance genres of the Venda culture, in formal education. The researchers’ examination revealed that the government had to change their curriculum in order to promote their traditional music and cultures, which were once diminished because of the past missionary domination in local community education. According to the researchers, the Limpopo government enacted the arts and culture curriculum, in which music is integrated as a part of the curriculum as their traditional performances were the integrated form of singing, dancing, and drumming rather than utilizing separate curricula of music and dance. The researchers assessed the inclusion of *tshigombela* was successfully established in the formal education and as a result has gained appreciation among Venda children.

Another example of endeavoring to revive traditional music in a formal education system was found in Dontsa’s (2008) study. Dontsa described his own experience introducing the *umrhube*, an indigenous South African musical bow, to higher education classrooms. The author primarily employed a rote-learning method since he believed the transmission method is inseparable from the essence of music; however, he combined other approaches such as providing group lessons, which were offered twice a week, and encouraging students to use audio or video for practice between lessons. The author explained that the most crucial feature of his approach was teaching how to play the *umrhube* as an ensemble instrument rather than a solo instrument. In doing so, the students were able to learn how to sing, clap, and dance with the *umrhube*. Dontsa noted that one of the successful outcomes was that the *umrhube* was later introduced in many secondary schools in the Eastern Cape, South Africa, because this class was one of the
music teacher education courses.

Yin, Bo, and Leung’s case study (2013) explored the ways to inherit the traditional music of the Xibo, a region in Northeast China, in the Xibo school music education. According to Yin et al., despite the geographically original location, traditional Xibo music has been endangered due to the compounded surroundings with other ethnic minority groups as the country has become modernized. In their study, Yin et al. described the developmental process of school music curriculum for Xibo traditional music. One of the major features of the process was a compilation of Xibo music, which has been transmitted orally, using the staff notation system. The researchers assessed the compilation of textbooks as highly successful and effective since it prevented the loss of a large amount of valuable musical performances in Xibo traditional culture. However, the researchers who were involved in the curriculum development were also well aware of the limitation of school-based Xibo music education due to the difference between informal and formal learning. Thus, the researchers suggested several strategies to mitigate the limitations. First, the researchers encouraged teachers to utilize diverse pedagogical approaches: (a) demonstrative method in which teachers or guest artists demonstrate musical performance, (b) scenery method in which teachers lead students to participate in local folk festivals or other folk culture related community activities, (c) exploratory approach in which students are responsible for each individual project regarding traditional Xibo music and culture, (d) collaborative approach in which guest artists actively collaborate with teachers in teaching Xibo musical performance, and (e) learner-centered approach in which students’ active role in learning is encouraged.

Second, the researchers urged educators to invite parents and community in providing
Xibo musical experiences to children in order to maximize the traditional enculturation experience in children’s music learning. Yin et al. focused on the importance of inheriting endangered traditional Xibo music in school music education because they believed that passing on traditional music culture is an important responsibility of school music education.

As seen in the above examples, teaching and learning traditional musics and cultures in many countries have had challenges and obstacles in recontextualization even within the country of origin due to the changed social and educational environment such as the adoption of formal education and industrialized society. In looking at the examples, there are several features that are commonly found.

First, all three cases showed efforts to employ traditional approaches as much as possible. The implementation processes kept the integrated approach of traditional musical culture because these traditional musical cultures were previously community-based and music cannot be separated from dance and other forms of performance. In the descriptions of learning processes in Emberly and Davison (2011) and Dontsa (2008), the instructions were not limited to teaching how to play an instrument or pieces of music but included music with other forms of performance such as dancing, singing, clapping, and drumming. According to them, employing the integrated curricula made it possible to utilize a holistic learning approach, which has been the traditional transmission method.

Second, the major concern in traditional music education in the previous examples was limited to finding ways to keep their own tradition in the formal education system. Consequently, the issue of authenticity was hardly addressed in the reviewed articles. In many traditional musical cultures including Xibo and Venda culture,
improvisations are one of the key aspects of performance. The improvisational nature of music performance is closely related to the rote learning method with rare reliance on notation. A shift of teaching context inevitably results in a change of the music itself. Schippers (2010) stated, “This institutionalization of musics that have existed as a vibrant, living tradition for centuries can lead to fixing repertoire into a musical museum, effectively terminating the creativity that many would regard as an essential quality” (p. 115). This concern can be applied to the Xibo music curriculum developmental process, because using staff notation for notating orally transmitted Xibo folk songs would contribute to the loss of improvisation nature of the music.

Third, the impact of teaching and learning traditional music in institutional settings was hardly discussed. The rationale for including traditional music in formal education is clearly addressed as to preserve cultural identity. However, the success of recontextualization was mostly assessed by whether or not students could perform the pieces of traditional music taught in classes. This itself reveals “the emphasis on music for music’s sake, based on values behind Western art music rather than those of the communities themselves” (Schippers, 2010, p. 110). Therefore, follow-up examination of the influence of teaching traditional music in formal education is urgently required particularly in the country of origin.

Traditional Music and Cultural Identity

The preservation and transmission of traditional music has been an important issue particularly in relation to preserving the cultural and national identity of each country (Bohlman, 1988; Byrne, 2011; Reily, 2000; Wiggins, 2011). Turino (1999) stated that, “Music is a key resource for realizing personal and collective identities which, in
turn, are crucial for social, political, and economic participation” (p. 221). He also noted, “Identities are at once individual and social; they are the affective intersection of life experiences variably salient in any given instance” (p. 221). Thus, it has been regarded as reasonable to link traditional music and the identity of a group of people, which can be defined as a culture or nation.

Although the term *culture* and *nation* are two different words and the muddled use of these two words has brought constant debates to some countries (e.g., Ghana in Africa) that are comprised of several different tribes (Blacking, 1981; Nketia, 1961; Wiggins, 2011), cultural and national identity are interchangeably used in scholarly writings (Bohlman, 1988). Attempts to understand music in relation to social and cultural contexts have been shaped by early ethnomusicologists during and after the period of imperialism and colonialism. The concept of nation-state was also formed at the same period (Stokes, 1994). Bohlman pointed out that the link between traditional music and cultural identity has been the basic conceptual framework that has constantly evolved to a new theory and method in ethnomusicology.

In the introduction of the book *The Musical Construction of Place*, Stokes (1994) emphasized the need to focus on “what musics often do rather than what they are held to represent” (p. 12). Stokes also explained how music can be a tool for activating group identity as stating the following:

> Musics are invariably communal activities, that bring people together in specific alignments, whether as musicians, dancers, or listening audiences. The ‘tuning in’ (Schutz, 1977) through music of these social alignments can provide a powerful affective experience in which social identity is literally ‘embodied’. The relationships which are activated through music might involve the community as a whole. (p. 12)
As Stokes argued, music can be a powerful and effective tool for forming symbolic national identities by providing a sense of unity to people of a group (e.g. nation). The emblematic role of music is of critical important in the modern nation-states.

However, it is problematic defining a nation when discussing national identity. According to Nettl (2005), the creation of national music was in fact a product from the political nationalism in the 19th century Europe. McCarthy, Giardina, Harewood, and Park (2003) indicated that the static conceptualization of a culture as “a tightly bounded set of linguistic, aesthetic, and folkloric practices specific to a particular group” (p. 457) is the dominant and hegemonic view from the past and needs to be challenged in contemporary education. McCarthy et al., argued that the static and narrow understanding of a culture and identity ignores the fluid nature of culture and trans-national identity in the contemporary industrialized world and emphasized, “transnational flows of cultural and economic capital define how culture and identity are understood” (p. 452).

Scholars agree that music plays a crucial role in forming a group identity since sharing musical experience together results in forming a sense of belonging (Stokes, 1994; Turino, 2000). For this reason, traditional music has fulfilled a symbolic role in stimulating cultural identity in many countries (Daughtry, 2003; Guy, 2002). Consequently, the endangerment of traditional music is often regarded as the danger of losing cultural identity. Although some contemporary scholars insist on the need to break down the static and old definition of a culture and cultural identity, it has been hardly realized in many non-Western countries. While it is true that the conceptualization of culture as a nation contains many problems in the contemporary world, which is moving toward a more multicultural society, expanding the scope of a culture and cultural
identity is also a challenge because it might weaken the rationale of traditional music education (D.-K. Kwon, 2000). In other words, the weak position of indigenous music in many non-Western countries is the major obstacle to progression to the multicultural world, in which diverse cultures are equally weighted.

**Conclusion**

The review of literature that discussed teaching and learning traditional music in the contemporary formal education systems provides several implications. First, many scholars agreed that teaching and learning traditional music in a formal education context inevitably results in transformation of the selected traditional music (Schippers, 2010; Smith, 2005; Volk, 2002; Wiggins, 2005). Traditional musics in many countries have been transmitted informally, meaning that learners acquire their music often holistically through participation or observation without the limit of a time schedule. Institutional approaches to music learning in formal education systems began and evolved in Western countries whose music is notation-based and atomistic so can be analyzed for teaching and learning (Nettl, 1983; Schippers, 2010; Wiggins, 2005). Due to the basic differences between informal and formal contexts, the issue of authenticity has been crucial in recontextualizing traditional music in contemporary formal education.

Second, considerable debate regarding authenticity, tradition, and context has occurred in the field of multicultural music education because the researchers were concerned about how to compromise the limitation of non-original context in teaching a different culture’s music (Dunbar-Hall, 2005; Howard, 2005; Volk, 2006; Wiggins, 2005). These scholars appeared to show a more cautious attitude toward the issue of authenticity since they are cultural outsiders and not the owner of the selected music. In contrast, the
issue of authenticity was less problematized when traditional music was incorporated into formal education systems in non-Western countries. Rather, the biggest concern in the studies discussed earlier was including the traditional music within the existing, Western-based model for teaching and learning music. Establishing a strong position of traditional music education was important for many non-Western countries because music of their own culture is symbolic for preserving their cultural identity. Due to the concern for endangerment of traditional music, however, the issue of how to recontextualize had not been much explored in many non-Western countries, as this review of literature suggests.

However, contemporary researchers have criticized the conceptualization of authenticity and tradition as a static and fixed product and advocated the need for understanding authenticity, tradition, originality, and culture as a constantly fluid and dynamically evolving concept (Johnson, 2000; Schippers, 2010; Swanwick, 1994). These scholars argued that connectivity and reality are the most important aspects of teaching and learning traditional music in the contemporary educational context because music and tradition always transform. They believed that in so doing it is possible to embrace diverse musical practices, which have been informally transmitted, around the world according to constantly changing social and cultural contexts.

This review of literature suggests that there is a strong need to examine how to recontextualize traditional music learning in contemporary schools to provide students with meaningful experiences of their culture’s music. For that purpose, in-depth exploration regarding the meaning and impact of teaching and learning traditional music in the contemporary world is crucial in order to achieve the recontextualization of traditional music education in each country. In the present study, I focus on the case of
recontextualization of gukak education of Korea. Thus, the next session of this chapter describes the historical, social, and cultural background of Korean traditional music and Korean traditional music education in formal education contexts.

**The Case of Korea: Gukak Education in Public Schools**

**Gukak (Traditional Korean Music) before the 19th Century**

Although there have been debates regarding the classification of traditional Korean music, the most commonly agreed classification is that there were mainly two types of musical cultures in traditional Korean society: Jeong-ak and minsok-ak (Choi & Nam, 1992; Seo, 1981). Jeong-ak is court music that was performed at the palace or enjoyed by noble class people. Minsok-ak is folk music that was enjoyed by ordinary people in the traditional Korean society. Because noble class people (seonbi) could read, court music had a notation system, such as jeonggan-bo. However, the notation system was a mere supplement to remember music because, as Hwang (2001) argued, one of the essential features of Korean traditional music is enjoying the uniqueness of each note with nonghyun (vibrato) rather than moving from note to note in order to form a melody (as cited in Na, 2001). These noble class people played court music in order to cultivate their minds. Thus, playing music from memory was a way of practicing self-discipline.

On the other hand, one of the main features of folk music was improvisation. Most ordinary people did not know how to read and did not have or need a notation system. Also, because folk music was improvised based on jangdan (rhythmic patterns), players added many shigimsae (grace notes, vibrato) freely. Shigimsae and tone changes were performed in various forms and notating folk music was not necessarily desired.
Therefore, the major method for learning music in traditional Korean society was rote learning by enculturation (Sung, 2009), and the rote learning method was inseparable from the essence of Korean traditional music. The improvisational nature of many folk music forms was possible because music was a big part of the traditional Korean society, and the members of a community naturally acquired musical language and skills through participating in diverse musical activity in daily lives.

**Gukak in Modern Korean Society**

However, attempts to abolish the old feudalistic policies of the Joseon dynasty (1392-1910) occurred at the end of 19th century due to imperialism and colonialism. At the end of the Joseon dynasty, there was an attempt to adopt Western influence to some extent by the Joseon dynasty government, called *gabokyungjang*. The king *gokong* attempted structural reform of the government by renovating the old traditional form of government organization and adapting a Western system. Western missionaries introduced hymns to the Korean people, and this was the beginning of Western musical culture in Korea. Western classical music was also introduced into the court of the Joseon dynasty. There was a Western music department along with a Korean music department under the court music organization in 1909 (Seo, 1993). As a new kind of music was introduced, the term *gukak* in which guk means nation (Korea) and ak means music was used in order to distinguish Korean music from newly introduced Western music. Additionally, the term *yangak* in which yang means Western and ak means music was used (B. W. Lee, 2007). As yangak prevailed in Korean society, particularly in institutional contexts, yangak came to be called just eum-ak, which means music. This resulted in an interesting situation in which music from the West is referred to as just
music (eumak), while traditional Korean music is called Korean music (gukak) (B. S. Song, 2012).

Since the influx of Western music, gukak came to be even more marginalized during the Japanese colonial period (1910-1945). In 1910, a Korea-Japan annexation was concluded, and Japanese colonization began, lasting until 1945. The Japanese colonial government implemented a Japanized version of a Western system in Korean society in order to reorient the Korean people as Japanese citizens (J. H. Kim, 2013). While there are other causes such as the change of the social context from a traditional society to a modern society, there are also direct colonial policies that aimed to marginalize gukak. For example, the number of court musicians was drastically reduced from about 770 in 1897 to about 50 in 1917 (Seo, 1993). J. H. Kim (2013) examined the impact of colonial school music education on Korean people’s sense of cultural identity. She reviewed primary sources (e.g. music textbooks, educational policy documents) and interviewed the elderly who attended primary school during Japanese colonization. The findings revealed that the music curriculum during the colonial period consisted of Western classical music and a Japanized version of Western classical music, such as changga (Western children’s song in Korean or Japanese lyrics) and did not include gukak. The findings were aligned with those of many Korean scholars (K.-C. Min, 2002; E.-K. Park, 1999). Based on the findings, J. H. Kim argued that Japanese colonialism “could be partly responsible for the neglect of Korean traditional music in school” (p. 225), and this influenced Koreans having lost their sense of cultural identity not only during the occupation period but also after.
While J. H. Kim (2013) focused on the impact of colonial school music education, the reasons why Koreans have less appreciated their own traditional music involves multiple layers of social, political, and cultural changes in modern Korean society since the lack of appreciation of gukak has continued after the 1945 liberation (K. B. Jang, 2008; Y.-Y. Kim, 1999, J.-J. Y, 2005). According to M. Y. Choi (2007), the Korean government actively adapted modern education systems and contents from the United States in order to remove any remnants of the Japanese colonial experience. Consequently, the Korean school music education became heavily focused on Western classical music. K. B. Jang (2008) investigated the reasons for gukak marginalization and identified the following ones: (a) the Japanese de-culturation policy during Japanese colonization period; (b) the strong Western influence in post-war Korea from the U. S. military administration; (c) young Korean people, who had studied in Western countries and then became leaders in many fields including music and music education; and (d) the proliferation of the Christian church, which brought and spread its Western hymns into Korea. Adding to these reasons, J.-Y. Jeon (2005) argued that gukak failed to reflect people’s hopeless lives and miserable feelings during the period of colonization (1910-1945), the Korean War (1950-1953), and a dictatorial regime (1972-1979). Although the government after liberation provided support toward revitalizing gukak, the support paradoxically resulted in and emphasized the gap between Korean people’s actual lives and gukak, thus failing to connect to the Korean people’s lives (J.-Y. Jeon). M. Yang (2007) insisted that the dominance of Western classical music in Korea aligned with the ideal of modernism and the Western economic and political power in Korea. Likewise, the reasons behind of the lack of appreciation for gukak among contemporary Korean
people involves intertwined layers of modernization, capitalism, and economic
development.

**Musical Culture of Contemporary Korea**

**Strong Preference Toward Western Classical Music.** While gukak has been marginalized in Korean society, the Korean people’s preference toward Western classical music has been strong (K. B. Jang, 2008; J.-Y. Jeon, 2005; J. H. Kim, 2013). During colonization and after the postwar era, Western classical music began to establish its position as high culture in Korea as well as other East Asian countries such as China and Japan (M. Yang, 2007). People in these East Asian countries actively adopted Western classical music and associated it with “a marker of social distinction” (M. Yang, 2007, p. 3). Scholars in China and Japan also explored the reasons why the Chinese or Japanese people were so enthusiastic about Western classical music and agreed that the Western classical music boom in East Asian countries was closely related to the strong economic influence from Western countries (Huang, 2012; Watanabe, 1982; M. Yang, 2007). For these countries, acceptance of Western classical music aligned with modernizing the country, which would mean economic growth.

Whereas previous scholars focused on exploring the reasons for Western classical music dominance in East Asian countries, J.-Y. Jeon (2005) has a slightly different point of view regarding the marginalization of gukak. He explained that modernization was started and developed in European countries and therefore firmly rooted in Western philosophy. J.-Y. Jeon argued that modernization was spread all over the world through Western imperialism and colonialism and countries that were once colonized, such as Korea, have tended to regard modernization as omnipotent, something to be achieved in
order to develop the country. He argued that Korean people came to consider Western values of modernization as universal or superior and ignored the value of Korean traditions including gukak.

In spite of his efforts to analyze factors that influenced marginalization of gukak, J.-Y. Jeon failed to expand his argument to a feasible future direction of gukak. Modernization was a global phenomenon, something that Korea could not avoid in spite of severe resistance during the Isolation Policy (Soaeguk jeongchaek) of Heungsun Daewongun at the end of 19th century. Revitalizing gukak is not an easy issue at all in a contemporary modernized society in Korea. Reflecting the contradictions caused by modernization through education first might be a better solution to reestablish the identity of Korea, and gukak could be reconstructed through such a process.

Transmission of Gukak. Despite the dominance of Western classical music, particularly in formal education, gukak has been transmitted through several organizations that have operated by governmental support. The National Center for Korean Traditional Performing Arts (NCKTPA), which succeeded the court music department of the Joseon dynasty, opened in 1951 during the Korean War. Since then, the NCKTPA has played a central role in preserving, transmitting, providing, educating, and conducting research on gukak (Seo, 1993). The NCKTPA published a Korean musicology series in English in order to advertise and stimulate research of Korean music internationally. In the first book, Music of Korea, B. W. Lee (2007) stated that most of the traditional repertoires have been retained and are still performed in present times without much change, describing the transmission of gukak to the present times as “gradual evolution over time rather than by drastic reform in the process of transmission”
However, Lee also stated the aspect of flexibility, which ranges from small ornamental variations to improvisation, has been disappearing due to the modern performance context such as the limitation of performance time and teaching folk musics (e.g. sanjo) from notated transcriptions. Lee stated the following:

Rigid adherence to a standardized performance practice was not a convention in Korean traditional music. The resultant differences from such a diverse performance practice have often been subject to argument over their authenticity. The continuity of traditional musical practice in contemporary society is apparent in the realm of neo-traditional music and popular song. However, the overwhelming influence of Western music, the impact of cultural policy-making, and the desire for globalization have all been detrimental influences on traditional music as well as the aesthetics of Korean traditional music as it moves into the future. (p. 3)

As Lee described, although it appears that gukak has been transmitted without major reform, this itself indicates a detrimental change to the essential nature of gukak. In contemporary Korean society, gukak has lost its authentic features, such as live and dynamic flexibility, and has come to be transmitted as a fixed musical repertoire.

Therefore, the problem is not only limited to the marginalization and reconstruction of gukak, but also includes the impediment toward musical globalization of Korean society that is needed in accordance with this globalizing world. The current social need for globalization is often regarded as a threat to the position of gukak. D. K. Kwon (2000) insisted that each culture’s traditional music should be centered on its music education so that the students could learn the musics of various cultures based on understanding their own first. Kwon’s argument rationalized the importance of gukak education and criticized the current dominance of Western classical music-centered education. Many scholars in the field of gukak and music education agreed with Kwon (Choi & Lee, 2012; Kim, 2000; Seog, Kwon, & Oh, 2010; Sung, 2007). Choi and Lee
(2012) also criticized Koreans’ strong preference toward Western culture and music and argued that the preference is the major obstacle for Koreans to harmonize with the growing population of people from diverse backgrounds, such as marriage immigrants, workers, North Koreans, or international students in Korea. Therefore, it is evident that the reconstruction of gukak education is an essential step for Korean people in order to harmonize with the current global need, respecting diversity based on multiculturalism.

**Obstacles for Reconstructing Gukak in Public Schools**

The dominance of Western classical music in Korean society is also reflected in Korean school music education. The national music curriculum in Korea was transformed seven times from 1945 to 2005 and music textbooks were updated according to the changed curriculum (M. Y. Choi, 2007; Y.-Y. Kim, 1999). After the seventh national curriculum, the ministry of education of Korea implemented the constant revision system of the national curriculum so the national curriculum was revised or updated in 2007, 2009, 2013, and 2015 (Korea Ministry of Education, 2015). There have been many studies that examined the inclusion of gukak in updated curriculum, and the results indicated that gukak was almost ignored in school music education under the first (1945-1963) and second (1963-1973) national curricula (M. Y. Choi, 2007; J. H. Kim, 2003; Y.-Y. Kim, 1999).

However, endeavors to revive gukak in school music education and government support were finally achieved by including more gukak in the music curriculum and textbooks in recent decades (M. Y. Choi, 2007; J. H. Kim, 2003). Several studies examined the proportion of gukak in the curriculum or textbooks and their findings
revealed that the proportion of gukak has been steadily increasing (M. Yang, 2009; Y.-A. Kim, 2012; Jo, 2005).

While other studies focused on one grade or a specific period, H. Kim (2003) examined the whole curriculum and textbook changes from the first curriculum to the seventh. Kim analyzed the elementary music curriculum and textbooks in order to determine the proportion of Korean music. First, H. Kim (2003) analyzed the elementary music curriculum from the first through the seventh and found that the proportion of Korean music was 4.7% in the first curriculum, 12.1% in the second, 19.6% in the third, 13% in the fifth, 10.9% in the sixth, and 14.3% in the seventh. There was no mention of Korean music in the fourth curriculum. Kim concluded that it was hard to determine the general tendency of the music curricular change because the proportion of Korean music in the music curriculum was inconsistent and argued that it was because the music curriculum had been centered on Western music. Second, H. Kim (2003) analyzed the contents of elementary music textbooks from the first curriculum through the seventh. The results indicated that the proportion of Korean music significantly increased from 2% in the first curriculum textbooks to 26.3% in the seventh curriculum textbooks. Figure 2 shows the changes of increase.

<table>
<thead>
<tr>
<th></th>
<th></th>
<th></th>
<th></th>
<th></th>
<th></th>
<th></th>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>Percentage</td>
<td>2%</td>
<td>3.8%</td>
<td>9.5%</td>
<td>9.2%</td>
<td>13.2%</td>
<td>21.5%</td>
<td>26.35%</td>
<td></td>
</tr>
</tbody>
</table>

Figure 2.1. The Percentage of Gukak in Elementary Music Textbooks (H. Kim, 2003)
In summary, H. Kim concluded that the percentage of Korean traditional music has increased from 2% in the first national curriculum during 1945-1963 to about 26% in the 7th national curriculum during 2000-2006. Such a tendency suggests that the importance of Korean music has been recognized as the curriculum has been amended.

As the proportion of gukak in music curriculum and textbooks has increased, many music educators and scholars began to realize a strong need for considering the quality of gukak education in public schools (Y.-Y. Han, 2012; G.-S. Jung, 2009; Kwon, Hwang, Song, & Park, 2009; Sung, 2009; Sung & Kim, 2011). These scholars investigated obstacles that impeded the quality of gukak education and attempted to provide strategies and solutions. One of the obstacles for raising the quality of gukak education in public schools was the lack of appropriate pedagogy for teaching and learning gukak (Y.-Y. Han, 2012; Sung, 2009). Emphasizing the fundamental difference between gukak and Western music, Sung insisted on the strong need for developing “culturally authentic teaching methodologies” (p. 167) in gukak education. In her article in 2008, Sung discussed the future direction of Korean music education. She insisted on (a) utilizing gu-eum (oral sound) as a basic skill of gukak learning, (b) considering the authentic features, which are jangdan (rhythmic pattern) and shigimsae (various types of vibrato) in selecting gukak repertoire, and (c) utilizing traditional notations, such as jeongganbo, gueumbo, and garakseonbo, to help students understand gukak better. In her article in 2009, Sung explored ways to integrate physical expressions for teaching gukak along with traditional approaches such as making gu-eum and playing changdan by hands.

Y.-Y. Han (2012) also focused on the utilization of the gu-eum (oral sound) method, which is one of the important methods in gukak teaching and learning in
traditional society. She reviewed pedagogical strategies for gukak education that utilize language and synthesized them in order to apply the information to each stage of gukak curriculum. Likewise, there have been articles and books that suggest adequate pedagogies for gukak education (H.-R. Kim, 2010; M.-H. Kim, 2017; Kwon, Hwang, Song, & Park, 2009). Since these are not designed as scientifically-based research, however, it is hard to identify the actual outcomes and practicality of these suggested pedagogies. Therefore, there is a need for more research studies that examine the effect of the suggested pedagogies.

Another obstacle for ensuring the quality in gukak education is the lack of ability of in-service music teachers to teach gukak (Finchum-Sung, 2012; G.-S. Jung, 2009; Y.-A. Kim, 2012; Lim, 2013). Due to the previous emphasis on Western classical music in formal music education, most music teachers were capable of teaching Western classical music and not trained in gukak. Although the National Gukak Center has held gukak workshop programs frequently for in-service music teachers who had little confidence in teaching gukak, it is not enough for music teachers to acquire performance skills of gukak within a short period of time.

Scholars have examined the status of gukak education by investigating in-service music teachers’ perception and level of understanding regarding gukak (G.-S. Jung, 2009; Y.-A. Kim, 2012). G.-S. Jung (2009) sought to examine the status of gukak education by investigating elementary school teachers’ perceptions regarding gukak education. The survey participants in Jung’s study were 64 elementary teachers who participated in an in-service teacher gukak education program at Pusan Education University during 2008 and 2009. The results showed that the experience of and the amount of participation in
the in-service gukak education program positively influenced participants’ perception regarding gukak and gukak education. Based on these findings, Jung (2009) argued that there is a strong need to provide more in-service gukak education programs.

Y.-A. Kim (2012) investigated the extent of teachers’ understanding of several musical concepts of gukak by interviewing 15 music teachers. The findings indicated that most participating teachers do not understand the essential features of gukak, such as shigimsae. Although some teachers understood the concepts, they answered that they could not apply them in their music instruction because of the lack of performing abilities. Kim suggested developing various pedagogies in an accessible level for teachers to easily teach gukak.

As seen in these studies, in spite of the quantitative growth of gukak proportion in music textbooks and curriculum, the lack of ability to teach gukak of in-service music teachers has been regarded as one of the biggest obstacles in reconstructing gukak education in public schools. Scholars called for developing diverse and accessible pedagogies to teach gukak in order to supplement the level of capability in teaching gukak; however, the lack of empirical studies and practical solutions makes it hard for teachers to realize the suggested pedagogies.

**Gukak Education Supporting Programs**

As scholars, music educators, and policy makers recognize the difficulty in raising the ability of teaching gukak among in-service teachers, several government support programs have been initiated to provide financial funds to employ gukak teaching artists for both in class and afterschool programs. The support programs have been operated as one area of art education support programs, which included diverse areas in
art education, such as Western classical music, musical theater, and dance. The Ministry of Culture, Sports, and Tourism has operated the gukak teaching artist dispatching program to public schools since 2000. In this program, selected gukak professional players receive training for teaching gukak in a classroom setting and are dispatched to public schools to teach the gukak portion of music class, for which most music teachers are not confident. A large number of public schools have participated in this program in order to provide an authentic gukak experience to students. Seo (2009) reported almost 2000 participating schools in this program.

Several studies investigated the status and effects of the dispatching program (Finchum-sung, 2012; Jo, Kang, Kwon, Lee, & Hyun, 2004; S.-Y. Lim, 2013; Mun, 2013). Among the studies, Jo et al.’s assessment report in 2004 is considered as the most reliable public report that examined the utilization status of the Gukak Teaching Artist Dispatching Program (GTADP) because the Hanguk Gukak Gyoyuk Hakhoe [Korean Music Education Society] conducted the study upon the request of the Ministry of Culture, Sports, and Tourism. Utilizing random sampling, the researchers selected 126 schools among 3994 schools. Teachers, who were in charge of running the GTADP, and students, who participated in the program, responded to the questionnaires. Also, the research team members conducted an interview with the school administrators who were involved in the program. This questionnaire covered various aspects of the GTADP including the motivation for participating in the program, the method of obtaining information about the program, the number of students who participated in the program, the way of utilizing the program, and more. According to this report, each school could choose how to utilize the program. A gukak teaching artist could either teach regular
music classes, afterschool activity classes, or extra curricular activity classes during regular school hours. The results indicated that many schools (60%) had gukak teaching artists teach in regular music classes, while 15.87% of teaching artists taught afterschool classes. The study concluded that the program carried out the original purpose of the Gukak Teaching Artist Dispatching Program, which supports gukak education in regular music class. Jo et al. (2004) identified several challenges to the program including the distribution of the limited gukak teaching artist class time and lack of the gukak teaching artist class time. However, this study focused on the current utilization status of the program and therefore did not include the outcomes of the program.

Mun (2013) investigated the actual conditions of Korean traditional music education through the GTADP in Yangju, Kyounggido. She conducted a survey targeting music teachers and students in 20 schools that participated in the program. Due to the limitation of gukak teaching artists class time, students learned gukak from both their music teachers, who did not specialize in gukak and gukak teaching artists. The results showed that the percentage of students who became more interested in gukak after learning from gukak teaching artists (77.4%) was higher than the students who learned from music teachers (35%). For that reason, it appeared that the quality performance skills of gukak teaching artists made students more interested in gukak (81.9%). In conclusion, the findings indicated that teachers and students were satisfied with gukak education with teaching artists. Based on the findings, Mun insisted on the need for advertising the effect of GTADP and increasing financial supports for expanding GTADP to many other schools. Although Mun provided the number and percentage of
each responses, failing to provide how significant the differences are would be left as something to be desired in this study.

S.-Y. Lim (2013) conducted a survey targeting elementary school teachers in Jeonbukdo and investigated the actual status of gukak education in that province. She randomly selected and invited 150 teachers in 75 schools that participated in GTADP and 75 schools that did not. The findings indicated that although music teachers recognized the increasing need for learning how to teach gukak, the participation rate for the in-service teachers’ gukak education program was 68%. Among the 32% of teachers who participated in in-service teacher’ gukak workshops, teachers who answered the workshop participation was not effective was 79.2% and most of them pointed out the reason as the lack of continuous workshop opportunities (63.1%). The major reasons of nonparticipation in gukak workshops were lack of interest (44.1%) and lack of time (32.4%). Teachers who showed little to no interest in gukak answered that the reason was because they had not experienced gukak (94%). However, all teachers (100%) agreed that gukak should be taught in public schools to pass on the tradition of Korea and preserve students’ Korean identity (89.3%). Lim also conducted a student survey to find students’ satisfaction with and change of attitude toward gukak from both GTADP participating and non-participating schools. The results showed that the number of students who were satisfied with (60%) and were interested in (67.4%) gukak education was higher in GTADP participating schools than non participating schools (satisfaction: 49.9%, interests- 41%). Based on the findings, Lim strongly argued for the importance of the supporting programs in gukak education and recommended expanding the GTADP.
Although S.-Y Lim’s study (2013) provided meaningful findings regarding the status of gukak education, I identified several limitations. First, Lim did not describe the sampling process of teachers and students. Lim explained her sampling of schools as random but the teachers might be either music teachers or classroom teachers. She had 160 student participants, 80 from GTADP participating schools and 80 from non-participating schools, but did not explain the sampling process. Since there could be uncontrollable variables, the sampling process should be clearly described. Second, Lim did not provide how significant the difference is when discussing the difference of students’ satisfaction and interest regarding gukak education between the GTADP participating schools and non-participating schools. Although the difference was identifiable, there is a need to examine if the difference is meaningful or not.

Another government support program for art education, which includes gukak education, is the Art-Flower Seed School Project (AFSSP) that the Korean Arts & Culture Education Service has operated since 2008. The AFSSP has provided financial support to elementary schools located in rural areas that have a small number of students thus allowing all the students to participate in the AFFSSP supporting arts program. The AFSSP supports diverse arts programs such as Western music, musical, art, and play; gukak is also included as one of the supporting areas.

Several studies investigated the effect of the AFSSP (Jeong, Mo, Seog, Kim, & Park, 2012a; Jeong, Seog, Mo, Kim, & Park, 2012b; 2010; M.-S. Kim, 2013; Yun, 2013). Yun (2013) explored the current condition of Korean traditional music orchestras in elementary schools by focusing on an elementary school that was awarded AFSSP fund. She analyzed the related documents of the school orchestra by dividing them into three
areas: (a) the organization of the orchestra, (b) the management programs, and (c) the educational activities. Based on document analysis, Yun reported several important implications to support the operation of gukak orchestras in public elementary schools. First, in-service teacher education programs for learning gukak should be expanded to inspire more interest in gukak among teachers, leading to more participation in gukak orchestra support programs. Second, the quality of teaching artists should regularly be assessed in order to maintain the quality of gukak education. However, Yun’s study only dealt with documents and therefore it is hard to identify the dynamic nature of operating gukak orchestras in public schools.

M.-S. Kim (2013) described the process, purpose, and outcomes of operating a gukak orchestra through AFSSP. As the teacher who was in charge of operating a gukak education program and a gukak orchestra at the school, M.-S. Kim provided detailed explanations of the program. He conducted a pre- and posttest survey of students and parents to identify how satisfied they were with the program. Also, he used a survey to examine students’ creativity before starting the program and after one year of operating the program. Results indicated that the satisfaction was high among the participants, which included teachers, parents, and students. Although the difference before and after the program operation was not significant (e.g., students’ satisfaction for gukak education: 92.5 \(\rightarrow\) 92.6), Kim explained that the school already had provided quality gukak education and that was why the school was selected as one of the AFSSP recipient schools. The students’ creativity survey results also revealed that there was a slight improvement in students’ creativity.
Because he focused on examining students’ change in creativity, M.-S. Kim did not provide any meaningful outcomes from gukak education. In addition, he did not provide analysis of the significance of the difference before and after the program. Although M.-S Kim’s study is more like a description of the gukak education program, providing quantitative analysis results (e.g. p value) would enhance the value of the study.

While Yun’s study (2013) focused on gukak orchestras in the AFSSP schools, the studies of Jeong et al. (2012a, 2012b) assessed the effects of AFSSP programs in both Western classical music orchestra and gukak orchestra. Because one of the main purposes of AFSSP is to connect the selected school with the local community through art education, the study of Jeong et al. (2012a) focused on the impact of AFSSP on school staff and communities and did not include students. The researchers selected three schools among ten schools that had operated AFSSP and conducted group interviews with teachers, principals, parents, guest artists, and community people. The identified effects of AFSSP from school staff were: (a) improving environments for art education by purchasing instruments, equipment, and materials that were needed for art education or renovating classrooms for art education, (b) enhancing teachers’ ability for art education by providing more opportunities for performance or exhibitions, and (c) reducing behavioral problems of students. The perceived benefits of AFSSP on the communities were: (a) using school facilities as art education and performance space for the communities, (b) having opportunities for people in the communities to learn along with students, and (c) connecting school performance or exhibition to the community festival or the local cultural environments. Given that most teachers and adults had experienced Western music-centered music education due to the previous emphasis on
Western classical music in formal music education (Finchum-Sung, 2012), there might be differences between schools operating Western music orchestra and gukak orchestra. Examining the difference would provide more detailed information regarding the effect.

Jeong et al.'s other study (2012b) focused on the effect of art education on students. The researchers conducted pre- and posttests with 2097 fourth through sixth grade students in all 16 schools that had participated in the AFSSP since 2008, all ten schools that had participated in the AFSSP since 2011, and five schools that have not participated in the AFSSP as a control group. Because the AFSSP funding is provided only for four years, the 16 schools were the schools that had operated the program for the longest period and the ten schools were for the shortest period. The schools in the control group were purposely selected according to selection criteria that concerned if the control group school was in similar environment as the AFSSP schools in terms of rural school location and small student number. The results of the student survey indicated that the AFSSP positively influenced (a) students’ ability to express, be creative, cooperate, and socialize; (b) students’ visual art ability; and (c) students’ performance ability. The results of the investigation of the effect on schools also indicated positive effects in terms of increasing the awareness of the importance of arts education. Since the arts programs and arts education put emphasis on cooperating with and caring for others, students in the AFSSP showed a decrease in behavioral problems and an increase in emotional stability. Finally, the researchers concluded that the AFSSP made positive impacts on local communities by enlarging artistic opportunities for the community in order to engage them.
Jeong et al.’s study (2012b) showed meaningful differences regarding students’ ability in expression, creativity, cooperation, and sociality before and after the AFSSP program. However, it is hard to identify what area of art education was effective. Because the focused area of art education in each school varied and was not described in the study, it is possible that the results might be different depending on the focused area. In addition, the selection of AFSSP participating schools and the control group schools might bring uncontrolled variables (e.g. teacher ability, SES status of students, local culture) that could possibly influence students’ survey responses. Without controlling these potential variables, it is hard to compare the difference between schools in the control group and schools that participated in the AFSSP. Also, since Jeong et al. (2012b) only employed a quantitative approach in examining the effect of the AFSSP, it might be more beneficial to identify how and why these changes occurred in the future.

Conclusion

In Korea, the traditionally transmitted musical culture was lost and damaged due to colonization, the Korean War, and a heavy focus on economic development during the postwar period. Along with the strong influence of the United States, Western classical music dominated Korean musical culture (K. B. Jang, 2008). As a result, Korean school music education also became heavily centered on Western classical music or Korean music that was based on the Western classical music idiom. However, music educators and researchers’ constant endeavor to re-establish culturally relevant practices led to more inclusion of traditional Korean music in the music curriculum (M. Y. Choi, 2007).

The review of literature provided several important implications regarding the recontextualization of gukak education in contemporary public schools in Korea. First,
although there has been increasing interest regarding how to teach gukak in public school settings, but because this research area has relatively short history, pedagogical issues still need to be explored. Scholars have insisted on development and implementation of accessible and diverse pedagogies for teaching gukak (Y.-Y. Han, 2012; D. K. Kwon, 2009; Sung, 2009; Sung & Kim, 2011); however, the lack of empirical and experimental studies makes it hard to validate suggested pedagogical skills. Therefore, there is a strong need for more scientifically-based research studies in gukak education research field rather than document analysis.

Second, in spite of an increase of the gukak proportion in music textbooks and curriculum, the lack of ability to teach gukak of in-service music teachers has been found to be one of the biggest obstacles in reconstructing gukak education in public schools. As one of the solutions, there have been several government support programs that provide financial funds to employ gukak teaching artists both in class and afterschool programs. However, the question of the quality of gukak teaching artists emerged among educators (J. Han, 2016; S.-R. Kang, 2013; S.-Y. Park, 2014). Moreover, since the dispatching program and other supporting programs need a significant amount of funding in a limited period of time, the continuity of the programs has been problematic after funding ends.

Third, despite the strong need to evaluate the effects of government support programs for gukak education, the review of literature revealed a lack of research studies that examine the effects of these programs. While several studies identified the positive effects of gukak education support programs, these studies were quantitative and therefore failed to reflect the complicated nature of actual music classrooms in public school settings. Also, the majority of studies focused on the perspectives of either music
teachers or gukak instructors to evaluate the effects of gukak education programs. Therefore, there is a strong need to examine the impact of gukak education and gukak education programs in diverse ways that employ various research methods in order for an in-depth understanding of reconstruction of gukak education in formal education system.

**Chapter Summary**

In this chapter, I provided a review of literature that examined diverse views of teaching and learning indigenous music by discussing the difference between a traditional and an institutional approach, the issue of authenticity, and recontextualization of indigenous music in institutional contexts. Then, I presented a historical overview of how music teaching, learning, and appreciation in Korea was shaped in the traditional Korean society. Finally, I focused on gukak education in contemporary Korean school music education. In doing so, I wanted to connect the global perspective from multicultural music education and the local case of gukak education in Korea. The synthesis of both perspectives provided several implications regarding the recontextualization of musical traditions in contemporary formal education settings.

Many scholars agreed that it is difficult to reconstruct an original context for teaching and learning traditional music in formal education systems due to the fundamental difference between informal learning practices through enculturation in traditional contexts and formal learning practices in institutional contexts (Schippers, 2010; Wiggins, 2005; Smith, 2005). Changing social and cultural contexts such as modernization, industrialization, and the adoption of formal education systems also influenced the inevitable transformation of traditional musics in many contemporary
societies. While seeking ways to introduce diverse traditional musics from different cultures in music classrooms in the field of multicultural music education, scholars realized the limitation of understanding authenticity as something static and original. In order to reflect the dynamic and fluid nature of authenticity, scholars advocated for the need to understand authenticity as something that can be meaningfully connected to learners’ contemporary lives (Swanwick, 1994; Volk, 2008).

While there have been active discussions regarding how to recontextualize diverse musical traditions in a contemporary formal education context in the field of multicultural music education in Western countries, many reported cases of non-Western countries revealed that there is less concern for recontextualizing authentic traditional music education in countries of origins (Agawu, 2003; Dontsa, 2008; Emberly & Davidson, 2011; Sam, 2013; Smith, 2013; Yin, Bo, & Leung, 2013). Since the major concern of many non-Western countries was securing a safe place for their endangered traditional music inside of formal education curriculum, the issue of authenticity was hardly addressed in these articles. Inclusion of traditional music in formal education systems was emphasized because of the symbolic aspect of traditional music in preserving cultural and national identity.

Review of literature regarding gukak education in Korea also revealed a similar phenomenon to that of many non-Western countries. In spite of continuing ignorance and marginalization of gukak in contemporary society there has been considerable governmental support to reconstruct gukak education in public school music education. However, the issue of authenticity was not a focus during the implementation process. As scholars became concerned with appropriate pedagogies in recent years, several features,
such as jangdan, and shigimsae, were regarded as essential elements of gukak that should be preserved. However, gukak in school music education is still taught as static musical products and fails to be enjoyed and, consequently, restricts the possibility of gukak as a dynamic and fluid musical form.

In order to reconstruct gukak in school music education there should be more discussions regarding how to provide meaningful experiences that can be connected to students’ contemporary lives. If students cannot find individual meaning in learning gukak, gukak education will be a meaningless and superficial experience. Therefore, there is a strong need to explore the complicated nature of gukak education in public school settings and how teachers and students navigate between gukak and other kinds of music that are prevalent in contemporary Korean society. By exploring the ways that individuals who are involved in gukak education accept, understand, and enjoy gukak in their contemporary life, it becomes possible to understand how gukak finds its space in the contemporary Korean society and how Korean music that is rooted in Korean tradition can be recontextualized in contemporary formal education.
CHAPTER 3. METHOD

This chapter explains the methods and processes used to achieve the research purpose and questions of the present study. First, I discuss the rationale of selecting the research method. I then explain the research site selection, participant sampling, data collection methods, and data analysis process. The establishment of my position as a researcher is then included. Reflecting on the possible bias of myself as a Korean and Korean traditional musician is of utmost importance for conducting this qualitative research, while it is also essential for providing my perspective and expertise in analyzing the information. Lastly, ethical considerations, the establishment of validity, and limitations of the study are discussed.

The methods and procedures of the present study were designed to examine the purpose of this study. The review of literature revealed that there have been studies that attempted to assess gukak education programs (Jo et al., 2004; Jeong & Seog, 2011; Seog et al., 2010). Due to the large amount of governmental funds for supporting gukak education programs, previous studies mostly sought to gain a general understanding of the effectiveness of gukak education programs and, as a result, relied on quantitative data and methods. However, an in-depth exploration in the field is essential in order to examine the complicated nature of recontextualizing traditional music education in the contemporary school context that is far from the original context. Therefore, the purpose of this study is to examine how gukak education is recontextualized in a contemporary public school setting and how teaching and learning gukak in this setting impact the reconstruction of Korean music in the lives of participants who are involved in gukak education. I generated the following research questions:
1. How are traditional methods for teaching and learning gukak adapted in the formal educational setting of a gukak specialized elementary school?

2. What are the perceptions of students, parents, and teachers as to how teaching and learning gukak impacts their individual lives?

(a) What are the perceived benefits of learning gukak from students’, parents’, and teachers’ perspectives and how do they apply the benefits to other situations?

(b) What are the perceived challenges of learning gukak from students’, parents’, and teachers’ perspectives and how do they manage them?

**Case Study Methodology**

In an attempt to understand the complexities of teaching and learning traditional music in the contemporary school setting, I selected a case study method as the method of this study. Yin (2014) defined case study as “an empirical inquiry that investigates a contemporary phenomenon (the “case”) in depth and within its real-world context” (p. 16). Richard and Morse (2013) explained case study as a method that seeks to understand a social issue or phenomena by focusing on one or more cases. The major feature of case study research is the pursuit of the underlying reasons behind the collected evidence (Gillham, 2000). The purpose of the present study is to gain an in-depth contextual understanding of gukak education in contemporary formal education and to examine how teaching and learning gukak affect participants’ individual lives. In doing so, I seek to explore the ways in which traditional music can be re-constructed in the lives of participants. Therefore, the selection of the case study research method is reasonable, given the purpose of this study.
In order to understand the recontextualization of gukak education and the impact of gukak education on individual participants, this study utilizes several qualitative research strategies, such as individual interviews, a focus group interview, artifacts, and classroom observations, as well as an open-ended survey. In case study research, a researcher seeks to gain a complete and holistic understanding of the case (Stake, 2005). Case study research has been developed because experimental research that is based on quantitative data was not appropriate to understand complicated real-life phenomena (Yin, 2014). Thus, the fundamental feature of case study research is the investigation of a case in its real-world setting (Gillham, 2000). Experimental research puts emphasis on objectivity, determination of significance of results, and generalization. However, the quantitative results cannot tell the meaning and reasons behind the findings. In contrast, naturalistic case study research emphasizes subjectivity, the use of qualitative data to interpret phenomena, and context specificity (Gillham, 2000). Given the purpose of this study to explore the phenomena of recontextualization of gukak education in a formal school setting, the use of various strategies allows extensive examination into the complicated dynamics of gukak education in its natural setting and for understanding the impacts of gukak education.

The present study employs an instrumental case study method because the goal of this study is to facilitate broader understanding of gukak education in a public school setting by focusing on the case of a gukak specialized school. An instrumental case study seeks to provide insight into a particular issue or phenomena (Stake, 2005). The major distinction between an intrinsic case study and an instrumental case study is that an instrumental case study seeks to gain an in-depth understanding of a larger issue by
examining a case, while an intrinsic case study focuses on a particular case for its own sake (Stake, 2005). Thus, the use of an instrumental case study research method in the present study is appropriate.

**Selection of the Case**

In a case study, bounding a case and getting to know the case in its context is the essential first step (Gillham, 2000). A case can be an individual; a group, such as a class or a family; a school; or a community. In the present study, I defined the bounded site as one gukak specialized school, which is a public school that operates a gukak education program. The selected gukak specialized school is a case of gukak education in contemporary formal education.

I selected the participating school according to several criteria: (a) the quality and success of gukak education program of the school, (b) the geographical location, and (c) the level of expected cooperation from participating teachers. First, I obtained information about gukak specialized schools by examining official documents regarding governmental support programs for gukak education, such as the AFSSP (ArtFlower SeedSchool Project) of Korea Arts & Culture Education Service and the El Sistema program of Gyeonggi Provincial Office of Education. These documents are open to the public through their Internet website. In addition, I searched the Internet and found newspaper articles that were written about gukak specialized schools and asked for recommendations from my previous colleagues and friends who are involved in gukak education. Then, I made a list of gukak specialized schools.

Second, among the schools in the list, I selected several schools located in Seoul or Kyeonggi province. Given that I have to visit the research site frequently while I stay
in my parents’ house in Seoul, I have to take account of the travel time. Also, as the capital city of Korea and the surrounding province of Seoul city, there are many opportunities for people to experience and enjoy diverse musical performances and activities in Seoul and Kyeonggi province compared to other provinces of Korea. Given that the purpose of this study is to examine the ways of gukak reconstruction through gukak education in the dynamic contemporary life of participants, the geographical scope of the research site was appropriate.

Third, I considered the possibility of cooperation from a teacher who is in charge of the gukak education program. I have learned the importance of communication between school staff and the researcher from my previous field research experiences. Without cooperation from at least one of the school staff members, it would be hard to conduct successful field research and collect rich data. Especially in this case study, I needed a teacher who could assist in the recruitment of parent and student participants, facilitate the completion of the consent form process, connect me to other teachers and the school principal, and schedule multiple interviews and classroom observations within the limited period of time I could stay in Korea.

I contacted the schools in the list to obtain the approval for conducting research in the selected school site while considering aforementioned criteria. Because one of the requirements of the IRB (Institutional Review Board) at University of Minnesota was to submit the approval letter from the school administrator or district committee, I had to contact the school prior to the IRB approval. In the possible participating schools list, there were teachers who were alumni or colleagues from my gukak high school and college. They majored in gukak performance and later became teachers or music teachers
in public schools. When I contacted them, they were pleased to participate in my research because they have known me personally. However, their school principals were reluctant to participate. Finally, Ms. Park (the names of teachers and the school are all pseudonyms), among other teachers whom I contacted, obtained the school principal’s approval and I was able to gain access to her school, Gayang elementary school. I submitted the IRB application with the school principal’s approval letter. Upon the approval of IRB, I was able to begin discussing detailed plans for visiting the research site with the music teacher at the school. The letter of IRB approval is included as Appendix A.

**Data Planning**

As I selected the research site for this study, I constructed a data planning matrix (Table 3.1.) that helped me select diverse sources and forms of data while considering the research questions (Schram, 2006; Stewart, 2013). According to the data planning matrix, I would collect data from: a school principal interview, a music teacher interview, parent interviews, a samulnori instructor (guest artist) interview, focus groups of both the Basic course and Intensive course students, class observations of both courses, document analysis about the school gukak education program, and constant reference to the researcher’s field notes. While I was conducting the field research, I decided to employ an open-ended survey for parents and the Basic course students due to the difficulty of scheduling interviews after school and time limitations. I submitted IRB application for change in protocol of this study. After obtaining the IRB approval, I invited parents of the Intensive course students to the open-ended survey. All sixth grade students in the Basic course participated in the open-ended survey.
<table>
<thead>
<tr>
<th>Research Question</th>
<th>Data needed to answer the RQ</th>
</tr>
</thead>
<tbody>
<tr>
<td>RQ 1. How are traditional methods for teaching and learning gukak adapted in the formal setting of a gukak specialized elementary school?</td>
<td>Interview with a school principal, Interview with a music teacher, Interview with a guest artist, Interview with first grade teachers, Document analysis (36 Lesson plans for 2016 spring semester, Application for gukak specialized school program), Class observations</td>
</tr>
<tr>
<td>RQ 2. How do students, parents, and teachers perceive the ways teaching, learning, and observing gukak impacts their individual lives?</td>
<td>Interview with a school principal, Interview with a music teacher, Interview with a guest artist, Interview with first grade teachers, Open-ended survey for parents of the Intensive course students, Open-ended survey for all 6th grade students, Focus group with the Intensive course students</td>
</tr>
<tr>
<td>RQ 2 (a). What are the perceived benefits of learning gukak from students’, parents’, and teachers’ perspectives and how do they apply these benefits to other situations?</td>
<td>Interview with a school administrator, Interview with a music teacher, Interview with a guest artist, Interview with first grade teachers, Open-ended survey for parents of the Intensive course students, Open-ended survey for all 6th grade students, Focus group with the Intensive course students</td>
</tr>
<tr>
<td>RQ 2 (b). What are the perceived challenges of learning gukak from students’, parents’, and teachers’ perspectives and how do they manage them?</td>
<td>Interview with a school administrator, Interview with a music teacher, Interview with a guest artist, Interview with first grade teachers, Open-ended survey for parents of the Intensive course students, Open-ended survey for all 6th grade students, Focus group with the Intensive course students</td>
</tr>
</tbody>
</table>
Data Sources

The use of multiple sources of evidence is one of the crucial features of case study research (Creswell, 2013; Gillham, 2000; Stake, 2005). The collected data should provide “a rich picture” (Thomas, 2011, p.21) of the selected case. I collected data from diverse sources using appropriate data collection methods to meet the depth needed for case study research. In doing so, I was able to develop an in-depth understanding of the selected case. Data collection sources of this study included: participants, documents, and field notes.

Participants. Given that the purpose of this study is explore the recontextualization of gukak education in a public school setting and the perceived impact of gukak education from different perspectives of people, I needed to have diverse participants, such as students, parents, music teachers, classroom teachers, the samulnori instructor (guest artist), and the school principal. Table 3.2. shows the information of diverse participants in this study. I used pseudonyms for protection of participant’s privacy. In the case of the open-ended survey, participants were anonymous.

Individual interview participants were (a) the music teacher, Ms. Park; (b) the school principal, Mr. Baek; and (c) the guest artist, Mr. Lim. Ms. Park taught fifth and sixth grade music classes. She played a leading role in operating the gukak education program in the school as a gukak specialist. Mr. Baek, as a school principal, supported the gukak education program at the school. Mr. Lim was a professional samulnori player and taught samulnori to the Intensive course students after school.

In the case of classroom teachers, I needed to select several participants to conduct a group interview. I consulted with Ms. Park and decided to invite first grade
classroom teachers. There were two reasons that I selected first grade classroom teachers as group interview participants. First, it was convenient to schedule the interview. The observation of the monthly gukak workshop of first grade classroom teachers led by Ms. Park (the music teacher) was scheduled during my fieldwork period so it was easy to schedule and obtain the agreement to participate from teachers. Second, the first grade classroom teachers were recommended by Ms. Park because she regarded the teachers as the most active and cooperative teachers of gukak education among classroom teachers. Four first grade classroom teachers who attended the gukak workshop participated in a group interview: Ms. Lee, Ms. Ahn, Ms. Kim, and Ms. Jang.

In the case of the Basic course students, I initially planned to do a focus group; however, due to the difficulty of scheduling the focus group I changed the process to do an open-ended survey using the semi-structured interview questions. Given that the student participants are elementary students, I wanted to make sure that the student participants could clearly express their own opinions and describe their experiences of gukak learning. I decided to invite all sixth grade students to the open-ended survey because: (a) sixth grade students have learned gukak more and longer than other grade students and (b) sixth grade students should have higher ability in articulating their thoughts in the survey response than those in other grades. The number of sixth grade student participants was 128.

I selected the samulnori group (Intensive course) student participants for a focus group. The focus group participants were Heeran, Suji, Minhee, Kyul, Yuri, and Jun. According to Ms. Park, the students in the Intensive course were high achievers in
learning gukak, especially samulnori. Thus, I expected to have in-depth interview with the students regarding the impact of learning gukak and samulnori.

I also invited parents of the Intensive course students to an open-ended survey. Among 17 surveys delivered by students, I received seven responses. I was not able to send multiple invitations because of (a) the time limit that I could collect data and (b) my status as an outsider of the school to the parents. Since I was not provided the right to contact parents directly, I was only able to ask Ms. Park to collect the responses.

Table 3.2. Description of Different Participants Group

<table>
<thead>
<tr>
<th>Participant</th>
<th>Participant name</th>
<th>Role in gukak education at the school</th>
<th>Number of participants</th>
</tr>
</thead>
<tbody>
<tr>
<td>Music teacher</td>
<td>Ms. Park</td>
<td>Leading the whole gukak education program at the school</td>
<td>1</td>
</tr>
<tr>
<td>Classroom teachers</td>
<td>Ms. Lee, Ms. Ahn, Ms, Kim, Ms. Jang</td>
<td>Teaching 1st grade gukak</td>
<td>4</td>
</tr>
<tr>
<td>School principal</td>
<td>Mr. Baek</td>
<td>Providing administrative support for gukak education</td>
<td>1</td>
</tr>
<tr>
<td>Guest artist</td>
<td>Mr. Lim</td>
<td>Teaching the Intensive course</td>
<td>1</td>
</tr>
<tr>
<td>Parent of Intensive course students</td>
<td>Anonymous</td>
<td>Supporting child’s gukak education</td>
<td>7</td>
</tr>
<tr>
<td>Intensive course students</td>
<td>Heeran, Suji, Minhee, Kyul, Yuri, Jun</td>
<td>Learning samulnori after school</td>
<td>6</td>
</tr>
<tr>
<td>Basic course students</td>
<td>Anonymous</td>
<td>Learning basic gukak in their regular music class</td>
<td>128</td>
</tr>
</tbody>
</table>

Documents. Getting to know the context of the selected case is the essential first step in case study (Gillham, 2000) and collecting and reading related documents in the beginning stage of research provided background knowledge about the case. In order to develop a thorough understanding of the context, I collected related documentation prior to starting the fieldwork. I visited the school to discuss the fieldwork plan with Ms. Park before starting. During the first visit, I obtained related documentations such as policy statements, official documents regarding gukak education programs, application
documents for its designation as a specialized school, and the curriculum of gukak education at the school. Later, during the fieldwork period, I also obtained 36 lesson plans for the 2016 spring semester from the sixth grade regular music class teachers, which contained the Basic course of gukak education. Reading and analyzing these related documents enabled me to develop a formal framework prior to getting into the reality of the context and contributed to a rich and detailed description of the case.

**Field notes.** During the entire period of the fieldwork, I recorded field notes that included everything from initial thoughts to reflections in each stage of research. The field note was divided into two sets: (a) the class observation field notes that were recorded during the class observations based on the observation protocol and (b) the case observation field notes that recorded other observations and reflections during the fieldwork period. The case observation field notes also functioned as a research log and memos. The use of memo writing aided me in organizing and refining emerging ideas (Glesne, 2011). The field notes were also recorded under two main categories: (a) evidence of something that I observed or heard during the fieldwork and (b) personal notes that I needed to reflect on, as suggested by Gillham (2000). The carefully recorded field notes became one of the fundamental parts of my database.

**Data Collection Method**

I employed diverse data collection methods depending on the research questions and the number of participants. Semi-structured interviews were used for individual interviews with the music teacher (Ms. Park), the school principal (Mr. Baek), and the guest artist (Mr. Lim) and a group interview was employed with classroom teachers. I used a focus group for the samulnori group students. In the case of the Basic course
students and parents, an open-ended survey was used to collect information. I also conducted class observations according to the pre-developed observation protocol. Table 3.3 shows the methods used for different group of participants.

**Table 3.3. Data Collection Methods for Different Participants**

<table>
<thead>
<tr>
<th>Method</th>
<th>Participant group</th>
</tr>
</thead>
<tbody>
<tr>
<td>Interview</td>
<td>Music teacher</td>
</tr>
<tr>
<td></td>
<td>Principal</td>
</tr>
<tr>
<td></td>
<td>Guest artist</td>
</tr>
<tr>
<td>Group interview</td>
<td>1(^{st}) grade classroom teachers</td>
</tr>
<tr>
<td>Focus group</td>
<td>Samulnori group students</td>
</tr>
<tr>
<td>Open-ended survey</td>
<td>6(^{th}) Grade students</td>
</tr>
<tr>
<td>Class observation</td>
<td>Basic course students (1(^{st}), 5(^{th}), 6(^{th}) grades)</td>
</tr>
<tr>
<td></td>
<td>Samulnori group students</td>
</tr>
</tbody>
</table>

**Semi-structured interviews.** In order to examine the ways of recontextualization of traditional music education in the school and the impact of gukak education, I utilized a semi-structured interview format. Interview is one of the most common methods in case study because of its effectiveness in gathering in-depth data of participants’ real life experience regarding a particular phenomenon (Yin, 2014). The semi-structured interview format allows both a researcher and participants to reflect on the explored ideas (Richard & Morse, 2012). The utilization of a semi-structured interview enabled me to create a comfortable environment for participants and facilitated reflexivity between the participants and me regarding emerging ideas during interview process.

The data collected through semi-structured interviews came from the principal, the music teacher who was in charge of operating gukak programs, the guest artist, and first grade classroom teachers. I conducted individual interviews with Mr. Baek, Ms. Park,
and Mr. Lim. First grade classroom teachers participated in a group interview due to the difficulty of scheduling individual interviews.

I generated different sets of interview questions for each interview participant using the research questions as a guide (Jacob & Furgerson, 2012). Interview questions were organized from short, simple inquiries on background information to more detailed and specific questions on participants’ perception regarding the influence of gukak education on their individual lives. The interview protocol was crafted to be open-ended to allow the interviewees to reflect on their experiences and perceptions freely without much interruption from the interviewer (Merriam, 2009). The copies of the final version of each interview protocol are also included as Appendix B.

**Focus group.** I utilized a focus group discussion format to gather the perceptions of the samulnori group regarding the impacts of gukak education instead of an individual interview. The use of a focus group was determined for two reasons. First, a focus group interview was the most effective method to collect qualitative data from a larger number of students due to time constraints (Wilkinson, 2004). Because the time for me to stay at the school was limited, I needed to consider the effectiveness of data collection method. Second, given the age and level of students’ ability to present their thoughts and opinions clearly, a focus group activity was regarded as a format that could engage students in more comfortable conversation than individual interview with an adult researcher. This is an important benefit of focus group that consists of children because of the possibility of their being different from themselves in front of an unfamiliar adult, a researcher (Wilkinson, 2004). The copy of the final version of the focus group protocol is also included as Appendix C.
Class observations. The purpose of classroom observations was to examine how traditional methods for teaching and learning gukak was adapted in the selected school as presented in the research question. Observation of gukak classes also enabled me to develop a better understanding regarding the real context of gukak education.

In order to ensure the focus of observation and the continuity of each visit, I developed an observation protocol to guide data collection. The observation protocol allowed me to keep an organized record of thinking and reflecting process related to the purpose of the research during and after each observation (Creswell, 2009). The main focus of observation was the method of teaching gukak and the interaction between teachers and students. A copy of the observational protocol in this study is included as Appendix D.

Open-ended survey. I used the open-ended survey with two groups of participants: parents and all sixth grade students. The open-ended surveys for parent and students are included as Appendix E.

In the case of parents, I needed to provide convenient method for expression. Due to the difficulty in scheduling interviews, parents asked if they could do written responses, and I decided to consider their convenience. In doing so, parents could have enough time to think about their children’s gukak education and its impact.

I also decided to use an open-ended survey for all sixth grade students for two reasons. First, I wanted to gain a broader understanding of students’ perceptions regarding gukak education. Given that the purpose of this study was to understand how students perceive the impact of gukak education in their individual lives, I believed that expanding the participants from a focus group to all sixth graders would help me to
answer the research questions better. Second, although students would need enough time to reflect on their learning and its influence, it was hard to schedule enough time for a focus group after school.

**Data Collection Procedure**

I collected data during the period of May, June, and July in 2016. Before starting the fieldwork, I visited the school and discussed the data collection plan with Ms. Park. Ms. Park and I decided on the selection of teachers, parents, and student participants and the schedule for data collection. Because other participants’ contact information was not provided to me due to the school policy, Ms. Park had to be in charge of contacting and scheduling data collection procedure. After the approval of the plan from the school principal, Mr. Baek, the data collection procedure began. Table 3.4 shows the timeline from the site selection process to the fieldwork at the site.

First, an invitation letter that included an explanation of the purpose and overview of the study and parental consent form was distributed to all sixth graders and several fourth and fifth graders who were selected as focus group participants. Invitation letters and consent forms for parent interviewee recruitment were delivered to homes by students as well. Ms. Park collected the consent forms in her music class.
<table>
<thead>
<tr>
<th>Date/Period</th>
<th>Procedure</th>
<th>Description</th>
<th>Collected data</th>
</tr>
</thead>
<tbody>
<tr>
<td>December 2015</td>
<td>Made up a school list for a study site selection</td>
<td>I made up a list of schools that provide quality gukak education programs for potential study site selection.</td>
<td></td>
</tr>
<tr>
<td>January 2016</td>
<td>Contacted schools in the list</td>
<td>I contacted schools in the list to ask for study participation.</td>
<td></td>
</tr>
<tr>
<td>February 2016</td>
<td>IRB application</td>
<td>I submitted my IRB application. Additionally, an approval letter from a school principal was required.</td>
<td></td>
</tr>
<tr>
<td>March 2016</td>
<td>Selected a school</td>
<td>Gayang elementary school teachers and principal agreed to participate.</td>
<td></td>
</tr>
<tr>
<td>March 2016</td>
<td>IRB submission of the school principal approval letter</td>
<td>I submitted the approval letter from the research site school to IRB.</td>
<td></td>
</tr>
<tr>
<td>April 2016</td>
<td>IRB approval</td>
<td>IRB approved the study.</td>
<td></td>
</tr>
<tr>
<td>May 18, 2016</td>
<td>First visit</td>
<td>Ms. Park and I discussed data collection plan. Ms. Park provided me with artifacts, such as lesson plans and documents regarding gukak education at the school.</td>
<td>Artifacts (Related documents regarding specialized school application process, curriculum of gukak education program at the school, lesson plans)</td>
</tr>
<tr>
<td>May 20, 2016</td>
<td>Approval from the principal</td>
<td>Mr. Lim approved the data collection plan.</td>
<td></td>
</tr>
<tr>
<td>May 23-27, 2016</td>
<td>Distribution and collection of parental consent form</td>
<td>Participant students (several 4th and 5th graders in the samulnori group and all 6th grades) delivered parental consent form to their parents. Ms. Park collected the signed consent forms.</td>
<td>Parental consent form</td>
</tr>
<tr>
<td>May 30-July 8 (6 weeks) 2016</td>
<td>Fieldwork</td>
<td>I visited the school for the period of six weeks. I conducted interviews, focus group, open-ended survey, and observations.</td>
<td>Interviews Focus groups Observations Open-ended survey responses</td>
</tr>
</tbody>
</table>
Interviews with adult participants, such as Mr. Baek (principal), and Ms. Park (music teacher), and Mr. Lim (guest artist), were conducted individually in a private room in order to protect the privacy of interview participants. Each participant was given a copy of the interview questions prior to the interview. Each interview took approximately 45 minutes at a time and location of the participant’s convenience. I audio-recorded each interview. After conducting and analyzing an initial round of interviews, I generated follow-up interview protocols in response to new ideas that arose from the initial interviews. Participants had an opportunity to read and confirm the correctness of my interview transcription and interpretation of the interview.

In the case of the student focus group with the samulnori group, I focused on developing interactions between focus group members during the focus group activity to provide a comfortable and natural environment (Morgan, 1988; Wilkinson, 2004). I tried to engage the student participants in the informal group discussion and to act as a facilitator of the discussion. I posed the questions, kept the flow of the discussion, and encouraged the group members to be engaged in the discussion fully. In doing so, I attempted to generate active interactions between participants (Wilkinson, 2004).

I conducted focus groups three times. The first focus group was based on the semi-structured focus group protocol and took about 35 minutes. After observations of their class and initial analysis, I had several additional questions. The second and third focus group discussion was more informal short gatherings than the first one and took only 5-10 minutes after their samulnori class. All focus groups were audio recorded and later transcribed.
I observed both the Basic and Intensive course classes in different grades. Among the Basic course classes, I selected first grade, fifth grade, and sixth grade classes and visited each class. One of them was a demonstration class of Ms. Park. The Intensive course students learned samulnori after school and I observed five times, two classes of Ms. Park and three classes of Mr. Lim, the guest artist.

The open-ended survey was administered to all sixth grade students during their music classes by Ms. Park. Because the survey was distributed at the beginning of their class time, students were given the invitation letter and consent form and had an opportunity to hear about this research purpose and procedure. The participant students had enough time to reflect on their gukak learning experiences and to write down responses. Ms. Park and I decided to wait until all the students finished responses to ensure students’ reflexivity on the issue. Ms. Park also wanted to evaluate her gukak education program so she could use the results to report to the provincial Education Office, which administered and managed specialized school programs.

The samulnori group students delivered an open-ended survey to parents. Six parent participants who were initially selected as interview participants had two days to reflect on their child’s gukak education and write down responses. All six parents completed the survey and sent the responses back to Ms. Park.

**Data Analysis**

Prior to starting the actual analysis of data, I conducted a preliminary exploratory analysis to obtain a general sense of the whole data (Creswell, 2005). I repeated the steps of reading the data multiple times, writing down my reflections, and contemplating what the data suggest to develop a general sense of the information. During this process, I
constantly revisited the research questions in order to maintain focus in the preliminary analysis. The use of memo writing that contained preliminary interpretations and reflections helped me to conceptualize the data.

**Interview and focus group data analysis.** Data analysis in qualitative research is to organize the data in a systematic way and to search for themes that provide in-depth understanding of the research issue (Yin, 2014). I explored several coding methods to find which methods were appropriate for this study and finally generated a combined codebook of several coding methods. First, I used eclectic coding in which the codes emerge from a “first impression” (Saldana, 2016, p.5) of each segment of data. The main coding method was In Vivo coding that uses the participant’s voice as code names (Strauss, 1987). I decided to use In Vivo coding to provide a vivid picture of the particular circumstances and honor the voices of participants (Saldana, 2016). I also used the descriptive coding method that only concerned the primary topic of data for the field notes. Utilizing these coding methods enabled me to develop a rich understanding regarding the selected case.

For the systematic data organization, I used an inductive strategy, which moves from the particular to the general (Hatch, 2002; Yin, 2014). I organized the data by placing the data in the code and assigning its meaning (Bogdan & Biklin, 2003). I labeled the segments of texts in terms of topics while reading the data. Following the labeling process, I started to code all the text data including related documents, interview transcripts, focus group transcripts, observation notes, and the researcher’s field notes. I labeled the segments of texts in terms of topic. I revisited and refined the coded data and texts multiple times in order to establish the consistency of coding (Richards & Morse,
2012) and generated the final version of the codebook. The final codebook contained codes, and the meaning of each code, and the supporting excerpt examples from the texts with the page and line numbers. This process allowed me to reduce the large amount of data into manageable groups for analysis. A copy of the final codebook is included in Appendix F.

Finding broad themes that cover the whole data was the next step following the coding process and categorization of codes. The identified codes were then merged into different categories. In order to find connections with different sources and forms of data, I created diverse initial versions of diagrams and concept maps. Following this process, I was able to identity several common themes of data. The common themes provided an in-depth understand of the real-world experiences of gukak education in the contemporary public school setting.

Developing convergence from multiple sources of evidence is what strengthens the findings of a case study (Gillham, 2000; Yin, 2014). Data from multiple sources also enabled me to triangulate the data. I asked the music teacher and the guest artist regarding the recontextualization of gukak education in the setting. In the interview, I can hear “what they say they do” (Gillham, 2000, p. 46). During the observation, I can see “what they actually do” (Gillham, p. 46). This triangulation process can strengthen the construct validity of the study (Yin, 2014).

In order to assure the transparency in data analysis and to increase the validity of the study, I selected an external auditor who was not related to this study (Creswell, 2013; Lincoln & Guba, 1985). The prerequisites for the external auditor included: (a) having experience with and being familiar with qualitative research and (b) having the ability to
read and understand both English and Korean. Due to the fact that the field site is in Korea and all text data are written in Korean, the external auditor’s ability to understand Korean was essential. The external auditor selected for this study was someone who was a Korean PhD student who studied music education in a university in the United States. I sent all the text data and the generated codebooks to the auditor for review and also asked her to provide any suggestions. The auditor’s primary musical background was Western classical music, and she did not have much experience with gukak. So, the auditor also helped me to reduce my bias as a gukak musician who maintains close relationships with people who are involved in operating gukak education programs and related educational policy.

How and when to translate the data that are in Korean to English was particularly critical in this study. All the collected data were written, recorded, or transcribed in Korean. While I was reading the data, I coded each segment using English words or phrases. Since I have been trained to conduct qualitative research in English language and have done coding in English, coding in English was easier for me than coding in Korean. That way, I did not need to translate the whole data but only some parts of the data to be included in results.

**Open-ended survey data analysis.** In the case of the open-ended survey analysis, I conducted content analysis (Lavrakas, 2008). The survey contained six questions. I read through responses to each question several times and developed categories for each question. I labeled each response with coding categories. In this stage of the analysis process, I used English words or phrases in labeling responses written in Korean. Then I
counted the number of responses in each category and calculated the percentage using Microsoft Excel program.

**The Role of the Researcher**

Reflecting on the role of the researcher and recognizing potential bias is important particularly in qualitative research because a qualitative researcher is an instrument in collecting and analyzing data (Denzin & Lincoln, 2000; Gillham, 2000). I was the one who contacted and interviewed the participants and, therefore, it was possible that my attitude regarding the research issue might influence participants’ reaction. Thus, reflecting on my own bias and contemplating my role as a researcher was a crucial step prior to conducting the study.

I have to acknowledge that my personal background as a Korean and gukak musician has both strengths and weaknesses in conducting the present study. I was able to gain access to the research site and gather data from participants relatively easily due to my gukak background and personal connection to the school music teacher. Also, getting familiar with the context was not very hard for me since I also had experienced a similar educational context both as a student and teacher.

However, I also have to admit several weaknesses of being a researcher regarding gukak education in Korea. First, my previous experience as a professionally trained gukak musician was evident. I have strong opinions regarding gukak education programs and pedagogical methods. However, following the observation protocol helped me to focus on what I should focus on and maintain objectivity.

Also, as a Korean who experienced all the formal education systems in Korea, I was considered as a kind of cultural insider. However, over the last ten years I have been
in and out of Korea and did not have much experience with Korean educational changes. Therefore, I have to admit my ambiguous position between insider and outsider regarding the issue of gukak education in Korean schools.

Because of my previous experience as a gukak musician and the ambiguous position between insider and outsider, I determined to be a non-participant observer, in conducting this study. As a non-participant observer whose role is to observe and not to participate in any activities in the research site (Creswell, 2013), I was able to follow my observational protocol and constantly reflect on my objective position as a researcher in the field notes. Seeking to be objective does not mean that I avoided any subjectivity but that I tried to eliminate my own bias regarding Korean music education systems.

Contemplating my role as a researcher led me to actively utilize memo writings in my field notes and to constantly reflect on my own prejudice. The presence of an external auditor also helped me to review my own position as a researcher who tries to maintain a neutral perspective regarding gukak education. I attempted to maximize the strength of my status as a Korean and gukak musician and minimize the weakness of potential bias. These efforts led me not only to utilize several systematic strategies such as case study protocol, a data planning matrix, and matrices for developing interview protocols, but also to be conscientious in analyzing the data. All these strategies and efforts enabled me to increase the validity of the study.

**Construction of Validity**

The issues of how to construct validity of a study are important in case study research as well as other types of scientific research because of the question of the objectivity and credibility (Silverman, 2001; Yin, 2014). Qualitative research puts more
emphasis on validity than reliability because the determination of whether the findings of a qualitative researcher accurately reflect the explored issue is crucial (Creswell & Plano Clark, 2011). Reliability concerns whether other researchers can repeat the same research procedure at a different time and obtain the same results (Yin, 2014). The purpose of assuring reliability is to reduce any potential error. Given that the nature of case study research is to explore a selected case in-depth, the issue of reliability played a minor role in this study. However, I tried to address concerns regarding the issue of reliability by utilizing the case study protocol suggested by Yin (2014) and describing the research procedure as fully as possible.

To address concerns for validity and credibility, I utilized several strategies to minimize problems of data analysis and interpretation, as Creswell and Plano Clark (2011) and Yin (2014) suggested. The first was the use of a member check process. All the participants had opportunities to confirm the correctness of transcription and interpretation of the researcher. The participants reviewed the results of data analysis to check if the findings accurately reflected their perceptions and experiences. The second was the use of the data triangulation. I collected multiple forms of data (e.g. interviews, focus group, observations, and official documents) from multiple sources (e.g. a school administrator, a music teacher, a guest artist, classroom teachers, and students) and was able to corroborate findings. The third was to have an external audit to review the research procedure. It is important to address the researcher’s bias because the researcher is one of the main tools in data analysis and data interpretation. The auditor of this study provided valuable feedback and suggestions to maintain the rigor of the study. The fourth was the use of thick description. In taking the field notes, I tried to describe the context as
fully as possible to do a “thick description” (Geerts, 1973, p.5). Lastly, the notion of “open accounting” (Gillham, 2000, p. 23) of field notes means considering field notes as something that can be audited and inspected by the public, and anyone can follow the process of the examination. The quality of field notes and assurance of the public access of them is also related to the reliability of research (Perakyla, 2004).

**Ethical Consideration**

Several considerations were made for the possible ethical issues in this study. First, I used pseudonyms for all the names in this study including the school name and participants’ names. I also removed all identifiable information of participants so I could protect participants’ privacy. Second, all the collected data, such as audio files and interview transcriptions, was secured on a password protected computer and the collected documents and artifacts were stored in a locked file cabinet. Third, participants had opportunities to read their interview transcripts and my interpretations. If they think that any information was identifiable or does not want to be included as the data of this study, the participants could always ask me not to include the information. These considerations were explained to participants face to face at the beginning of each data collection procedure.

**Limitations of the Study**

There are several limitations to the present study. First, the amount of time that I spent at the research site was relatively small and limited to a certain season of the year. Due to the geographical distance between the United States and Korea, I was only able to visit the research site for the period of six weeks during May and June 2016. The interviews, focus group, class observations, and open-ended survey were spread out over
the designated time schedule, so there is a possibility that I only caught a snapshot of the
gukak education program during this time period. If I could have spread out the fieldwork
over a longer period of time, it might be possible to develop additional insights into the
issue of gukak education in the school.

The second limitation was the pre-screening process of the teacher in selecting
student and parent participants. The pre-screening and confirming process was required
by the school principal and the music teacher in an effort to prevent any possible troubles;
however, this process can also produce potentially biased participant selection. This
confirmation process was also needed for me to make sure if randomly selected student
participants possessed appropriate levels of understanding the topic of this study and
articulating their thoughts clearly. In other words, the confirmation process had both pros
and cons. Thus, I utilized the pre-screening process with Ms. Park very carefully in a
manner that reduced the bias of the teacher.

Despite these limitations, this study is significant to understanding the real context
of a gukak education program in a public school setting. The findings of this study cannot
be generalized into larger cases; however, that is not the focus of this study. I want to
develop in-depth understanding of the recontextualization of traditional music education
through this study. In doing so, I seek to provide insights into the ways of providing an
authentic experience of learning gukak in Korean public schools. In addition,
understanding the impact of gukak education on individual participants will contribute to
finding appropriate ways to re-construct gukak education in the contemporary school
context.
Chapter Summary

This study employed a case study design that examines the actual utilization of gukak education in a public school setting. The primary interest of this study was not to investigate the results of a phenomenon but to develop an in-depth understanding of the real world experience of gukak education. Therefore, the use of case study research method was appropriate given the purpose of this study.

I selected a public elementary school in Kyeonggi province according to the pre-set criteria for the case selection. In order to ensure the collection of multiple sources of data, I collected various forms of data that include: (a) individual interviews with a music teacher, a principal, a guest artist; (b) a focus group discussion with the samulnori group students; (c) class observations; (d) open-ended survey responses from sixth grade students; (e) open-ended survey responses from parents; (f) official documents related to the gukak education program; and (g) field notes.

For data analysis, I used different analysis techniques according to the type of data. For interview, observation, and focus group data, I utilized an inductive analysis technique, which moves from specific segments to the general themes. The steps in qualitative analysis included (a) reading through the whole data to get the general overview, (b) generating a pre-set list of codes from the research questions, (c) assigning segments in the data text in terms of topic, (d) labeling the segments with codes, (d) revising the initial codebook with the new emerging codes, and (e) collapsing codes into broader categories and themes. In the case of the open-ended survey analysis, I conducted content analysis, which included (a) reading through responses, (b) developing categories for each question, (c) labeling each response with coding categories, and (d)
identifying patterns. The strategies to enhance the validity of the study included: member check, data triangulation, and an external audit.
CHAPTER 4. RESULTS

This chapter presents the results of analysis of the ways that gukak education is recontextualized in the formal education setting and how each individual who is involved in the gukak education program in this school perceives the impact of teaching and learning gukak in his or her life. First, I begin this chapter by providing descriptions of the selected case of this study to help readers understand the context and background of the case. I present the description of the selected school, such as the school location, atmosphere, and other features. I also explain the vision of the specialized schools and introduce the selected school’s gukak education program called “Ulim gyoyuk.” The descriptions of the purpose, detailed plan, and curriculum are included. Second, I introduce interview and focus group participants and present findings of data analysis from each individual or group. In the last section of this chapter, I address synthesized findings from all different data sources to understand the nature and actual practice of gukak education in the real world. Then, I synthesize all the findings from each individual and groups to deepen understanding regarding gukak education and to find ways to develop better strategies for utilizing gukak education programs.

Data collection strategies for this study consisted of interviews, observations, focus group interviews, open-ended survey, and document analysis. Individual interviews with a music teacher, a principal, and a guest artist and group interview with first grade classroom teachers helped me to develop in-depth understanding regarding their perceptions of gukak and gukak education. I also conducted focus group interviews with the Intensive course students and collected responses to open-ended survey from all sixth grade students and parents of the Intensive course students. Both the observations and
artifact collection were used not only to understand the background and context of the school and gukak education program but also to portray the case in-depth.

Setting the Stage: Introduction to the Case

Descriptions of Gayang Elementary School

Gayang elementary school is located in Yong-in city in Gyeonggi-do. Gyeonggi-do is one of the provinces of Korea and is the most populated province because it is the surrounding province of Seoul, the capital city of Korea. Bundang-gu, which adjoins Yong-in city, is a comparatively newly developed city in the 1980s and has been famous for many high-rise apartments, buildings, and highly scored schools since the 1990s. As Bundang-gu became too populated, Yong-in city, which used to be a small outskirt rural style city, began to be developed, and many big apartment complexes were built.

The school is surrounded by newly built apartment buildings and the landscaping around the school is well designed. When I first visited the school, my impression of the school was that the environments were clean and safe. Because the county is planned as a whole set of family friendly apartment complexes, the roads from the school building to different places are safely designed like small forest paths.

Gayang elementary school opened in 2001 as the county was developed as a set of big apartment complexes and expected to have more school-aged children. The school had 37 teachers including department head teachers, classroom teachers, special area teachers, a school nurse, and a dietary teacher as of 2016. Classroom teachers taught most subject areas. Some classes, such as music, art, science, English, were taught by teachers who specialized in those areas. The school had 28 classes from first through sixth grades.
The number of students of each class is around 30. Table 4.1 includes the number of students and classes in each grade level.

Table 4.1. Number of Students and Classes in the School (as of March 2016)

<table>
<thead>
<tr>
<th>Grade</th>
<th>1&lt;sup&gt;st&lt;/sup&gt;</th>
<th>2&lt;sup&gt;nd&lt;/sup&gt;</th>
<th>3&lt;sup&gt;rd&lt;/sup&gt;</th>
<th>4&lt;sup&gt;th&lt;/sup&gt;</th>
<th>5&lt;sup&gt;th&lt;/sup&gt;</th>
<th>6&lt;sup&gt;th&lt;/sup&gt;</th>
<th>Total</th>
</tr>
</thead>
<tbody>
<tr>
<td>Number of classes</td>
<td>4</td>
<td>5</td>
<td>6</td>
<td>4</td>
<td>4</td>
<td>5</td>
<td>28</td>
</tr>
<tr>
<td>Number of students</td>
<td>130</td>
<td>165</td>
<td>118</td>
<td>110</td>
<td>127</td>
<td>141</td>
<td>791</td>
</tr>
</tbody>
</table>

Besides identifying the school environments, it is also important to understand students’ home environments because the home and family is the basic unit of a child’s life, greatly affecting student’s school performance. Parents’ socio-economic status and educational background are often considered as two of the pivotal roles in student performance in school (Abdu-Raheem, 2015; Asikhia, 2010). However, due to the student privacy protection policy, I was informed that it is illegal to collect information regarding parents’ socio-economic status. Because elementary education is prescribed as compulsory education, lunch is provided to all elementary students free. So there is no indicator such as the number of students who qualify free or reduced lunch. Despite the difficulty in identifying students’ home environments, I was able to find a little information. The application for the specialized school included an analysis of the current school context and reasons for the need to be designated as a specialized school. The analysis indicated that: (a) there are gaps among parents in terms of their socio-economic status, (b) parents’ interest in school education had been low but has increased since the start of the Innovative school curriculum in the school, and (c) the percentage of double income families is high. Based on the analysis, the report in the application concluded that students in the school needed to be provided more cultural education opportunities.
The school was designated as one of the Innovative schools (Hyukshin hakgyo) in 2016. A school that is designated as an Innovative school is expected to operate its own student-centered curriculum and focus on developing students’ creativity. Innovative schools are guaranteed more autonomy in operating their own special curriculum compared to other public schools. According to Ms. Park and Mr. Baek, the school received 30,000,000 won (around $30,000) to develop and operate an innovative school curriculum and used a part of the budget in the gukak education program. The school’s innovative curriculum included the Ulim education program, which was the gukak education program. In other words, the designation of a gukak specialized school and the innovative school created a synergistic effect.

**Gukak Specialized School**

The areas of specialized schools include various subject areas including music, Korean, social studies, math, arts, physical education, foreign language, science, and computer. The Gyeong-gi province Department of Education administers and manages specialized school programs. The application handbook for specialized schools indicates that the overall percentage of specialized schools compared to regular public schools would be 25%. According to the handbook, the purpose of operating specialized schools is to provide quality education in a specified subject area and to raise parent and student satisfaction regarding public school education. One of the main requirements for operating specialized schools is that there should be a teacher who specializes in the area in the applying school. In the case of Gayang elementary school, the application for a gukak specialized school was possible due to Ms. Park whose specialty is gukak.
Being designated as a specialized school brings several benefits. First, it is expected that students could have more opportunities to learn about the school’s specified area without financial burden. As a result, the Department of Education expected that this program could reduce expenses for private education. Second, a teacher who is in charge of operating the specialized program gets additional points for promotion. Third, each school could develop its special program that could be well integrated with the school’s existing status quo.

However, due to the lack of educational budget, the department of education declared that each school had to bear expenses for operating its specialized school program. The department of education is only responsible for supervising and assessing the program.

Gayang elementary school applied for and was designated as a specialized school in the area of gukak in 2016. The academic year runs from the beginning of March until February of the following year as other Korean public schools. There are two semesters: the first semester is from the beginning of March till the middle of July and the second semester is from the end of August till the middle of December. Students and school staff report some days in February to finalize the year and prepare the next academic year. The data collection for this study in the school was conducted during May through July.

One of the crucial roles of the gukak education support program is providing financial support to purchase instruments and pay guest artists. In the case of Gayang elementary school, however, there was no additional financial support for operating the gukak education program. The case of this study is expected to show how to use available resources for gukak education without much additional financial support.
**Ulim Education Program (Ulim Gyoyuk)**

Ulim gyoyuk was the name of the gukak education curriculum in the school. Ms. Park developed the curriculum according to the guidelines for the specialized school application. Ms. Park decided to focus on drumming in her curriculum because (a) drumming is the easiest way for students to learn and enjoy, and (b) jangdan, Korean traditional rhythm, is one of the most important basic elements in Korean music. Most Korean music is based on jangdan so learning to play the jangdans is crucial in understanding gukak.

Ulim means a boom, reverberation, or echo and gyoyuk means education in Korean. In the Ulim education program, ulim meant both the reverberation of drum sounds and the echo in children’s minds. The name itself indicated the purpose of the Ulim education program. According to the Ulim education-operating plan, the purpose of the Ulim education program was to educate students to keep and pass on their cultural identity as Korean through learning gukak.

There were three levels of classes in this ulim education program: (a) Basic course that was operated within the regular music curriculum, (b) Specialized course for students who wanted to learn samulnori (Korean percussion ensemble) participated after school, and (c) Intensive course in which a guest artist taught samulnori after school. Table 4.2 shows the operation of three level classes.
Table 4.2. Curricula of Different Levels in the Ulim Education Program

<table>
<thead>
<tr>
<th>Level</th>
<th>Participant</th>
<th>Number of participant</th>
<th>Class time</th>
<th>Class content</th>
<th>Teacher</th>
<th>Tuition</th>
</tr>
</thead>
<tbody>
<tr>
<td>Basic course</td>
<td>All students</td>
<td>791</td>
<td>Twice a month in the regular music class time</td>
<td>1-2 grade: Learning to play jangdan with sogo 3-4 grade: Gukak musical 5-6 grade: Learning to play jangdan with janggu</td>
<td>Ms. Park</td>
<td>Free</td>
</tr>
<tr>
<td>Specialized course</td>
<td>Students who want to learn samulnori among 4, 5, 6 graders</td>
<td>17 (same students as the Intensive course)</td>
<td>Twice a week after school (3pm-4pm)</td>
<td>Learning to play samulnori (review and practice rhythms learned in the intensive course)</td>
<td>Ms. Park</td>
<td>Free</td>
</tr>
<tr>
<td>Intensive course</td>
<td>Students who want to learn samulnori among 4, 5, 6 graders</td>
<td>17</td>
<td>Once a week after school (3pm-4pm)</td>
<td>Learning to play samulnori</td>
<td>Mr. Lim</td>
<td>Free (Mr. Lim’s talent donation)</td>
</tr>
</tbody>
</table>

The Basic course was operated in regular music classes so all the students in the school must participate. It was the teacher’s responsibility to connect learning content between the regular music curriculum and the specialized area curriculum. Ms. Park decided to focus on teaching the Basic course students basic gukak rhythms (jangdan). The first and second grade students learned simple gukak children’s songs and their accompanying rhythms. They learned to play the sogo (small hand drum) while singing. Since the school had only two music teachers including Ms. Park, the first and second
grade classroom teachers had to teach regular music classes. Most teachers did not know much about gukak. So, Ms. Park held a monthly gukak workshop to teach them gukak and provide them lesson plans and materials. The third and fourth grade classes learned music from Mr. Cha, and they were supposed to learn a gukak musical that is based on famous Korean folk tales. Ms. Park taught fifth and sixth grade music classes how to play jangdan using the janggu (a two-sided drum). These fifth and sixth graders learned to play accompanying jangdans while listening to gukak instrumental music.

In the case of fifth and sixth grade students, Ms. Park taught gukak in their regular music classes too. For example, I analyzed Ms. Park’s fifth grade music curriculum and lesson plans for the 2016 school year, which also included the Basic course of Ulim education program and found out that the proportion of teaching and learning gukak was 50%. Among the total of 36 lessons, eight lessons were the Basic Ulim education program. These eight lessons were planned to teach and learn basic janggu jangdans to accompany gukak pieces. Then Ms. Park also taught gukak content from their music textbook, such as singing folk songs, listening to gukak, learning theory and history of gukak, and learning to play danso (small flute), as a part of their regular general music curriculum. She planned to teach gukak to her fifth grade students for 10 lessons. The other 18 lessons were mostly about Western classical music or Korean children’s songs that were in Western musical style. Her fifth grade music curriculum did not include any world music. According to Ms. Park, multicultural education class was offered once a week during the school’s special activity session, so students from first through sixth grade had a chance to learn about other cultures including their music. Thus, she did not include multicultural music content in her regular music curriculum.
The Specialized course and the Intensive course were for students who wanted to learn samulnori, Korean percussion ensemble music. According to Ms. Park, she encouraged several students to participate and also accepted all the applicants between fourth, fifth, and sixth grade students for the Specialized course. The number of students in the samulnori course was 17. Both courses were offered after class between 3pm and 4pm. Ms. Park taught the Specialized course, while Mr. Lim, the guest artist and professional janggo player, taught the Intensive course. In the Intensive course, Mr. Lim and Ms. Park taught together and the main leading role was Mr. Lim’s. Ms. Park’s Specialized course was mostly reviewing and practicing what they learned from Mr. Lim. The Specialized course was offered free to students because Ms. Park taught the course during her work-hours, which was until 4pm. In the case of Mr. Lim, a guest artist had to be paid accordingly and students had to share the expense. However, Mr. Lim’s class was also offered free because Ms. Park, his wife, asked him to teach the students at no cost.

Findings from Each Participant Group

Teachers, the school principal, a guest artist, sixth grade students in the Basic course, six students in the Intensive course, and seven parents of the Intensive course students participate in this study. In this section, I provide the basic background information of interview participants; Ms. Park, the music teacher, Mr. Baek, the principal, Mr. Lim, the guest artist, and first grade classroom teachers and then present the findings from each individual or group.
Ms. Park: Music Teacher

Ms. Park, a music teacher at Gayang elementary school, was in charge of operating the Ulim education program at the school. She was a professionally trained geomungo player. After majoring in gukak in her college, she later returned to college with an elementary education major and became an elementary school teacher. I have known her since high school because we went to the same high school, which is a school for students who want to be professional gukak players. I have known that she is a diligent and responsible person so I could trust her in helping me to stay in the research site and collect rich data. Ms. Park was 39 years old and had been teaching in elementary schools for 15 years as of 2016. She had been teaching at Gayang elementary school for 4 years at the time of data collection. Because of the teacher rotation policy, Ms. Park had to be transferred to a different school after one more year.

Expertise in both performing and teaching gukak. As a professionally trained geomungo player, Ms. Park showed high confidence in teaching gukak using both traditional learning methods and adjusted learning methods. She majored in gukak and specialized in geomungo performance from her high school years through college. She understood the authentic and unique features of gukak well. Because of her background, Ms. Park was able to utilize rote-learning methods. She often demonstrated Korean folk songs, danso and drum, and had students imitate her demonstration without relying on scores or musical transcription. She said, “Our [she and I] teachers used to teach us using the rote learning method. So it is easy for us, isn’t it?”

However, Ms. Park mostly utilized adjusted learning methods, in which she used staff notation or jeongganbo (gukak notation) along with rote learning. During her 15
years of teaching in public elementary schools, she came to know effective ways to teach
gukak to students who did not have many opportunities to experience gukak. Ms. Park
explained the reason she had to adjust the traditional rote learning method:

Although Korean folk songs consist of only three to five notes, students often think they are too difficult to sing because of the intervals between each note. I believe that it is because the kids got used to reading Western staff notation and the Western 12 note scale. It is easier for them to move to close notes than to move between 2nd or 3rd interval. (Park, personal communication, May 25, 2016)

She also described her ways of utilizing different pedagogical methods depending
on students’ needs:

I usually start by demonstration. Sometimes I let students look at the staff in their textbooks and sometimes I don’t. Sometimes they learn by rote first; then I allow them to open their textbooks and look at the notation. Sometimes I provide the jeongganbo notation. When it comes to just rhythm, jeongganbo is much easier. Otherwise, the staff notation is easier for students to recognize each tone. It usually depends on the selected piece of gukak. And I am actually not very consistent in utilizing a particular method. But students usually follow well. (Park, personal communication, May 25, 2016)

Also, she was capable of utilizing Kodály methodology because she had studied
employing the Kodály method in teaching Korean folk songs during her master’s
program:

My master’s thesis was about teaching Korean traditional scales using the Kodály method. I had my students learn each tone of tori (Traditional Korean three-tone or five-tone scales) and practice them. It worked really well and was easier for students to understand and learn the Korean traditional scales [than just having them sing and learn the scale without using their hands or body]. (Park, personal communication, May 25, 2016)

During my observation of her music classes, I noticed how her ability to utilize
diverse methods helped her students to understand gukak better. For example, she taught
a traditional pentatonic scale using hand signs and then taught folk songs. The use of
hand signs came from Kodály. I observed that students were more focused on their learning and learned each note of the scale efficiently. I recorded my reflection after this observation on my field notes:

A long time ago, Korean traditional scales were so familiar to Korean people, but we (Korean people) lost that familiarity while we went through modernization. Korean folk songs should be easy and fun once a person knows the basic scale by being immersed in the musical culture. This way [applying Kodály to teach Korean scales] might be an effective and appropriate way to teach kids in modern Korea. (Field notes, June 2, 2016)

Ms. Park’s expertise in gukak performance was well recognized and appreciated by other participants. The school principal and classroom teachers acknowledged that gukak education in their school would not be possible without Ms. Park’s expertise and passion. Mr. Baek, the school principal, explained the reason for the decision to apply for a gukak specialized school as follows:

It is hard to have a quality gukak education program without having a teacher who has a specialty in gukak. Teachers, who did not specialize in gukak, might be able to teach some basic stuff but… [not be able to teach gukak well]. In the case of this school, Ms. Park, who has a specialty in gukak, has been already teaching gukak to students in her class, and she had a passion for helping students understand and like gukak better. So I thought it would be wonderful if we could operate a special gukak education program. I told other school staff that we already have a good foundation for gukak education due to Ms. Park, and it would be wonderful if we could support her. That is how we decided to operate the Ulim education program and became a gukak specialized school. (Baek, personal communication, June 9, 2016)

During the observation of Ms. Park’s gukak workshop with the first grade classroom teachers and the interviews with the teachers that followed, I identified another important role of Ms. Park. The classroom teachers often mentioned that they could not teach gukak well compared to Ms. Park. Below is the transcript of my first grade teachers’ group interview.


Ms. Ahn: When a teacher has fun teaching stuff, then students also think it is fun to learn. But we do not know gukak very well so do not have fun in teaching it. Ms. Kim: Right. If we knew gukak better, then we could teach better. Ms. Park knows well. So her students have a lot of fun [in their gukak learning]. That is why teacher quality is so important. (Ahn & Kim, personal communication, June 14, 2016)

The workshop was for Ms. Park to teach gukak children’s songs and to provide lesson plans and supplemental materials to first grade classroom teachers so the teachers could teach the songs to their students. Ms. Park only taught fifth and sixth grade music classes and did not teach first through fourth grade students. In the case of first and second graders, their classroom teachers taught music as well as other subjects. However, classroom teachers did not have much knowledge and skill in teaching gukak. So, Ms. Park held a regular gukak workshop once a month and upon teachers’ requests. Otherwise, the teachers would not be able to teach gukak well since they had not learned or experienced gukak much in their past years.

**Passion for gukak education.** One of the strong features of Ms. Park was her passion for gukak education. She was passionate about having students realize the importance of preserving their cultural identity as Korean through gukak education. For that purpose, she did not mind performing diverse roles to operate the Ulim education program in her school.

Ms. Park was in charge of operating the Ulim education program for all grade levels and, therefore, had to perform many roles, such as: (a) developing the gukak curriculum for each grade level, (b) teaching gukak as well as general music to fifth and sixth grade Basic course students, (c) providing gukak teaching workshops to classroom teachers who teach gukak, (d) teaching the Specialized course students samulnori after
school twice a week, and (e) supervising the guest artist, Mr. Lim, for the Intensive course. Although she acknowledged that she was sometimes overburdened to play so many roles, her concern for her students and the younger generation to lose and be indifferent toward their traditional music led her to keep her passion for gukak education. One of her purposes for the Ulim education program was to break students’ prejudice and foster their positive attitude toward gukak. Ms. Park stated the following:

I think kids should know about their traditional music and culture to establish their cultural identity as Korean. But kids in this generation… they do not know. They have no idea at all [about their own culture and music]. They do not know about their own traditional music, songs, and even history. They do not care about them. Kids in this generation only care about K-pop music. But I think that my students should understand the importance of gukak and the reason why we should learn gukak. My expectation for my students as a result of my gukak education is that they can perform at least one piece of gukak, such as folk songs or instrumental pieces. (Park, personal communication, May 25, 2016)

Her discontent with the current status of gukak in school music education and Korean society was also another motivation for her to operate the Ulim education program. Ms. Park complained about the current status of gukak, in general, pointing out the lack of gukak performance halls. “There are not many recital halls for gukak performance except the National Gukak Center. That is the problem. Japan and China have many traditional music concert halls” (personal communication, June 7, 2016). She identified through her role as a teacher what she could and had to do to establish the position of gukak. She stated the following:

Many people have a prejudice about gukak and think that gukak is boring and not fun. They are willing to spend quite a lot of money for musical performances, popular music concerts, or Western classical music recitals but do not want to pay just 20,000 or 30,000 won (about 20 or 30 US dollar) for gukak concerts. I want to change those attitudes little by little. Ultimately, I want my students to enjoy
many different kinds of music including gukak. (Park, personal communication, May 25, 2016)

**Challenges due to lack of support.** Although Ms. Park did not express much difficulty in teaching gukak, it appeared that she was in need of more support from school staff and parents. She needed emotional and financial assistance from parents, cooperation from other teachers, a bigger spacious room instead of the current small music room, and more funding to provide more meaningful experiences, such as participation in local or national level competitions, for students.

First of all, the music room was so small that it was hard to have all students in a class sit down on the floor or move around the room. The music room was filled with desks and chairs. There was not much space. When Ms. Park needed more space, she pushed all the desks and chairs to the front and used less than half of the classroom. However, that little space was only capable of having about ten students sit down on the floor and put their janggu (Korean hourglass shaped drum) in front of them to play. During one of my classroom observations of her class, Ms. Park had students push their desks and chairs to the front to make space for use of the floor. She covered the floor with clean carpet so students could sit on the carpet and play the janggu.

The school principal also recognized the need for a more spacious room. When Mr. Baek, the school principal, talked about challenges in running the Ulim education program, he mentioned the need for a spacious room for the gukak class among other problems. Mr. Baek said, “The small space of the music room was one of the challenges too. This school has only a few big sized rooms and teachers have to use the rooms alternately. Although it might not be enough, those big rooms need to be shared” (personal communication, June 9, 2016). He thought those challenges could be overcome
with effort and support from other school staff. Mr. Baek said, “Despite all those challenges, if the school staff care and support the gukak education program, I think our gukak education can be successful (personal communication, June 9, 2016).”

Another challenge for Ms. Park was lack of cooperation from other teachers. Since Ms. Park only taught fifth and sixth graders, gukak education from first to fourth graders was conducted by other teachers: classroom teachers for first and second graders and another music teacher, Mr. Cha, in the case of third and fourth graders. Ms. Park was in charge of providing lesson plans and materials and teaching selected gukak to those classroom teachers and another music teacher. While first and second classroom teachers, who were not music specialists, participated well in gukak workshops provided by Ms. Park and had taught gukak in their classes, Ms. Park had difficulty in having another music teacher teach gukak to third and fourth graders. Ms. Park cautiously stated the following:

Teachers usually cooperate pretty well. They follow my gukak teaching plans very well. The problem is another music teacher. He is an excellent guitar player. His musical background is Western music. Since he specialized in Western music, it is hard for me to teach him. He does not know much about gukak, so he does not teach gukak much. He just wants to teach what he knows well, which is Western music. (Park, personal communication, June 7, 2016)

To manage the challenge, Ms. Park was planning to hold gukak workshops for third and fourth grade classroom teachers and have the classroom teachers teach gukak using their class time.

Lack of financial support was also one of the challenges in operating the gukak education program. Ms. Park wanted to provide more opportunities to participate in local
or national level competitions for the samulnori group students so that they could experience how other children play samulnori in other schools. Ms. Park said,

To have them [samulnori group students] participate in competitions or festivals outside of school, funding would be needed for… like transportation. This time, the school supported the transportation fee, but the kids also need costumes. Usually, schools support some part of the costume fee, and students who will wear the costumes pay the rest. The costume will belong to the student who pays. Or maybe they could just donate the clothes to the school. However, I don’t think parents would donate them since the costume price is not that low… between 150,000 and 200,000 won (around $150 and $200). To have students participate in competitions, there should be more financial support from both the school and parents. But, there is no such support. (Park, personal communication, June 7, 2016)

There was another moment that Ms. Park mentioned the lack of support and interest from parents. When Ms. Park explained about the Intensive course among the three different levels of the Ulim education program, she said that guest artists should be paid for their after-school class teaching and parents of the participating students have to share the expenses. However, in the case of the samulnori class, Mr. Lim taught students without any compensation. Ms. Park stated the following:

Actually, students should pay for after school classes. Instructors or guest artists from outside of school should be paid. That is the rule. But parents did not want to pay for learning gukak. Since my husband [Mr. Lim] is a janggu player, I just asked my husband to come as a volunteer…you know… parents usually do not want to pay for gukak education. They want their kids to focus more on academic stuff. That is why I run the samulnori class for free. (Park, personal communication, May 25, 2016)

**Mr. Lim: Guest Artist (teaching the Intensive samulnori course)**

Mr. Lim, the guest artist, is a professional janggu player and leader of a professional samulnori group. Besides his performances, Mr. Lim has taught samulnori to different levels of students for more than 20 years but mostly taught students who want to
be professional players. He is the husband of Ms. Park. Mr. Lim decided to teach samulnori to the Intensive course students at no cost mainly because Ms. Park asked him to do so.

**Confidence in teaching gukak.** Despite his lack of experience with elementary kids, he was confident in teaching samulnori to any level of students including elementary students who just started to learn the basic skills of samulnori. He explained the reason as, “Professional musicians should be able to teach students in any levels. Although I have never been trained as an educator, I can teach any student. The age or level of students does not matter to me at all because I am a professional.”

Although Mr. Lim has never had pedagogical training for teaching basic level kids, he did not seem to think he would need it. He said the following:

I know effective strategies to teach samulnori. My teachers used to say that how long it takes to learn depends on a teacher’s ability. Plus, I started learning samulnori around the age of these kids. I have already gone through the learning process so I could understand their levels of understanding. (Lim, personal communication, June 16, 2016)

During my observation of his samulnori class, I saw Mr. Lim lead the class nicely and skillfully. I thought one of the reasons that made the students focus on him was his confident and charismatic attitude as a professional player. Below is an excerpt from my field notes.

Mr. Lim does not use any supplement to teach the rhythms. No use of board or video. He only uses the rote-learning method, but it is actually very systematic. He shows the macro beats first and fills in the macro beats little by little. It is impressive to see how the students focus on learning the rhythm just relying on memorization by reciting the rhythm over and over again. I think Mr. Lim’s professional charisma is one of the reasons that make the students focus so well and be serious about their learning. (Field notes, June 23, 2016)
Belief in benefits of traditional methods. Mr. Lim used only traditional gu-eum, which uses verbal syllables, to teach samulnori rhythms. He believed that rote learning using gu-eum would be the most effective way of learning samulnori. While Ms. Park utilized various methods and materials to help students’ understanding, Mr. Lim did not use any other materials than his voice and janggu.

Mr. Lim believed that providing notation for students might take away time that should be devoted to learning music. He said the following:

I have to admit that, at first, I was worried about using only gu-eum to teach jangdan. In fact, I considered providing students with notation. But then I would have to teach them how to read, and they would need time to learn to read. Since we meet only once a week, I thought we did not have time for that. So, I decided to use only gu-eum, which is the basic method of learning gukak. (Lim, personal communication, June 16, 2016)

During my observation of his samulnori class, I observed that his pedagogical method was in fact very effective. Mr. Lim introduced verbal syllables first, had students recite them, showed them how to play with percussion instruments, and then had them play. When he added verbal syllables, he started by teaching basic macro beats first and then filling in the rhythmic space later. Later Mr. Lim explained, “The most important thing in teaching and learning gukak is that once you can sing, then you can play. They learn by listening. A teacher should teach students how to listen first” (personal communication, June 16, 2016).

Students were well focused and did not lose their attention at all unless they were told that they could relax. When I complimented students on their good concentration during his class, Mr. Lim said, “Ha ha ha… Yes. Of course, the kids know that if they do
not listen at the time, there would be nothing else they could refer to later. They have already experienced that a lot” (personal communication, June 16, 2016).

**Wish to contribute to gukak education.** Although Mr. Lim’s participation in the Ulim education program was initially due to Ms. Park, his wife, what kept motivating him to teach the students was his goal of helping students learn and develop preferences toward samulnori and gukak. Mr. Lim stated the following:

I also teach a course at a gukak education graduate program at a university where many elementary classroom teachers from all over the country come to learn gukak. If elementary school kids all over the country could learn gukak, it would be awesome. But right now… as you know, Korean people are not interested in gukak much. Gukak failed to get attention from the public compared to Western music. I think this kind of gukak education program at schools can help in establishing the position of gukak in our society. That is why I come to this school and teach these kids as a volunteer. (Lim, personal communication, June 16, 2016)

Mr. Lim, one of the finest janggu players in Korea, was busy with many other things, such as teaching his own students, lecturing at universities, performing, and leading his own samulnori group. Teaching elementary school kids as a volunteer might be a hard job for him. When I asked him about that, Mr. Lim said, “Yes. It is hard, but it is very rewarding. I do not expect much from these kids. I just want them to know and learn our jangdan (rhythm) and music. I just want them to have that knowledge” (personal communication, June 16, 2016).

**Ms. Lee, Ms. Ahn, Ms. Kim, and Ms. Jang: First Grade Classroom Teachers**

Ms. Lee, Ms. Ahn, Ms. Kim, and Ms. Jang were first grade classroom teachers and taught music to their classroom students. They had to teach gukak twice a month. When I asked about their musical experiences, all of them described their Western music experiences. Ms. Lee and Ms. Kim used to be members of choirs. Ms. Ahn learned to
play piano and flute. The ages of the teachers were 48, 49, 56 and 57. Only one of the teachers said she learned gukak in her undergraduate program. The other three teachers stated that they had no learning experience of gukak in college. All of them described how they learned gukak in their in-service teacher workshops, but the learning was not intensive.

**Lack of ability to teach gukak.** The four classroom teachers, who were teaching music to their classroom students, all acknowledged that their lack of training and experience was a major obstacle for them to teach gukak. All of them indicated that they did not have many opportunities to learn or to be exposed to gukak both in their formal education training and informal musical experience. Ms. Kim said, “Gukak was not included much in the curriculum or music textbooks when I was a student. So I did not learn gukak at all through my entire school years including my pre-service teacher training in college” (personal communication, June 14, 2016). Other teachers concurred. Ms. Park said, “I had never learned gukak even in my college which was a teacher education college” (personal communication, June 14, 2016). Ms. Lee explained, “Our generation did not have the chance to learn gukak. There was a significant curriculum change in the 1990s, and it began to include gukak more and more since then” (personal communication, June 14, 2016).

Although the teachers were provided opportunities to learn gukak in their in-service teacher training and their monthly workshop with Ms. Park, they thought it was not enough for them to feel confident in teaching gukak. I interviewed with the classroom teachers after their monthly gukak workshop held by Ms. Park. The teachers talked about
how difficult it was to teach gukak although what they learned in the workshop was a simple folk song. Ms. Lee and Ms. Kim said the following:

Ms. Lee: If we can sing it well and express those shigimsae (grace notes), then kids would follow us quickly. Ms. Park (the music teacher) can sing Korean folk songs well with shigimsae in a particular rhythmic style. But we do not have that. I don’t feel comfortable singing shigimsae in gukak rhythms.

Ms. Kim: That is true. Although we try hard to learn and teach the unique styles of gukak…. because gukak is not the music that we have learned since we were young… Plus we are too old now to learn new styles like gukak. I think that those shigimsae and rhythmic styles should have been learned when one is young. (Lee & Kim, personal communication, June 14, 2016)

In contrast, the teachers acknowledged that they felt more comfortable when teaching kids songs of Western music style than gukak. Although the classroom teachers did not specialize in either Western music or gukak, Western music was not too difficult for them since they had learned Western music through their school years. Ms. Kim said the following:

Western music is much easier [for us to teach]. Scales, such as major and minor, or time, 2/4 and 4/4. We learned Western music theory and staff notation in music classes when we were students. It [Western music] is all we know when talking about music. But when I listen to gukak, honestly, I do not feel comfortable. (Kim, personal communication, June 14, 2016)

Ms. Jang added, “I feel more comfortable in teaching Western music because that is what we learned at schools” (personal communication, June 14, 2016). Ms. Ahn concurred, “Right. I feel uncomfortable [when I teach gukak] too” (personal communication, June 14, 2016).

**Need to be provided more materials.** The classroom teachers appeared to prefer using multimedia in their gukak classes due to their lack of pedagogical and musical skills to teach gukak. During the interview with Ms. Park, she explained about new trends
in education: “Nowadays the development of multimedia and technology is amazing.
Once you go to the website, it has all the materials needed to teach each piece or song in
all music textbooks. So most teachers just use them” (personal communication, June 7,
2016). In my classroom observation of Ms. Lee’s first grade music class, she turned on a
screen and clicked buttons to teach a gukak children’s song. Ms. Lee reviewed what they
had learned using the website. The background of the song, and the text of the song
appeared on the screen. Ms. Lee also played a music video of the song that contained
animation and gukak instrumental accompaniment and used the music video as
accompaniment for the students’ singing. Ms. Lee reviewed what they had learned using
the website, played the video, and had students sing along.

For classroom teachers, creating an authentic learning context or utilizing
traditional learning methods was not a primary consideration. Rather, their issue was
simply whether they could teach the selected music or whether they could be provided
with good supplemental materials that they could use. Ms. Lee stated the following:

I think teacher quality is essential in gukak education. However, in the case of in-
service teachers, it was difficult to upgrade their music teaching ability. Then, I
think the next important thing is quality of supplemental materials. We can use
multimedia and technology. More quality materials for gukak education should be
made and provided. (Lee, personal communication, June 14, 2016)

Other teachers also nodded, and Ms. Kim added, “Yes. Some websites provide
those materials. But there should be more, so teachers should be able to compare the
quality and select what suits their needs best. There aren’t many choices now” (personal
communication, June 14, 2016).

This trend in gukak education, which utilizes technology and multimedia, was
new to me. After observing a first grade music class, I thought about how to create
authentic learning contexts for gukak in a different perspective. Below was an excerpt from my memo.

I have thought about how to create an authentic context for gukak learning. However, what is authentic is very complicated and controversial. Then, there is this new trend of technology in education. Recontextualization for gukak education might not be just about a teacher, a teacher’s pedagogy, or classroom environment. What would be the role of this new trend of technology in gukak education? Gukak education might be benefited from the use of multimedia and technology. This new trend should be considered when discussing recontextualization. (Field notes, June 16, 2016)

**Agreement about the importance of teaching gukak.** In spite of their challenges in teaching gukak, the teachers firmly believed in the importance of having students learn and experience gukak. Ms. Lee stated, “Needless to say, we should teach gukak more and better to our students. Although it is a big challenge for me to teach gukak, the curriculum change and more inclusion of gukak were good directions. Otherwise, kids might know only Western music like us” (personal communication, June 16, 2016). Ms. Ahn described her own classroom experience:

When I taught ‘san dokaebi’ song, I missed the beat, and my students knew that I made a mistake. So I told my students, ‘I cannot sing this song very well since I have not learned gukak when I was at your age. That is why you have to learn gukak now.’ (Ahn, personal communication, June 14, 2016)

The teachers also expressed their expectations of teaching gukak to future generations. Ms. Lee stated, “If these students could learn gukak at schools, they would be better keeping their cultural identity in this globalized world” (personal communication, June 14, 2016). Ms. Kim added, “We, as an old generation, have not had many chances to learn and experience our music, so gukak is unfamiliar to us. However, these students might be able to accept and embrace gukak more easily than us. That is our
hope” (personal communication, June 14, 2016). Ms. Ahn echoed, “When we were young, there was a tendency that people ignored and undervalued our music. I hope these kids could love our culture more by learning and understanding gukak” (personal communication, June 14, 2016).

**Mr. Baek: Principal**

Mr. Baek, the school principal, has been in Gayang elementary school since 2012. The usual rotation term of a principal is four years per school. After four years in a school, the principal has to be transferred to a different school. However, Mr. Baek was appointed as a school principal in Gayang elementary school again in 2015 because the PTA asked for him to remain at the school. He focused on developing students’ artistic creativity through providing opportunities to listen, enjoy, play music and to write and read poems.

**Focusing on aesthetic education.** As a principal, Mr. Baek’s goal was to provide students experiences with music and poems to cultivate their minds. His philosophy as an educator was related to his strong support for the Ulim education program. He said the following:

As a school principal, I have been trying to educate students as balanced ones, physically, intellectually, and emotionally. Especially, I wanted to focus on aesthetic education. I wanted students to have many opportunities to read and compose poems and enjoy music. The Ulim education program is one of our efforts for emotional education using poetry and music. (Baek, personal communication, June 9, 2016)

Although he had not had a specific and particular intention for implementing gukak education, Mr. Baek found a connection between his focus on aesthetic education using poetry and music and gukak education. The designation process as a gukak
specialized school was led by Ms. Park, and Mr. Baek's role was approving and supporting Ms. Park's plan. When I asked how this school became a gukak specialized school, Mr. Baek answered:

Ms. Park has already been teaching students gukak for many years and set up the basis of gukak education pretty well. Last year, she planned to operate a gukak education program. So I thought it would be wonderful if we could focus on gukak education as a part of our aesthetic education. (Baek, personal communication, June 9, 2016)

Mr. Baek firmly believed that the basis of music education should be gukak. He stated, “I think gukak should be at the center of music education. As an educator, my job is helping our students to develop and establish their cultural identity and have self-esteem as Korean. For that, gukak education will be the most efficient way” (Baek, personal communication, June 9, 2016).

Utilizing flexible budget. Like Ms. Park, Mr. Baek perceived that one challenge in operating the gukak education program was lack of budget to support the program. Without additional funding from the Department of Education to operate a gukak specialized school, Mr. Baek had to find ways to provide financial aid for gukak education within the school’s budget. When I asked about challenges in operating the gukak education program, Mr. Baek said the following:

There are not many problems except for budget. I wish I, as a school principal, could provide more financial support for the Ulim education program. But there was no additional funding from Department of Education this year, although the designation as a gukak specialized school was done by the Department of Education. And the school budget is limited and needs to be distributed to other areas, too. However, realizing gukak education is important and aligning it with our school’s arts and culture education slogan, I have done my best to assist as much as possible by using any available funds. (Baek, personal communication, June 9, 2016)
The school was also designated as one of the Innovative Schools and was receiving additional financial support from the Gyeong-gi Educational Department for exploring and developing an Innovative School curriculum. The principal said they used a part of the budget of the Innovative School program to support the Ulim education program that is also a part of the Innovative curriculum. Mr. Baek stated the following:

Fortunately, our school is also designated as one of Innovative Schools. Innovative Schools are to explore diverse curricula that allow student-centered learning. Since gukak education is also connected to our Innovative School curricular exploration, we were able to allot some part of the Innovative School budget to the Ulim education program. As I know, the money was used to purchase more samulnori instruments and the instrument storage cabinets.” (Baek, personal communication, June 9, 2016)

Parents of the Intensive course students

I invited 17 parents of the samulnori group students to participate in an open-ended survey and received seven parents’ responses. Due to the small number of participants, I only identified very few independent themes. However, the data from parents reinforce and explain the data from the focus group with the Intensive course students. So, I integrated some of the parent data with the samulnori group section later.

Not all the respondents had learned gukak, while some of them learned Western instruments, such as piano, violin, and cello. Given their ages, their formal music education must be centered around Western music. Thus, it was not surprising that parents had not experienced gukak much.

Positive attitude toward gukak education. Parents appeared to be satisfied with their children’s gukak education in the school. They described their observations of the positive effects of learning samulnori on their children. The most evident benefit was that their children came to have more confidence in themselves. One parent wrote, “I
observed many positive changes. I can see him become more cheery, active, and bright after participating in the samulnori group. It is because he came to have more confidence in himself from playing samulnori.”

Some parents appeared to think it was a good opportunity for their children to learn about the music of their country. Three parents mentioned a benefit of learning gukak as learning about the traditional music of Korea. One parent stated, “I want my kid to be familiar with gukak and love Korean traditional culture. I told my kid that mom also wanted to learn samulnori but did not have a chance.”

Another expectation of parents was to learn how to harmonize with others while playing samulnori. Because samulnori is a group performance, the parents wanted their children to be cooperative in the group activity. A parent wrote, “I want my child to learn to cooperate and be responsible in their group work.” With those expectations, the parents were positive about the gukak education program of the school.

**Passive response toward gukak education.** Despite the positive attitudes toward and satisfaction with their children’s gukak education, the parents did not have plans for their children’s future gukak education. Only one parent stated that she would have her child continue to learn samulnori if there is a chance. Other parents did not have any plan to expand the opportunity of leaning samulnori. This finding corroborates the findings from Ms. Park’s data. One of the challenges Ms. Park described was lack of parent support. Although parents were positive about the gukak education program and observed benefits, they might be still passive in looking for further opportunities to have children experience gukak.
Students in the Basic Course

I conducted an open-ended survey with the sixth grade Basic course students. As explained earlier in this chapter, the Basic course was held during regular music class times so all students learned gukak twice a month. They learned how to play janggu rhythms, sing folk songs or other types of songs, and play the danso (small wind instrument), as well as basic theory and history of gukak. To examine how students perceived the impact of gukak education and what the perceived benefits and challenges of gukak learning were, I distributed an open-ended survey to all sixth grade students. The survey comprised questions regarding their perceived benefits and challenges in learning gukak and the impact of gukak education in their individual lives.

**Q1. What do you think of the good things of learning gukak?**

<table>
<thead>
<tr>
<th>Code</th>
<th>Frequency</th>
<th>Proportion</th>
<th>Examples</th>
</tr>
</thead>
<tbody>
<tr>
<td>Korean</td>
<td>39</td>
<td>22%</td>
<td>Our country's music, our music.</td>
</tr>
<tr>
<td>Know</td>
<td>34</td>
<td>19%</td>
<td>Know better and more about gukak.</td>
</tr>
<tr>
<td>Fun</td>
<td>25</td>
<td>14%</td>
<td>It was fun. I now can enjoy gukak.</td>
</tr>
<tr>
<td>Perform</td>
<td>15</td>
<td>9%</td>
<td>Learn to play instruments.</td>
</tr>
<tr>
<td>Connect to other area</td>
<td>12</td>
<td>7%</td>
<td>Know Korean history, culture, and tradition.</td>
</tr>
<tr>
<td>New experience</td>
<td>9</td>
<td>5%</td>
<td>It was new experience.</td>
</tr>
<tr>
<td>More interest</td>
<td>6</td>
<td>3%</td>
<td>Didn’t like before, but I am more interested.</td>
</tr>
<tr>
<td>Pass on</td>
<td>5</td>
<td>3%</td>
<td>Pass on to younger generation.</td>
</tr>
<tr>
<td>Future Help</td>
<td>6</td>
<td>3%</td>
<td>Will be helpful in the future</td>
</tr>
<tr>
<td>Familiarity</td>
<td>5</td>
<td>3%</td>
<td>I came to be more familiar with gukak.</td>
</tr>
<tr>
<td>Patriotism</td>
<td>3</td>
<td>2%</td>
<td>I came to be proud of / love my country.</td>
</tr>
<tr>
<td>Brag</td>
<td>3</td>
<td>2%</td>
<td>I can boast of having learned gukak to others.</td>
</tr>
<tr>
<td>Unusual</td>
<td>3</td>
<td>2%</td>
<td>Hard to learn gukak outside of school</td>
</tr>
<tr>
<td>Achievement</td>
<td>2</td>
<td>1%</td>
<td>Felt achievement when overcome challenges.</td>
</tr>
<tr>
<td>Identity</td>
<td>2</td>
<td>1%</td>
<td>Identity as Korean</td>
</tr>
<tr>
<td>Relax mind</td>
<td>2</td>
<td>1%</td>
<td>Calm, relaxed, or stable mind.</td>
</tr>
<tr>
<td>Stress out</td>
<td>2</td>
<td>1%</td>
<td>I could relieve stress.</td>
</tr>
<tr>
<td>Global Asset</td>
<td>1</td>
<td>1%</td>
<td>I can introduce gukak to foreigners.</td>
</tr>
<tr>
<td>No idea</td>
<td>2</td>
<td>1%</td>
<td>No idea.</td>
</tr>
<tr>
<td>Total</td>
<td>176</td>
<td>100%</td>
<td></td>
</tr>
</tbody>
</table>
Table 4.4. Benefits of Gukak Learning: Categories

<table>
<thead>
<tr>
<th>Category</th>
<th>Proportion</th>
<th>Codes</th>
</tr>
</thead>
<tbody>
<tr>
<td>Korean</td>
<td>36%</td>
<td>Korean, Connect to other area, Pass on, Patriotism, Identity, Global asset</td>
</tr>
<tr>
<td>Knowledge</td>
<td>19%</td>
<td>Know.</td>
</tr>
<tr>
<td>Fun</td>
<td>14%</td>
<td>Fun</td>
</tr>
<tr>
<td>Performability</td>
<td>9%</td>
<td>Perform.</td>
</tr>
<tr>
<td>Experience</td>
<td>7%</td>
<td>New experience, Unusual.</td>
</tr>
<tr>
<td>Attitude change</td>
<td>6%</td>
<td>Familiarity, More interest.</td>
</tr>
<tr>
<td>Others</td>
<td>4%</td>
<td>Future help, Achievement</td>
</tr>
<tr>
<td>Brag</td>
<td>2%</td>
<td>Brag</td>
</tr>
<tr>
<td>Emotional aspect</td>
<td>2%</td>
<td>Relax mind, Stress out.</td>
</tr>
<tr>
<td>No idea</td>
<td>1%</td>
<td>No idea</td>
</tr>
<tr>
<td>Total</td>
<td>100%</td>
<td></td>
</tr>
</tbody>
</table>

Analysis of sixth graders’ open-ended responses regarding the benefits of learning gukak indicated that learning gukak itself was regarded as an advantage since gukak is “our” music (36%). Many answers explained implicitly or explicitly that learning “our country’s music” or “our tradition” was a good thing. Responses from students who indicated that learning gukak was good because it was our music are shown below:

“It is meaningful to learn gukak because gukak is our music.”
“I was able to learn that Koreans used to enjoy this type of music a long time ago.”
“I think I came to love my country more by learning gukak.”
“I didn’t know much about gukak. Now I think I have established my identity as Korean.”

While 19% of responses were “getting to know about gukak,” 14% of replies indicated “fun” as a good thing about learning gukak. Several responses revealed their previous prejudice regarding gukak and their attitude change. For example, one student wrote, “I had thought gukak might be boring, but gukak was actually very fun.”

Being able to play instruments, such as the danso or the janggu, was also regarded as a benefit (9%). A student responded, “Learning to play the janggu and jangdan were...
the good aspects of gukak learning.” Another student answered, “I did not know how to play the danso at all. But the teacher taught me very well, and I also practiced a lot. Now I can play the danso pretty well. It is fun.”

**Q2. How do you apply those benefits in your individual life?**

Table 4.5. Application of Benefits of Gukak Learning: Codes

<table>
<thead>
<tr>
<th>Code</th>
<th>Frequency</th>
<th>Proportion</th>
<th>Examples</th>
</tr>
</thead>
<tbody>
<tr>
<td>No application</td>
<td>57</td>
<td>54%</td>
<td>I have never applied the benefits.</td>
</tr>
<tr>
<td>Perform to others</td>
<td>13</td>
<td>12%</td>
<td>Perform to others. Talent show,</td>
</tr>
<tr>
<td>Perform</td>
<td>11</td>
<td>10%</td>
<td>Perform, play instruments, sing.</td>
</tr>
<tr>
<td>Teach</td>
<td>9</td>
<td>9%</td>
<td>Taught danso/ jangdan/ about gukak to others.</td>
</tr>
<tr>
<td>Boast</td>
<td>6</td>
<td>6%</td>
<td>Showed off to others, boast that &quot;I can do this&quot;</td>
</tr>
<tr>
<td>Connect</td>
<td>5</td>
<td>5%</td>
<td>Connected to other area (social study, history).</td>
</tr>
<tr>
<td>Mass Media</td>
<td>2</td>
<td>2%</td>
<td>Focused when the gukak piece I learned at school was on TV.</td>
</tr>
<tr>
<td>Test</td>
<td>2</td>
<td>2%</td>
<td>School test, performance evaluation.</td>
</tr>
<tr>
<td>Total</td>
<td>105</td>
<td>100%</td>
<td></td>
</tr>
</tbody>
</table>

Table 4.6. Application of Benefits of Gukak Learning: Categories

<table>
<thead>
<tr>
<th>Category</th>
<th>Proportion</th>
<th>Codes</th>
</tr>
</thead>
<tbody>
<tr>
<td>No application</td>
<td>54%</td>
<td>No application.</td>
</tr>
<tr>
<td>Perform</td>
<td>39%</td>
<td>Perform to others*, Perform, Teach*, Boast*, Test</td>
</tr>
<tr>
<td>Others</td>
<td>7%</td>
<td>Connect, Mass Media.</td>
</tr>
<tr>
<td>Total</td>
<td>100%</td>
<td></td>
</tr>
</tbody>
</table>

When asked how they used benefits of learning gukak in their other life than music class, more than half (54%) students responded, “I do not apply.” Given that most students had ideas about benefits of learning gukak except only two students in Question 1, these were disappointing results.
Many responses regarding the application of benefits of gukak learning were about performing (39%). Students appeared to play the danso or the janggu sometimes at home to show to other family members, to teach younger siblings, or just to relax.

“I played the danso and the janggu for my family.”
“I practiced janggu rhythms at home.”
“I play the danso when I want to be calm.”

One interesting point was that 27% of responses appeared to be related to students’ social relationships. There were six responses, which explicitly mentioned that they could brag about their ability to perform gukak. One student wrote, “When I visited the Korean Folk Village with friends, there were the janggu drums. So I played it a little and boasted.” Also, “Performing to others” and “Teach” were codes that implied the students used performing gukak for their social relationships. Students' responses regarding these codes were shown below:

"I showed off my janggu playing skills to my family.
“I taught the danso to my younger sibling.”
Q3. What do you think were the hard things about learning gukak?

Table 4.7. Challenges of Gukak Learning: Codes

<table>
<thead>
<tr>
<th>Code</th>
<th>Frequency</th>
<th>Proportion</th>
<th>Examples</th>
</tr>
</thead>
<tbody>
<tr>
<td>Memorize</td>
<td>36</td>
<td>29%</td>
<td>Hard to memorize</td>
</tr>
<tr>
<td>No challenge</td>
<td>23</td>
<td>18%</td>
<td>I did not have any challenge.</td>
</tr>
<tr>
<td>Performance skill_D</td>
<td>18</td>
<td>14%</td>
<td>Playing the danso was hard.</td>
</tr>
<tr>
<td>Performance skill_J</td>
<td>14</td>
<td>11%</td>
<td>Playing the janggu was hard.</td>
</tr>
<tr>
<td>Rhythm_Janggu</td>
<td>9</td>
<td>7%</td>
<td>Keeping slow beats or learning rhythm was hard.</td>
</tr>
<tr>
<td>Contents</td>
<td>7</td>
<td>6%</td>
<td>Difficult to understand contents.</td>
</tr>
<tr>
<td>Reading</td>
<td>5</td>
<td>4%</td>
<td>Reading notation was hard.</td>
</tr>
<tr>
<td>Test</td>
<td>4</td>
<td>3%</td>
<td>Taking a test - nervous, pressure</td>
</tr>
<tr>
<td>Unfamiliarity</td>
<td>3</td>
<td>2%</td>
<td>Hard because I was unfamiliar with gukak</td>
</tr>
<tr>
<td>Physical difficulty</td>
<td>2</td>
<td>2%</td>
<td>Hard to sit on the floor long, hard to keep breathe while singing slow songs</td>
</tr>
<tr>
<td>Boring</td>
<td>2</td>
<td>2%</td>
<td>Boring</td>
</tr>
<tr>
<td>Performance _F</td>
<td>2</td>
<td>2%</td>
<td>Hard to sing folk songs.</td>
</tr>
<tr>
<td>Total</td>
<td>125</td>
<td>100%</td>
<td></td>
</tr>
</tbody>
</table>

Table 4.8. Challenges of Gukak Learning: Categories

<table>
<thead>
<tr>
<th>Category</th>
<th>Proportion</th>
<th>Codes</th>
</tr>
</thead>
<tbody>
<tr>
<td>Playing</td>
<td>36%</td>
<td>Performance skill_D, Performance skill_J, Performance _F, Rhythm_J, Unfamiliarity.</td>
</tr>
<tr>
<td>Memorizing</td>
<td>29%</td>
<td>Memorize.</td>
</tr>
<tr>
<td>No challenge</td>
<td>18%</td>
<td>No challenge.</td>
</tr>
<tr>
<td>Reading and understanding</td>
<td>10%</td>
<td>Reading, Contents.</td>
</tr>
<tr>
<td>Others</td>
<td>7%</td>
<td>Test, Physical difficulty, Boring.</td>
</tr>
<tr>
<td>Total</td>
<td>100%</td>
<td></td>
</tr>
</tbody>
</table>

Acquiring performing skills was identified as one of the challenges among 34% students in the Basic course. Specifically, 14% of students responded that learning to play the danso was a hard thing in their gukak learning. Students who had challenges in learning the janggu were 11%. The responses were shown below:

“Playing the janggu was hard.”
“Producing clear sound of the danso was very challenging.”
Some students thought that learning gukak itself was hard due to unfamiliarity. These responses were included below:

“Keeping the beat was difficult.”
“Learning gukak was hard maybe because I had been used to Western music too much.”

Many students responded that memorizing was a challenge (29%). According to Ms. Park, students had to remember jangdans, folk songs, or danso pieces at various stages of their learning and these were used in student evaluation. In one of my observations of Ms. Park’s Basic course, Ms. Park grouped five to six students together and had each group play the janggus together in front of the class to check their memorization. I conducted fieldwork during May through July, which was toward the end of the spring semester. Because Ms. Park focused on teaching the janggu during the spring semester, students’ responses regarding memorization as a challenge were mostly about memorizing janggu jangdans. Many students wrote,

“Memorizing jangdan was hard.”

While 10% of responses considered learning to read gukak notation and understanding contents about gukak as the hard things, 18% of the replies were “I didn’t have any challenge.” Several students (4%) thought they had a hard time when they took tests of their performances because they became too nervous. In their performance tests, students had to play the janggu or the danso in front of Ms. Park and their class. Performing in front of other people was challenging for those students. Other responses included having to sit with legs crossed on the floor while playing janggu (2%) and getting bored (2%).
Q4. How do you manage the hard things?

Table 4.9. Management of Challenges: Codes

<table>
<thead>
<tr>
<th>Code</th>
<th>Frequency</th>
<th>Proportion</th>
<th>Examples</th>
</tr>
</thead>
<tbody>
<tr>
<td>Practice</td>
<td>68</td>
<td>55%</td>
<td>Practiced a lot, kept practicing,</td>
</tr>
<tr>
<td>No challenge</td>
<td>21</td>
<td>17%</td>
<td>There was not a hard thing.</td>
</tr>
<tr>
<td>Help from teacher</td>
<td>11</td>
<td>9%</td>
<td>I asked my teacher.</td>
</tr>
<tr>
<td>Help from friends</td>
<td>10</td>
<td>8%</td>
<td>I asked friends.</td>
</tr>
<tr>
<td>Still struggle</td>
<td>5</td>
<td>4%</td>
<td>I was not able to overcome.</td>
</tr>
<tr>
<td>Positive try</td>
<td>4</td>
<td>3%</td>
<td>Tried to think positively because it is our music.</td>
</tr>
<tr>
<td>Study hard</td>
<td>2</td>
<td>2%</td>
<td>Studied hard.</td>
</tr>
<tr>
<td>Resource</td>
<td>2</td>
<td>2%</td>
<td>Sought other resource, such as YouTube</td>
</tr>
<tr>
<td><strong>Total</strong></td>
<td><strong>123</strong></td>
<td><strong>100%</strong></td>
<td></td>
</tr>
</tbody>
</table>

Table 4.10. Management of Challenges: Categories

<table>
<thead>
<tr>
<th>Category</th>
<th>Proportion</th>
<th>Codes</th>
</tr>
</thead>
<tbody>
<tr>
<td>Managing by oneself</td>
<td>60%</td>
<td>Practice, Positive mind, Study hard, Resource.</td>
</tr>
<tr>
<td>Asking help</td>
<td>19%</td>
<td>Help from teacher, Help from friends.</td>
</tr>
<tr>
<td>No challenge</td>
<td>17%</td>
<td>No challenge.</td>
</tr>
<tr>
<td>Struggling</td>
<td>4%</td>
<td>Still struggle</td>
</tr>
<tr>
<td><strong>Total</strong></td>
<td><strong>100%</strong></td>
<td></td>
</tr>
</tbody>
</table>

When students had difficulties in gukak learning, it appeared that 60% of students resolved problems by just continuing to try. Since many students (36%) appeared to be challenged by developing their performance skills in Question 3, their solution was mostly practicing hard. Many of the responses were, “I just practiced over and over again.” Exercising and continuing to try were also a way of managing memorization challenges. Students who had challenges in memorizing reported that they got better as they practiced, “I just kept doing and practicing. Then I was able to
memorize.” These students managed the challenges by themselves without asking for help.

While there were students who solved their problems by themselves, 19% of students asked help from friends or teachers or looked for other resources. A student who had difficulty in learning the janggu wrote, “I asked friends and the teacher.” Another student whose challenge was reading the jeongganbo (gukak notation) wrote, “I asked the teacher, and she explained it to me well.”

The proportion of students’ responses that indicated no challenges in gukak learning was 17%, which is similar to the responses that showed no challenges in Question 3. However, 4% of the responses indicated that they were not able to overcome their challenges. A student, who had difficulty in playing the danso, wrote, “I practiced, but I am still not good at playing the danso.”

Q5. In what ways do you enjoy gukak at home?

Table 4.11. Ways of Enjoying Gukak: Codes

<table>
<thead>
<tr>
<th>Code</th>
<th>Frequency</th>
<th>Proportion</th>
<th>Examples</th>
</tr>
</thead>
<tbody>
<tr>
<td>Not enjoy</td>
<td>34</td>
<td>30%</td>
<td>I do not enjoy gukak at home.</td>
</tr>
<tr>
<td>Play_D</td>
<td>16</td>
<td>14%</td>
<td>I sometimes play the danso.</td>
</tr>
<tr>
<td>Watch videos</td>
<td>15</td>
<td>13%</td>
<td>Watch videos or look for internet resources (voluntary, active).</td>
</tr>
<tr>
<td>Play_J</td>
<td>13</td>
<td>11%</td>
<td>Review jangdan using hands or verbal sounds.</td>
</tr>
<tr>
<td>Play</td>
<td>10</td>
<td>9%</td>
<td>Play, Hum when do other things</td>
</tr>
<tr>
<td>Listen</td>
<td>9</td>
<td>8%</td>
<td>Listen to gukak.</td>
</tr>
<tr>
<td>Sing songs</td>
<td>6</td>
<td>5%</td>
<td>Sing gukak songs I learned at school.</td>
</tr>
<tr>
<td>Watch TV</td>
<td>4</td>
<td>4%</td>
<td>Sometimes watch gukak on TV (not voluntary).</td>
</tr>
<tr>
<td>Talent show</td>
<td>3</td>
<td>3%</td>
<td>I played the danso at a talent show.</td>
</tr>
<tr>
<td>Lesson</td>
<td>2</td>
<td>2%</td>
<td>I am taking danso private lessons.</td>
</tr>
<tr>
<td>Teach</td>
<td>1</td>
<td>1%</td>
<td>I teach jangdan to my little brother sometimes.</td>
</tr>
<tr>
<td>Total</td>
<td>113</td>
<td>100%</td>
<td></td>
</tr>
</tbody>
</table>
Table 4.12. Ways of Enjoying Gukak: Categories

<table>
<thead>
<tr>
<th>Category</th>
<th>Proportion</th>
<th>Codes</th>
</tr>
</thead>
<tbody>
<tr>
<td>Performing</td>
<td>45%</td>
<td>Play_D, Play_J, Play, Sing songs, Show to others, Talent show, Lesson, Teach.</td>
</tr>
<tr>
<td>Not enjoying</td>
<td>30%</td>
<td>Not enjoy</td>
</tr>
<tr>
<td>Listening / Watching</td>
<td>25%</td>
<td>Watch videos, Listen, Watch TV.</td>
</tr>
<tr>
<td>Total</td>
<td>100%</td>
<td></td>
</tr>
</tbody>
</table>

Performing gukak was one of the ways that many students enjoyed gukak at home (45%). These students answered that they played gukak pieces that they had learned in their Ulim education program at home. Two students wrote that they were taking danso private lessons, which showed that their gukak learning at school was extended to their advanced learning at home. Their responses were shown below:

“When I am bored, I sometimes play the danso.”
“Sometimes I found myself reciting gu-eum of janggu jangdan and playing the jangdan with my hands. I do not start it on purpose, but I just enjoy and keep doing it.”

The results revealed that 25% of responses comprised of listening to or watching gukak performances. Given that many students enjoy watching YouTube videos a lot nowadays, the 25% proportion, which was 20% lower than performing, was somewhat lower than expected. Several students wrote that they watched or listened to gukak pieces with parents or grandparents. These responses showed that their gukak learning became something that old generation and young generation could enjoy or talk about together.

“Sometimes I watch YouTube videos. I just click videos that look attractive. When I see gukak videos that look good, I watch them.”
“When my grandfather looks at a gukak TV program, I sit with him and talk about the gukak songs on TV. I sometimes explain what I learned at school to my grandfather.”
However, 30% of responses indicated that those students did not enjoy gukak at home. These results showed that there is a need to provide ways of connecting or applying what those students learned at school to their outside of school life.

Q6. What are your thoughts of the impacts of gukak learning experience on your personal life both inside and outside of school?

Table 4.13. Impacts of Gukak Learning: Codes

<table>
<thead>
<tr>
<th>Code</th>
<th>Frequency</th>
<th>Proportion</th>
<th>Examples</th>
</tr>
</thead>
<tbody>
<tr>
<td>No effect</td>
<td>28</td>
<td>20%</td>
<td>I do not perceive any impact.</td>
</tr>
<tr>
<td>Know better</td>
<td>24</td>
<td>17%</td>
<td>I know about gukak better</td>
</tr>
<tr>
<td>More Interest</td>
<td>11</td>
<td>8%</td>
<td>I came to be more Interested in gukak</td>
</tr>
<tr>
<td>Relax mind</td>
<td>9</td>
<td>6%</td>
<td>I came to be calmer than before.</td>
</tr>
<tr>
<td>Can Play Janggu</td>
<td>8</td>
<td>6%</td>
<td>I can play the janggu now.</td>
</tr>
<tr>
<td>Enjoy more</td>
<td>8</td>
<td>5%</td>
<td>I came to enjoy gukak more.</td>
</tr>
<tr>
<td>Korean</td>
<td>8</td>
<td>6%</td>
<td>Korean, our</td>
</tr>
<tr>
<td>Identity</td>
<td>5</td>
<td>4%</td>
<td>I have more strong identity as Korean</td>
</tr>
<tr>
<td>Expand interest</td>
<td>7</td>
<td>5%</td>
<td>Came to be interested in Korean history and culture, I can listen to diverse genres of music.</td>
</tr>
<tr>
<td>Familiar</td>
<td>6</td>
<td>4%</td>
<td>I am more familiar with gukak.</td>
</tr>
<tr>
<td>Can play_G</td>
<td>6</td>
<td>4%</td>
<td>I can play gukak.</td>
</tr>
<tr>
<td>Attitude change</td>
<td>4</td>
<td>3%</td>
<td>Thought gukak is difficult but now gukak is fun.</td>
</tr>
<tr>
<td>Can Play danso</td>
<td>3</td>
<td>2%</td>
<td>I can play the danso now.</td>
</tr>
<tr>
<td>Learn importance</td>
<td>3</td>
<td>2%</td>
<td>I learned importance of gukak.</td>
</tr>
<tr>
<td>Can sing folksongs</td>
<td>1</td>
<td>1%</td>
<td>I can sing folksongs.</td>
</tr>
<tr>
<td>Rhythmic sense</td>
<td>1</td>
<td>1%</td>
<td>I came to have a better rhythmic sense.</td>
</tr>
<tr>
<td>Proud</td>
<td>2</td>
<td>1%</td>
<td>Being proud of our own culture</td>
</tr>
<tr>
<td>Confident</td>
<td>1</td>
<td>1%</td>
<td>I am more confident in gukak,</td>
</tr>
<tr>
<td>Family time</td>
<td>1</td>
<td>1%</td>
<td>Enjoy gukak with my family and have more family time.</td>
</tr>
<tr>
<td>Learn endurance</td>
<td>1</td>
<td>1%</td>
<td>Learn to endure learning less preferred music</td>
</tr>
<tr>
<td>Stress out</td>
<td>1</td>
<td>1%</td>
<td>I could relieve stress.</td>
</tr>
<tr>
<td>Total</td>
<td>139</td>
<td>100%</td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Category</th>
<th>Proportion</th>
<th>Codes</th>
</tr>
</thead>
<tbody>
<tr>
<td>No effect</td>
<td>20%</td>
<td>No effect.</td>
</tr>
<tr>
<td>Attitude change</td>
<td>20%</td>
<td>More interest, Familiar, Enjoy more, Attitude change</td>
</tr>
<tr>
<td>Knowledge</td>
<td>17%</td>
<td>Know better</td>
</tr>
<tr>
<td>Performability</td>
<td>14%</td>
<td>Can sing folksongs, Can play_G, Can play_I, Rhythmic sense</td>
</tr>
<tr>
<td>Korean identity</td>
<td>13%</td>
<td>Identity, Learn importance, Proud, Korean.</td>
</tr>
<tr>
<td>Emotional support</td>
<td>10%</td>
<td>Relax mind, Excitement, Confident, Learn endurance, Stress out.</td>
</tr>
<tr>
<td>Expand</td>
<td>5%</td>
<td>Expand interests,</td>
</tr>
<tr>
<td>Family time</td>
<td>1%</td>
<td>Family time,</td>
</tr>
<tr>
<td>Total</td>
<td>100%</td>
<td></td>
</tr>
</tbody>
</table>

While 20% of students reported that they did not perceive any impact of gukak learning, other students demonstrated the perceived influences of gukak learning in their individual life. One of the notable impacts perceived by students was their change of attitude toward gukak (20%). These students explained that they came to be more familiar with or interested in gukak compared to their indifferent attitude toward gukak before they learned gukak at school:

“I was not very much interested in gukak. After learning gukak; however, I came to have more interests in gukak.”
“I learned that I should care more about our music.”
“I became more familiar with gukak.”
“I didn’t like gukak before. But after learning gukak, I think I like it now.”
“I came to be more interested in our traditional music and culture.”

Knowing better and more about gukak was also one of the impacts of gukak learning perceived by 17% of students.

“I came to know gukak better.”
“I was able to learn about our country’s music.”
Performability, which was counted as one of the ways of applying benefits of gukak learning in Question 2, was regarded as one of the impacts of gukak learning as well (14%). Responses from those who demonstrated their ability to play gukak pieces as the impact of gukak learning were shown below:

“I sometimes sing folk songs.”
“I can play the danso.”
“I can play the janggu now.”

Some students (13%) reported that they came to have a stronger identity as Korean. Although it might be possible that other responses implicitly include the influence on their Korean identity, this 13% of students expressed how gukak learning impacted their thoughts regarding being Korean.

“After learning gukak, I thought I should set up my identity as Korean.”
“T came to have a strong identity as Korean as a result of learning our music.”

The proportion of students who demonstrated emotional impacts of gukak learning was 10%. The emotional impacts varied from relaxing and calming to exciting and elating. That might be because students learned different kinds of gukak, from songs in a slow tempo to janggu jangdan in fast and exciting tempo.

“I can relieve stress by playing the janggu.”
“When listening to gukak, I can be calm.”
“Now I can enjoy gukak with excitement.”
Students in the Intensive Course and Synthesis of Findings from Students

Students in the Intensive course samulnori group participated in focus group interviews. I present the results of analysis of the focus group interviews below. I also compare the findings of the Intensive course students interview analysis and that of the Basic course student survey analysis.

Approval from others. The findings indicated that approval from others might be one of the major benefits of learning gukak for both Basic course and Intensive course students. Many students described a rewarding moment came when they could present their ability to perform gukak or knowledge of gukak to other people, such as family or friends who did not know much about gukak.

In the case of the samulnori group students, peer approval appeared to be a major factor for them to perceive the benefit of learning gukak, specifically samulnori. Since the Basic course was held during the regular general music class, all students, both in the Basic and Intensive course, took the Basic course together. In focus group interviews, participating students shared the rewarding moments, and all of them agreed that they were proud of themselves when they demonstrated janggu performance skills, which they had learned and practiced in the Intensive course, in front of a class. Inchon, who was a 5th grader and participated in the samulnori group, described, “Sometimes, the teacher had me demonstrate the janggu in front of a class and classmates admired my performance. I thought that it was a good decision to join the samulnori group” (personal communication, June 15, 2016). Eunso added, “Others in the Basic course play the janggu without moving their bodies. But we know how to feel the rhythm and move our bodies along with the rhythms because we have learned it in the samulnori class. So when
we play the janggu, other classmates look at us in admiration” (personal communication, June 15, 2016).

Approval from their parents also appeared to make them consider learning samulnori worthwhile. A parent of the samulnori group students stated in her open-ended survey response, “It seems that my child is proud of herself because there are things that she knows better than me. She thinks that she has her unique area that we (parents) do not know much.” In this case, it looked like both parents of the student had not known much about gukak. Another case was that parents had played or enjoyed gukak and were pleased to share the same interest with their child. One of the parents stated, “My husband used to play the jing in a samulnori group when he was in college. He and my child sometimes play samulnori together. It is great to see that they have the same interest and praise each other.”

Being able to brag that they can play the danso or the janggu by showing it to others was one of the major benefits of learning gukak for the Basic course students as well. Results of the survey analysis regarding the application of benefits of gukak learning indicated that 27% of the responses were about showing gukak performance to others or playing gukak in front of others.

**Preference for the traditional methods.** Among the samulnori group students, using the traditional gu-eum method appeared to be preferred to using the notation, while 29% of Basic course students identified memorization as a challenge in their gukak learning. In the focus group interview with the samulnori group, the students did not express any difficulty in learning and memorizing rhythmic patterns without any supplemental materials, such as notation. When I asked the samulnori group students if it
was hard for them to learn samulnori only with gu-eum, the students said, “That is not hard at all” (personal communication, June 22, 2016). Other students also agreed, “Right. It is easy!” “Memorizing the rhythms is much easier than reading notation” (personal communication, June 22, 2016). During my observation of Mr. Lim’s samulnori class, some students were confused about the order of rhythms. The following note is from my field notes.

At the beginning of the class, Mr. Lim had students play what they had learned last week. As the students were playing together, they figured out something went wrong. Some of them played different rhythms. They stopped playing and started discussing the correct order of each jangdan. Mr. Lim waited until students figured it out. Sometimes students asked Mr. Lim, and he confirmed. It was surprising to see this scene because both students and Mr. Lim did not seem to get stressed about memorization at all. For them, discussing, asking, and confirming was a natural process of learning. During the process, some students recited the gu-eum of jangdans to recall. They looked very focused on their learning. (Field notes, June 9 2016)

It was interesting to compare the results regarding memorization as a challenge between the Basic course and the Intensive course students. While the Intensive course students did not consider memorization as a big problem, 29% of the Basic course students pointed memorizing as the most challenging aspect of gukak learning. Given that Basic course students only had gukak class twice a month and the Intensive course students met three times a week to learn and practice samulnori, the amount of time that students learn, practice, and are exposed to the music might be related to their ability to memorize. The Basic course students also reported that they were able to overcome their challenge by practicing over and over again. These data support that having enough time to play and practice can contribute to solving the problem of memorization.
Physical difficulty while performing. While many students in the Basic course appeared to have a hard time memorizing, students in the Intensive course mostly complained about their physical pain while playing. Sijin, who was in the samulnori group, stated, “When I play the janggu for about an hour, my legs hurt. Sometimes my arms hurt too. I have to stretch and relax my arms and legs very carefully before going to bed” (personal communication, June 15, 2016). Other samulnori group students concurred. Jongin added, “I play the buk, and I have to support the buk by placing one foot of mine on the bottom of the buk. So this part of my foot really hurts” (personal communication, June 15, 2016). Sanghee also said, “We have to sit with our legs crossed when playing samulnori. Sometimes both my feet go to sleep, so I have to take a break and stretch my legs while others keep playing” (personal communication, June 15, 2016).

However, only 2% of students among the Basic course reported physical difficulty as a challenge. As discussed above, students in the Basic course might be less experienced or concerned about their physical difficulty because of their smaller amount of time to learn gukak compared to that of the Intensive course students.

Attitude change toward gukak. Many students appeared to experience a change of their attitude and preference toward gukak as a result of participating in the Ulim education program. When looking back at their gukak learning experience and talking about the benefits and impact during the focus group interview, the students mentioned their previous prejudice or stereotypes regarding gukak and how they came to break them. Sijin said, “I had thought gukak might be boring, but I think I am open-minded about gukak now” (personal communication, June 15, 2016). Eunjeong also stated, “Honestly, before learning gukak and samulnori, I thought samulnori was something that other
people would play and not me. I thought people who played samulnori existed outside of my world. I joined the samulnori group just because my mother and Ms. Park recommended it. Then I came to like it. It is fun” (personal communication, June 15, 2016). Junsu added, “I had not known why we should learn and play gukak, but now I want to learn more” (personal communication, June 15, 2016).

Change in attitude toward and preference for gukak was also identified in the Basic course students survey analysis as well. When asked about the benefits of learning gukak, 6% students among the Basic course stated that getting familiar with gukak or getting more interest in gukak were the benefits. Regarding the impact of gukak learning, 20% students among the Basic course acknowledged that their level of interests in, enjoyment of, or familiarity with gukak was positively influenced after participating in the Ulim education program.

Ripple effects. Some students perceived that the impacts of gukak learning on them affected people around them as well. Jongin in the samulnori group described, “As I am learning gukak and influenced by learning gukak, I think my family and people around me who used to ignore gukak or show less interest than Western classical music started to think differently about gukak. I think as I show more interest in gukak, they also become little more interested in gukak too” (personal communication, June 15, 2016). Eunsu added, “I borrowed janggu sticks from school and practiced at home. My two little sisters wanted to learn, so I taught them. Then they came to like to play samulnori too” (personal communication, June 15, 2016).

Basic course students also mentioned that they enjoyed gukak with their family. Several students reported that they listened to or watched gukak performance through
mass media and talked about it with family. Some students described that they taught their younger siblings the danso or the janggu. These responses revealed the possibility of making gukak as something that old and young generations in a family could enjoy together and that individuals could develop intergenerational connections.

**Conclusion**

Meeting and interviewing different groups of participants in the school and observing their classes enabled me to develop an in-depth understanding of the utilization of a gukak education program in the real world. It was interesting to know how each group of participants has a same or different opinion or attitude toward the same issue.

I finish this chapter with introducing a theme that was commonly found from different data sources. Other themes from the findings, including the theme below, informed the conclusions, and implications are discussed extensively in the next chapter.

Perceived challenges in gukak education appeared to vary as per each participant group and each had strategies or ways to manage their problems. Lack of space and funding were identified as challenges during interviews with teachers and principal. Participants managed these challenges by volunteering their time and effort and enduring awkward situations because of their belief in the essential role of gukak education to keep students’ identity as Korean. Lack of ability to teach gukak was a major problem for classroom teachers, who had not had opportunities to learn or teach gukak. They devoted their time to learn gukak and participated in gukak workshops. Ms. Park held monthly gukak workshops for classroom teachers to support them. Classroom teachers also looked for information and materials that they could use in class and shared those.
In the case of students, many students in the Basic course appeared to have a difficult time memorizing the gukak piece. However, a majority of students reported that they were able to solve the problem by just continuing to practice. Although students in the Basic course had other difficulties in playing instruments or understanding theory or notation, 98% of responses indicated that they overcame challenges. The samulnori group students reported that the physical pain was the hard thing in gukak learning. However, they believed that they could overcome as they spent more time in practice. Also, some students described that they knew how to avoid physical pain before the pain got severe. While each participant group found their way to manage challenges, no systematic and cooperative effort to solve problems was identified. It was disappointing to observe that management of challenges was mostly left up to each person.

The most important finding was the shared agreement on the importance of gukak education among all the participants. Whether they thought learning gukak was fun or not and challenging or not, students’ responses revealed that learning gukak was perceived as beneficial because it is the music of Korea. Teachers also agreed undisputedly that a gukak learning opportunity, which they had not been given, would be important for the young generation to keep their cultural identity as Korean, even though teachers had difficulty in teaching gukak. The school principal and the guest artist showed strong support for gukak education. Ms. Park devoted herself to successful operation of the Ulim education program. Belief in the importance of preserving the cultural identity of the next generation of Korea appeared to be at the center of all the efforts and supports for the success of gukak education.
However, I was informed that the school decided to discontinue the Ulim education program the following year, 2017. The five-year teacher rotation policy appeared to be the main barrier for operating the Ulim education program. According to the policy, Ms. Park had to be transferred to a different school the year after (2018). Although Ms. Park wanted to do one more year of the Ulim education in 2017, she also had to have a different work experience for promotion when transferred. Given the crucial role of Ms. Park in operating the Ulim education program, it was unavoidable to discontinue the gukak education program as Ms. Park could not focus on gukak education and had to prepare to be transferred to a different school. While individuals who experienced challenges appeared to bear and manage the challenges, the major obstacle for operating the Ulim education program was educational policy.
CHAPTER 5. DISCUSSION

Music education in Korean public schools reflects the complicated and intertwined historical, social, and cultural transitions of Korea. Western classical music-centered music education during the early period of school education demonstrates the power of Western influence in Korea. The movement for reviving gukak in school music education in recent decades (Kwon, 2006) showed that Korean people became aware of the importance of their own cultural identity.

However, gukak is often regarded as the music of the past, even though gukak itself has been constantly changing as a living tradition. How then should school music education adapt gukak? The desire for an in-depth exploration of the recontextualization of gukak education in modern public schools prompted this study. The rich data collected in this case study and the analysis process provides insights into the dynamics of real world gukak education and the ways in which each individual or participant group reconstructs gukak in their lives.

In this chapter, I present the findings from this study in light of the research questions and connect the findings to other studies. I then discuss the recontextualization of gukak in contemporary formal education. I also examine the implications for gukak education in public schools and offer several points, developed from my previous experience as a gukak musician, music educator, and researcher, to consider. Because this study is a case study limited to one school setting, I tried to focus on this particular case and not to generalize. While searching for sources of problems in gukak education, however, I must look at the case from a broader point of view to understand factors that
have influenced gukak education. Thus, some of the stated implications are concerned with the entire educational scene in Korea.

### Revisiting the Research Questions

In this section, I revisit the main research questions by considering the data collected in this study. I then discuss the recontextualization of gukak education by focusing on and taking examples from the selected school. The purposes of this study were to (1) examine how gukak education is recontextualized according to a contemporary public school setting, which is far different from the original context in which gukak was taught, and (2) examine how teaching and learning gukak in this setting impact the reconstruction of Korean music in the lives of students. I generated two main research questions and sub-questions.

1. How are traditional methods for teaching and learning gukak adapted in the formal educational setting of a gukak specialized elementary school?

2. How do students, parents, and teachers perceive the ways teaching, learning, and observing gukak impacts their individual lives?

   (a) What are the perceived benefits of learning gukak from students’, parents’, and teachers’ perspectives and how do they apply the benefits to other situations?

   (b) What are the perceived challenges of learning gukak from students’, parents’, and teachers’ perspectives and how do they manage them?

I focus the two main research questions in this section, as the answers for the sub-questions were presented in the Chapter 4.
1. How are traditional methods for teaching and learning gukak adapted in the formal educational setting of a gukak specialized elementary school?

The traditional method for learning gukak was rote learning through enculturation (Sung, 2009). Music in traditional Korean society was usually learned holistically through participating in and observing musical practices in daily lives (Y.-Y. Kim, 2013). Even in the teaching and learning of instrumental music, beginners had enough time to listen to and absorb the music and then learned gu-eum, the verbal sounds of each instrument, prior to learning to play an instrument. Some music was notated (e.g. court music); however, notation was used as means of assisting memorization. After memorizing and mastering, one had to develop one’s own musical style. As music and its learning method are inseparable, the traditional method was essential to teach and learn shigimsae, various forms of vibrato, one of the basic elements of gukak and the improvisational aspect of gukak. Since these features cannot be learned by notation-based education or analytical learning that are the basis of contemporary formal music education, exploring ways of how to re-construct an appropriate context for gukak education in a school setting was my major concern in this study.

Findings indicated that teachers used different styles of pedagogies for gukak learning according to their ability. Ms. Park and Mr. Lim, who specialized in gukak, primarily used the traditional method. Ms. Park employed diverse methods, such as notation, multimedia, rote learning, or mix of traditional and Western methods, depending on the available time or students’ understanding. Mr. Lim used only traditional gu-eum, and it appeared that his method was effective for learning samulnori.
In contrast, the issue of pedagogical choice was not a consideration for classroom teachers who had been educated in the Western classical music traditions and believed they lacked the ability to teach gukak. Rather, what they considered was whether a selected gukak piece was easy enough for them to demonstrate or not. Since they did not have much confidence in teaching gukak, most of them preferred using supplemental materials or educational websites that contained multimedia materials.

Interestingly, the majority of students showed positive attitudes toward the use of traditional pedagogical methods, such as gu-eum for instrumental music and rote learning for vocal music. They regarded the traditional way, in which they relied primarily on memorization, as either preferable or achievable. Even though some students appeared to have difficulty in memorizing gukak pieces, they also reported that they overcame the challenge by practicing. Most students considered learning to read musical notation harder than memorizing because they basically enjoyed playing music rather than looking at or trying to read a notation.

There were differences between classes offered by gukak specialists, Ms. Park and Mr. Lim, and those by classroom teachers in terms of each teacher’s capability to teach gukak. Although some classroom teachers introduced gukak children’s songs using multimedia, those exposures to gukak were regarded as valuable especially because the students were in the lower grades. During the interview, Ms. Park expressed her expectation by stating the following:

Even though the classroom teachers are not capable of teaching gukak authentically, it is okay. After years of being exposed to gukak through their lower grades, the students were expected to be ready to have more authentic learning experiences in their upper grades with me. It is important that they have already experienced, listened to, and gotten a little familiarized with gukak. (Park, personal communication, June 7, 2016)
Previous literature emphasizes the importance of past experience and enculturation process for musical memorization (Mishra, 2005). Increasing the amount of time students are exposed to gukak could also be one of the key elements of authentic gukak learning. Ms. Park and the other teachers appeared to do their best to provide students with gukak learning experiences as authentic as possible within the status quo.

Moreover, traditional learning, especially in the case of folk songs, did not depend on teacher demonstration. In the folk music culture of the traditional Korean society, musical learning occurred holistically by an enculturation process (Y.-Y. Kim, 2013). Children learned and absorbed the music of their community through being exposed to, observing, and participating in the musical activities of their community. Therefore, showing a music video and having students sing along with the video could create an authentic gukak experience if teachers could find and use quality material and participate in the activity with students as co-learners and leaders.

2. How do students, parents, and teachers perceive the ways teaching, learning, and observing gukak impacts their individual lives?

J.-Y. Jeon (2005) points out that one of the reasons for the marginalization of gukak in contemporary Korean society was that gukak failed to reflect Korean people’s lives since the early period of modernization. To reconstruct gukak as Korean music enjoyed in contemporary Korea, meaningful connections must be made from learning and playing gukak. Therefore, identifying the impact of the gukak learning experience is essential for recontextualizing gukak education in formal education settings. For that purpose, the second research question concerned the influence of gukak learning, as perceived by participants.
One of the meaningful findings of this study was the change in students’ attitudes toward gukak after participating in the Ulim education program. Among students’ responses regarding their perceived impact of gukak learning, the response rate of more interest and more familiarity with gukak was 20%, which was the highest rate as compared to other rates. Previous studies also reported positive changes in student attitudes toward gukak after participating in gukak education programs (E.-H. Ahn, 2013; G.-S. Jeon, 2015; E.-K. Jeong, 2014; Seog et al., 2010). The task that remains then is to determine how to maintain and develop these positive attitudes.

Participants described the impact of gukak as learning and understanding “our” music better. The majority of students responded that gukak learning was beneficial and stated the reason as “because gukak is our music.” Classroom teachers, the principal, Ms. Park, Mr. Lim, and parents all responded that having opportunities to experience gukak at a young age would contribute to preserving and passing on a Korean identity. All the participants agreed, either implicitly or explicitly, with the importance of gukak education.

Previous literature found that traditional music was often linked to the preservation of cultural identity because music has the power to bring people in a community together and feel alignments (Daughtry, 2003; Guy, 2002; Stokes, 1994; Turino, 2000). Although some recent scholars have argued that there is a need to understand a cultural identity as a transnationally fluid concept (McCarthy, Giardina, Harewood, & Park, 2003), findings of this study revealed that it is still important to emphasize the crucial role of traditional music in relation to preserving a people’s cultural identity. Given that gukak has been ignored and marginalized in contemporary
Korea because of Western music-centered education, it is somewhat reasonable that
gukak is regarded as a symbol of Korean’s cultural identity.

**Synthesis: Recontextualization for Reconstruction**

The concept of recontextualization, introduced by Nketia (1961) and further
developed by Schippers (2010), describes what happens when music is removed from its
original environment and how the learning of the music inevitably changes as well. This
study focused on the recontextualization of gukak education from the traditional context
in which learners absorb the music holistically through informal learning practices with
little to no reliance on notation to the contemporary formal education context based on
the Western idea of music. In this study, I focused on pedagogical methods.

Gukak education in this school illustrated a progression from little to great
expertise. The lower grade Basic course was taught by classroom teachers who did not
have expertise in gukak but acquired some skills and knowledge to teach gukak. They
preferred using the least authentic methods, such as playing a video from an educational
website and having students sing along with the video. However, this experience exposed
students to gukak. Ms. Park used blended methods of traditional (e.g. gu-eum or rote
learning), Western (staff notation), and modern (multimedia). While being exposed to
diverse teaching methods, students were familiarized with the traditional method. Mr.
Lim used only gu-eum, the most authentic method, for the Intensive course samulnori
group. It might be possible that Mr. Lim was able to use only gu-eum because students
were already introduced the method in Ms. Park’s Basic course. This is a carefully
scaffolded sequence that blends traditional, Western, and modern pedagogy. The three
stages of recontextualization in the selected school are represented in Figure 5.1.
least authentic                      most authentic

Classroom Teachers       Ms. Park       Mr. Lim

**Figure 5.1. Pedagogical Approaches to Recontextualization**

The recontextualization plan from grade one through grade six looked like a good curriculum from exposure in first and second grade Basic course to a greater depth of learning in the Intensive samulnori course. The significant barriers were the third and fourth grade music teacher’s non-participation in the Ulim education program because of his discomfort with teaching gukak and the discontinuation of the Ulim education program the following year. Although Ms. Park had no opportunity to observe the outcomes of the Ulim education program over a long term, her plan showed a logical progression of learning. The most hopeful finding regarding recontextualization in this study was the positive attitude toward the traditional learning method that students showed. This finding indicates the possibility of authentic recontextualization of gukak education in formal education settings.

Therefore, music teachers, music teacher educators, and scholars should continue to explore how to implement traditional methods in every stage of music education from pre-kindergarten through music teacher education. It has not been long that undergraduate music teacher education programs in Korea began to mandate that pre-service music teachers take one or more gukak courses. The importance of gukak education started to be recognized in the 1990s and undergraduate music teacher education programs began to reflect the need to prepare future music educators to teach
gukak after that (Kwon, 2006; S.-K. Lee, 2014). However, there is a need to examine the content of gukak courses in undergraduate programs thoroughly to better prepare pre-service teachers to utilize traditional pedagogy.

As discussed in the Chapter 2, it is hard to define what is authentic in a musical tradition because authenticity and tradition are constantly changing (Johnson, 2000; Schippers, 2010; Swanwick, 1994). Thus, the authentic features of a musical tradition should be discussed in accordance with a specific context. Traditionally, the authentic features of gukak were defined as improvisation in the case of folk music, shigimsae, and jangdan (Sung, 2009; Hwang, 2001). In this study, whether they had learned gukak or not, the participating teachers at least knew what the original sound of gukak was. The teachers tried to be authentic from their perspectives as much as they could. Their desire for authenticity was the reason the classroom teachers chose to show a video to students because the teachers thought their demonstration would not be authentic. However, the teachers’ understanding of authenticity was static and perceived gukak as a fixed musical repertoire, which made the teachers doubt their own ability to teach gukak.

Therefore, there is a need to understand authenticity in gukak education in the context of contemporary formal education settings. The authenticity should be understood on a continuum rather than as a dichotomy of authentic and nonauthentic. For example, if a teacher tries hard to find quality gukak examples and resources that can be used in class, it also could be regarded as authentic in its context. Using multimedia examples in a class might be less authentic; however, it is not the category of non-authentic. Moreover, the seeking for quality examples could also facilitate more quality gukak resource development.
Traditionally, gukak education in public schools has been regarded important because of the belief that the cultural identity as Korean could be inherited through gukak. However, the purpose for recontextualizing gukak education in formal education should be not limited to preserving students’ cultural identity but should also include the goal of reconstructing gukak as a constantly evolving tradition in contemporary Korea. Therefore, there is a need to understand how students perceive the impact of learning gukak to help them find connections to their individual lives. In this study, students well recognized the importance of learning gukak to their identities; however, most of them didn’t see gukak as relevant outside of school. This shows how big the challenge of reconstructing gukak is. Moreover, 20% students did not perceive any impact on their lives from learning gukak.

Nevertheless, there is hope for the future. Data showed that students enjoyed performing and showing off their performing skills to others. Several students also believed that gukak experiences could be shared with grandparents, parents, siblings, and other family members. Students’ attitudinal shift toward gukak was observed in this study. I believe that a positive attitude needs to be continuously developed through a consistent gukak education curriculum. Then, this young generation might find that gukak reflects their contemporary lives and transmit gukak as an evolving tradition of Korea. I describe the process with some examples in Figure 5.2.
Figure 5.2. Continuum Model for Impact of Gukak Education

In the 1994 keynote address for the International Society for Music Education Conference “Musical Connections: Tradition and Change,” Heath Lees challenged the common understanding “that Tradition is by its nature opposed to Change, that the two terms identify opposing extremes, that they represent an inevitable tension between Old and New” (p. 1). Based on Bruno Nettl’s words (1983), a “continuity of change” (p. 172), Lees suggested the term, “the tradition of change” to explain the natural link between old tradition and new change. Adding onto these scholars’ arguments, I would suggest understanding tradition as the continuity of the results of constant tensions between old and new.

However, the prerequisite of gukak as a living tradition is that the old gukak should be well recognized and cherished by the Korean people to be enriched by the present. A majority of students in this study showed an attitude change by participating in the gukak education program. Some students reached the status of Performing
Voluntarily and Finding Connections. Although Ms. Park consistently had included gukak content in her general music class, the operating period of the Ulim education program was only one year. If this kind of quality gukak program could be planned and operated in the long-term, it would be possible to see students who reach higher stages of impact.

**Implications and Recommendations for Gukak Education**

This study enabled me to develop an in-depth understanding of the recontextualization of gukak education in a formal education setting. Although the selected school was a gukak-specialized school, several barriers to successful gukak education were identified including the discontinuation of the Ulim education program the following year. In this section, I examine the identified obstacles from the study and suggest recommendations for future gukak education.

**Barriers for Successful Gukak Education**

*Teacher ability.* Classroom teachers’ lack of ability to teach gukak was one of the challenges in operating the Ulim education program. The teachers had not been given opportunities to learn and experience gukak in their formal education, including their undergraduate programs of pre-service teacher education. To encourage and assist the teachers, Ms. Park developed the curricula and lesson plans for all grade levels and held workshops to teach teachers the selected gukak songs. Despite Ms. Park’s effort, the teachers were still not confident in teaching or demonstrating gukak and preferred using multimedia resources.
Music educators and gukak scholars are seriously concerned about the problem of teachers’ inability to teach gukak (J.-E. Hwang, 2009; Jo, 2009; Kwon, 2006; S.-K. Lee, 2009). Several supportive programs started in recent decades, such as the Teaching Artist Dispatching program or ArtsFlower SeedSchool program, were developed to help solve the problem. However, these supportive programs only focus on using teaching artists to substitute for in-service teachers in teaching gukak and therefore did not contribute to solving the fundamental problem of teacher ability. Ultimately, expanding teachers’ abilities to teach gukak is key to successful recontextualization of gukak education.

**Priority.** All the participants in this study concurred on the importance of teaching gukak; however, when it came to the issue of priority, conflicts of interest appeared, and an individual or a group of people often prioritized other academic concerns or convenient administrative processes. Although the teachers in this study showed low confidence in teaching gukak, which they felt to be burdensome, they were willing to teach gukak to cultivate student cultural identity as Korean. Despite their willingness, the third and fourth grade Ulim education program was not provided because their music teacher chose to prioritize Western music, which was his specialty. Moreover, the decision to discontinue the Ulim education program showed that gukak was pushed back in the school’s priority list. Despite the shared agreement about gukak education, when it came to choosing between gukak and other subject areas, gukak education was not prioritized.

**Teacher-rotation policy.** One of the main reasons for the discontinuation of the Ulim education program was Ms. Park’s departure to a different school after the following school year (2018) in accord with the teacher rotation policy. Public school
teachers belong to the Ministry of Education of Korea and not to a particular school. Within a certain administrative district, teachers are transferred to different schools every five years. This teacher-rotation policy has been regarded as essential to ensuring equity in education both for teachers and students (M.-H. Lim, 1986; H.-J. Shin, 1998). In spite of encouragement to use the teacher invitation system to ask for a teacher for a certain purpose, many educators showed negative attitudes regarding the invitation system due to possible unfairness to other teachers (Y.-Y. Koo 2012; H.-J. Shin, 1998).

As the case of Gayang elementary school demonstrated, many innovative programs initiated by passionate individuals end when the person moves on. When I planned this study and contacted several schools for the research site selection, I became aware of several schools that had operated successful gukak education programs but discontinued the programs when the teachers who initiated and were in charge of the programs left. The cases of Ahn (2013) and G.-S. Jeon (2015) also described the process of revitalizing a gukak orchestra at a school after a principal at the school who was passionate about gukak education went to a different school. Therefore, the teacher-rotation policy, which focuses on guaranteeing equity in educational opportunities, appears to be a major barrier in implementing diverse innovative programs including gukak education programs.

**Recommendations for Successful Gukak Education**

*Integrated curriculum.* Interestingly, some students by themselves identified the benefit of connecting gukak to other subject areas. In the responses that questioned the benefits of gukak learning and applications of learning gukak, 7% (benefit) and 5% (application) of students answered that they applied what they learned from gukak class
to other areas, such as history, Korean language, and social studies. However, when I interviewed the classroom teachers and Ms. Park, the teachers said they had not tried to connect gukak with other subject areas because teaching unfamiliar gukak songs was already too much for them. Ms. Park found that using integrated lesson plans was burdensome because she already had so many responsibilities in managing the Ulim education program.

Given that music cannot be fully understood without understanding the social and cultural context of a society, it is natural to teach and learn gukak in association with the context. Understanding music as an independent subject area is in fact based on a Western concept of education and music education (Schippers, 2010). Teaching and learning music as just music itself would not be an appropriate approach in gukak education because the purpose of gukak itself was not centered in the perfect performance of music. Rather, gukak was enjoyed for other purposes, such as to cultivate minds, to express and share emotions, or to feel a sense of belonging to a community. Moreover, gukak is not a separate art form of music, but a synthesis of performance arts (Y.-Y. Han, 2016; J.-M. Hur, 2015; S.-H. Jang, 1985; H.-B. Seo, 1981). Gukak artists not only played instruments, but also sang songs or poems, and danced. Therefore, teaching each of these areas as a separate subject would not be adequate to understanding traditional Korean culture.

By developing and implementing an integrated curriculum of Korean traditional culture, students would develop in-depth understanding of lives of people in traditional Korean society and historical, social, and cultural changes throughout Korea’s history. Consequently, students would be more capable of seeing gukak as their valuable asset.
Moreover, connections between gukak and other subject areas might strengthen the position of gukak in the process of administrative decision-making. If one of the purposes of gukak education is to preserve the Korean cultural identity, students would understand their cultural heritage more effectively in an integrated curriculum regarding Korea and its traditions than in a separate music curriculum.

**Gukak base school.** Establishing base schools might prevent the disruptions of the teacher-rotation policy. The Korean Ministry of Education has already been operating base schools (geo-jeom hakgyo); however, the base school system has been only for students from different schools to participate in a specialized program of a base school in the same administrative district. While exploring ways to provide continuous and systematic supports for gukak-specialized schools, I developed several ideas to strengthen a base school system.

First, one or more gukak specialist teachers needs to remain in a gukak base school until the operation of a gukak education program is well established. While remaining in the same school, a gukak specialist teacher could develop an integrated curriculum for gukak education that fits the school. In doing so, the continuation of a gukak education program could be guaranteed as well.

Second, gukak base schools need not only to teach students but also to help in-service teachers develop their ability to teach gukak. Workshops and lessons should be provided to teachers who do not specialize but are interested in gukak. Teachers, especially in a gukak base school, would have more opportunities to develop their abilities to teach gukak than teachers in non-gukak base schools. The teachers from a gukak base school might introduce gukak at a deeper level when they are transferred to a
different school.

Third, a network of gukak base schools needs to be created. The network would help teachers in each school not only exchange information regarding gukak education, but also encourage each other to overcome challenges in operating successful programs. Also, if it is problematic that a gukak specialist teacher stay in one school for a long period of time, gukak specialist teachers in gukak base schools can be interchangeably transferred. In this way, gukak base schools would become not only important to family and children but to the educational system.

Resources. Participant teachers in this study emphasized the need for more quality resources to show students the traditional ways of gukak performance. However, resources for teachers to develop their own skills are also needed. In other words, diverse gukak educational resources should be developed in a way that the teachers can use for both themselves and for their students. Previous studies have explored ways to develop multimedia resources for gukak education (J.-B. Park, 2016; J.-M. Park, 2010; Sung & Kim, 2011). These researchers recognized the need to develop diverse learning tools for gukak learning and suggested diverse methods using electronic devices or multimedia. Empirical studies that evaluate the effectiveness of newly devised resources would then be needed to support continued development. Also, these resources should consider teacher education as well as children.

Teachers should be encouraged to use diverse resources in their teaching. When teachers in this study had to use multimedia sources because of their lack of gukak demonstration skills, they were less inclined to continue to teach gukak. As mentioned earlier, however, teacher demonstration was not the way traditional music was learned.
Korean children traditionally learned music by singing along with the older children or adults. Teachers should position themselves as leaders of learning or co-learners. In fact, this notion is the future direction of education (Winks, 2011).

**Societal priority.** Despite the efforts for gukak education in schools, one of the most important factors in successful reconstruction of gukak as music of contemporary Korea would inevitably involve a community and a society. In other words, gukak needs to be prioritized in community so students could be exposed to gukak outside of school. This will also help students to find connections between gukak and their individual lives. For example, regular gukak festivals or outdoor performances of samunori could be a good opportunity for people in community to experience gukak. Having students who learn gukak in schools to perform for community people outside of school could also be nice. There are a growing number of gukak ensemble groups, and these groups seek for opportunities to perform. Connecting these ensemble groups with community education centers or libraries could be a good way to embrace gukak in community. As the teachers in this study did not experience gukak much in their formal education, this is also true of the majority of the adult generation in the Korean society. By providing many opportunities to experience gukak for community, gukak might be able to be prioritized.

The responsibility to revive gukak should not just up to teachers. The whole society has to understand the urgent need for proper gukak education in schools. J.-Y. Jeon (2005) argued that gukak has been marginalized and ignored because gukak failed to reflect social and cultural needs at that time; however, the failure itself also reflected the Korean society at the time. Music education has always been affected by changes in a society band reflected cultural values at the time (Abeles, 2010; Choi, 2007). Therefore,
successful recontextualization of gukak education in contemporary Korea would not be possible without expanding the need for gukak education to a community and a whole society level.

Implications for Future Research

In this section, I suggest several directions for future research to pursue authentic recontextualization of gukak education in formal education. First, there is a need for researchers to probe the affective and effective dimension of traditional methods of gukak learning from perspectives of both teachers and students. Many researchers and educators have suggested ways for teachers to implement traditional pedagogical methods in teaching gukak to revive authentic features of gukak (Y.-Y. Han, 2012; H.-R. Kim, 2010; M.-H. Kim, 2017; Kwon, Hwang, Song, & Park, 2009; Sung, 2009). However, these studies were not scientifically-based research studies, and therefore, it is hard to identify the effects and outcomes of the use of traditional learning methods. Also, these previous studies have mostly focused on teachers’ preferences or abilities because teachers were regarded as main agents who hold all the knowledge and deliver the information to students. Although students in this study appeared to prefer traditional learning methods, in which they did not need to learn to read music, more research is needed regarding student preferences, as well as the effectiveness of using traditional learning methods.

Second, researchers need to focus on how to provide systematic supports for in-service music teachers. Current supportive programs should be assessed regularly in accord with a rigorous assessment process. The assessment of gukak education supportive programs focused on the satisfaction of students and teachers and their attitude
change as a result of the programs (Finchum-Sung, 2012; J. Han, 2016; KACES, 2015, 2016; Lim & Jang, 2015). However, the process of gukak education should be included as evaluation criteria and more scientifically-based research should be conducted to develop detailed and systematic guidance for supportive programs and appropriate assessment methods that can potentially contribute to increasing in-service teachers’ confidence in teaching gukak.

Third, further empirical research is needed to develop integrative curriculum for teaching Korean traditional culture and history including gukak. Music educators and scholars have developed integrative lesson plans to provide ideas for integrated lessons to teachers (Byun, M.-S. Kim, & Y.-Y. Han, 2009; E.-K. Jung & Y.-S. Jang, 2012; H.-J. Kim, 2012; Sung, 2016). Among them, however, only E.-K. Jung and Y.-S. Jang reported the effectiveness and positive outcomes as a result of the application of their suggested integrated lesson plans. Therefore, researchers need to conduct more rigorous studies that are not just suggestions but show in detail the effectiveness of their suggestions.

Compared to research centered on Western music education, research in gukak education has not been vigorously conducted. Because the fundamental philosophy of the formal Korean education system in general and music education in particular is from Western culture (Schippers, 2010), gukak education researchers should be cautious and attentive when conducting research. They must be sure that they are not using the lens of Western music and education. Referring to ethnomusicology and multicultural music education literature and sharing information with other examples of informal music learning practices in formal music education, such as jazz and other traditional music that have experienced similar changes might contribute to development of gukak education
research.

Finally, research centered on diverse informal music learning that has been included in formal education needs to be encouraged to come to the front in the whole music education scene around the world. The need for a paradigm shift from Western classical music-centered education to music education that can embrace diverse musical practices is strong in this globalizing world. The paradigm shift requires active discussions about how to recontextualize the formal education system to one with the flexibly to include musics that have been transmitted informally. For that purpose, it is strongly encouraged for many scholars who share an interest in recontextualizing informal music learning practices in formal education settings to share ideas. A good example to be referred to is research on jazz education. Many higher music education institutions in the United States included jazz music courses in the beginning of the 20th century (Mason, 2005) and there have been extensive studies to examine the recontextualization process, such as pedagogies of jazz and improvisation materials in jazz (Baker, 1989; Prouty, 2005; Whyton, 2007). Given that one of the problems of gukak education in the formal educational setting was the loss of the improvisational feature, consulting jazz education literature might be helpful for research regarding recontextualizing many indigenous musical traditions in modern education systems including gukak education research.

Also, cooperation and communication between researchers who share the same interests regarding their indigenous music education around the world should be encouraged. The International Council for Traditional Music (ICTM) has conducted the role of connecting researchers. Because the main language is English, however, many
researchers who are not good at English writing and speaking have had difficulty participating. To encourage more participation, providing translation services for each different language might need to be considered for ICTM conferences and journals.

**Conclusion**

This study was prompted by my interest in recontextualizing gukak as a current musical culture that reflects the contemporary lives of Koreans. As a professional gayageum player, I want Koreans to value our gukak traditions. At the same time, I was confused because of the gap between gukak and my contemporary life. I love gukak and appreciate its value; however, I also enjoy contemporary pop music. Although I did not want gukak to be an artifact in a museum, it was hard to find gukak enjoyed in the everyday lives of the Korean people.

In this study, I wanted to develop in-depth understanding of the current recontextualization status of gukak education. In doing so, I wanted to explore possibilities to reconstruct the authentic learning contexts for gukak education. There are several hopeful findings in this study. First, I found a hope in the positive attitude changes toward gukak and a preference for traditional learning methods. Students in this study showed much flexibility in understanding and re-constructing gukak as Korean music in their contemporary lives. Finally, the shared agreement on the importance of gukak education among all the participants struck me as a person who badly wanted to share her love for gukak with many people. As a result of this study, I have come to believe that if music educators, researchers, and policy makers worked together to provide systematic supports for the younger generation to experience and understand
gukak in their formal education, it might be possible to reconstruct authentic learning contexts of gukak education.

Today, the need to reform education in a global and multicultural context has risen among educators in many countries (Kwon, 2000; Wink, 2011). The newest Revised National curriculum of 2015 put emphasis on developing students’ creativity and convergent thinking to solve diverse problems (Sung, 2016). This emphasis reflects the growing awareness of the need to respect diversity and pluralism (Sung, 2016; H.-S. Kim & M.-S. Kim, 2017). It is also important to note that students who are well grounded and secure in their own cultural identities as Koreans are more open to embracing diversity.

I want the recontextualization of gukak education to be an ongoing process in which many Korean people participate in the discussion of how and what to consider in recontextualization. If people lack knowledge and experience of gukak, they cannot participate. When the younger generation is provided with opportunities to learn and experience gukak and is ready to participate in the discussion, then gukak will revive as a living tradition of Korea.

Finally, this issue of recontextualization of traditional music in formal education is not only the problem of Korea but is shared by many musical traditions initially developed and were enjoyed as informal music learning practices. A formal music education system based in the Western classical music tradition has spread to many countries in the world. Music education in the formal education system is not the original context for many musical traditions. In these situations, traditional music is often considered as something like performance repertoire and has lost its vibrant features that
were practiced in more traditional and informal learning contexts.

As shown in this study, traditional music in the contemporary world should be understood as a living tradition that can be preserved and passed on as the unique cultural asset of each culture. Barriers identified in this study exist in schools in many countries that seek to re-value the beauty of their own traditional music. Suggested recommendations could be tried in other countries. Implementing an integrated curriculum of each unique culture can be prioritized, providing sustainable learning support and developing diverse resources. Current multimedia technology may contribute to successful recontextualization of each culture’s music. In doing so, each culture’s traditional music becomes not the music of past but the music that truly represents the culture of the present.
Reference


Han, M. (1993). The background and reason for curriculum revision. In M. Han (Ed.), *Explanation of the sixth curriculum for the elementary school* (pp. 3-34). Seoul: Gyoyuk gwahaksa.


gyoyugwajeongui chodeunghakgyo gukak gwanryun naeyong gochal [A study
on the contents of Korean music in the music curriculum by the revised
curriculum of 2009: Focused on elementary schools 2009]. Gukak Gyoyuk

Kim, Y. Y. (1999). Traditional Korean children's songs: collection, analysis and

Koo, Y.-Y. (2012). Chobinggyosaje shiltaemit unyounge daehan chodeunggyosasui inshik
youngu [A study on the awareness of elementary school teachers on the state and
operation of the teacher invitation system] (Master’s thesis, In-ha University,

music education and Korean traditional music education]. Eumakgwa Munhwa
[Music and Culture], 2, 49-72.

traditional music education: The problems and the tasks]. Eumak Gyoyuk Youngu

education theory]. Paju, Korea: Gyoyuk Kwahaksa.

California: Sage Publications, Inc.

Series 1: Music of Korea (pp. 1-3). Seoul, Korea: The National Center for Korean
Traditional Performing Arts.


Lim, S.-Y. (2013). *Gukakgangsa jiwonsaue ddarun chodunggukakgyoyukui shiltae* [Research on the actual condition of teaching Korean traditional music in elementary schools according to the support program for the instructors :


Seog, M. J., Kwon, D. W., & Oh, J. H. (2010a). Guknae munhwayesulgyoyuk programui hyunhwanggwa bunseok [Identifying and analyzing current conditions of culture and arts programs in Korea: Based on the school-based culture and arts education]. *Eumakgwa Minjok* [Music and Korea], 40, 205-233

Rowman & Littlefield.


Reimer (ed.), *World musics and music education: Facing the issues* (pp. 15-29).
Reston, VA: Music Educators National Conference.


April 29, 2016

Soo Jin Lee
2439 Crimson Ridge Circle NW, Apt 117
Rochester, MN 55901-2958

RE: "Reconstructing Korean Music through School Music Education: A Case Study of a Gukak Specialized School in Korea"

IRB Code Number: 1602P84284

Dear Soo Jin Lee:

The Institutional Review Board (IRB) received your response to its stipulations. Since this information satisfies the federal criteria for approval at 45CFR46.111 and the requirements set by the IRB, final approval for the project is noted in our files. Upon receipt of this letter, you may begin your research.

IRB approval of this study includes the school staff consent form received April 20, 2016; administrator consent form, instructor consent form, parent/guardian consent form, parent consent form, teacher consent form, assent form (8-17) and recruitment letters received February 15, 2016.

The IRB would like to stress that subjects who go through the consent process are considered enrolled participants and are counted toward the total number of subjects, even if they have no further participation in the study. Please keep this in mind when calculating the number of subjects you request. This study is currently approved for 80 subjects. If you desire an increase in the number of approved subjects, you will need to make a formal request to the IRB.

On March 8, 2016 the IRB approved the referenced study through March 7, 2017 inclusive.

The Assurance of Compliance number is FWA00000312 (Fairview Health Systems Research FWA00000325, Gillette Children's Specialty Healthcare FWA00004003). Research projects are subject to continuing review and renewal. You will receive a report form two months before the expiration date. If you would like us to send certification of approval to a funding agency, please tell us the name and address of your contact person at the agency.
As Principal Investigator of this project, you are required by federal regulations to inform the IRB of any proposed changes in your research that will affect human subjects. Changes should not be initiated until written IRB approval is received. Unanticipated problems or serious unexpected adverse events should be reported to the IRB as they occur. Notify the IRB when you intend to close this study by submitting the Study Inactivation Request Form.

The IRB wishes you success with this research. If you have questions, please call the IRB office at 612-626-5654.

Sincerely,

Clinton Dietrich

Clinton Dietrich, MA
Research Compliance Supervisor
CD/bw

CC: Keitha Hamann
Appendix B: Interview Protocol

< Music Teacher Interview Protocol >

Reconstructing Korean Music through School Music Education:
A Case Study of a Gukak Specialized School in Korea

Background Information

- How many years have you worked as a music teacher?
- How many years have you worked in this school?
- Tell me about your musical experiences and musical training experience.
- Tell me about your experiences of gukak and gukak education.

General Music Class

- Describe your current music curriculum.
- How do you balance between gukak and other kinds of music such as Western classical music, popular music, and multicultural music in your music class?

Gukak Education Program

- Describe your current gukak program (curriculum, number of participants, student recital).
- What is the role of you as a teacher who is in the charge of the gukak program?
- How have you become interested in running a gukak education program?
- How do you apply the traditional gukak education method in your school setting?
- How are you satisfied with your school environment for gukak education?
- What are your perceptions of benefits of operating the gukak education program? How do you apply the benefits to other situations?
- What expectations do you have for students from participating in the gukak education program?
- How do you plan for operating this gukak education program in the future?
- Would like to share anything else regarding music or gukak education?
<인터뷰 질문지: 음악 선생님>

학교국악교육을 통한 국악의 재정립: 한국 국악특성화 학교의 사례연구

- 음악 선생님으로 재직기간이 얼마나 되실힌가?
- 본교에서 재직기간이 얼마나 되실힌가?
- 선생님의 지난 음악적 경험과 음악적 배경에 대해 말씀해주십시오.
- 선생님의 지난 국악에 대한 경험에 대해 말씀해 주십시오.

교과내 음악 수업
- 선생님의 현재 음악교과과정을 설명해주십시오.
- 선생님의 음악교과과정에서 국악과 다른종류의 음악들과의 균형은 어떻습니까?

국악교육 프로그램 관련
- 귀교의 국악교육 프로그램에 대해 설명해 주십시오.
- 국악교육프로그램에서 선생님의 역할은 무엇입니까?
- 국악교육 프로그램을 운영하는데 힘들었던 점은 무엇이었습니까?
어떻게 해결하셨습니까?
- 귀교가 제공하는 국악교육환경에 대해 얼마나 만족하시는가?
- 국악교육 프로그램을 운영함으로써 얻는 긍정적 효과는 무엇입니까? 그 긍정적 효과를 다른 부분에 적용하신적이 있습니까?
- 국악은 전통적으로 구전으로 전수되었습니다. 국악을 가르치기 위해 전통적 교육방법을 적용하시는 부분이 있습니까?
- 국악교육에 참여하는 학생들에게 기대하시는 것은 무엇입니까? 어떤 면으로 학생들에게 도움이 되기를 바라십니까?
- 앞으로 국악교육프로그램의 운영방향은 무엇입니까?

덧붙이시면 말씀이 있습니까?
< Principal Interview Protocol >

Reconstructing Korean Music through School Music Education:
A Case Study of a Gukak Specialized School in Korea

**Background information**

- Could you tell me about your school?

- How many years have you worked as a school administrator of this school?

**Gukak Education**

- Tell me about your gukak education program?

- How did the gukak education program get started?

- How have you come to interested in running a gukak program?

- How long the gukak education program has been provided at your school?

- Could you tell me how you get supported for operating the gukak program financially?

- What specific contents do your gukak education program provide for students?

- What are your perceptions of challenges of operating the gukak education program? How do you manage them?

- How are you satisfied with your school environment (e.g. classroom space, time management, student/parent cooperation) for operating gukak education program?

- What are your perceptions of benefits of operating the gukak education program? How do you apply the benefits to other situations?

- What expectations do you have for the gukak education program?

- What are your expectations for your students from participating in the gukak program?

- How do you plan for operating this gukak education program in the future?

- Would like to share anything else regarding gukak education?
<인터뷰 질문지: 교장 선생님>

학교국악교육을 통한 국악의 재정립: 한국 국악특성화 학교의 사례연구

- 귀교에 대해 설명해주십시오. (학교연혁, 학생수, 학생가정환경, 학부모의 사회경제적 지위, 학교의 음악과 예술교육)

- 교장선생님으로 재직기간이 얼마나 되십니까?

- 귀교의 국악교육 프로그램에 대해 설명해 주십시오.
  국악프로그램은 어떻게 시작하게 되었습니까?
  국악프로그램에 어떻게 관심을 갖게 되었습니까?
  귀교의 국악프로그램은 언제 시작되었으며 얼마나 유지되었습니까?
  국악교육의 재정적 지원은 어떻게 총량하십니까?
  국악교육 프로그램의 커리큘럼에 대해 설명해 주십시오.

- 국악교육 프로그램을 운영하는데 힘들었던 점과 해결방법을 말씀해주십시오.

- 귀교가 제공하는 국악교육환경에 대해 얼마나 만족하십니까?

- 국악교육 프로그램을 운영함으로써 얻는 긍정적 효과를 체험하신 적이 있습니까?
  그 긍정적 효과를 다른 부분에 적용하신적이 있습니까?

- 국악교육을 운영하는 국악강사들과 음악선생님들께 기대하시는 바가 있습니까?

- 국악교육에 참여하는 학생들에게 기대하시는 것은 무엇입니까? 어떤 면으로 학생들에게 도움이 되기를 바라십니까?

- 앞으로 국악교육프로그램의 운영방향은 무엇입니까?

- 덧붙이시면 말씀이 있습니까?
< Guest Artist Interview Protocol >

Reconstructing Korean Music through School Music Education:
A Case Study of a Gukak Specialized School in Korea

- Tell me about your experiences as a gukak teaching artist or any other teaching experience.

- Please describe any training you have received or resources that you have been using for gukak education program.

- Tell me about your current gukak education curriculum at this school.

- As you know, gukak in traditional Korean society has been transmitted orally. How do you apply the traditional gukak education method in your school setting?

- What are your perceptions of challenges of operating the gukak education program? How do you manage them?

- How are you satisfied with your school environment (e.g. classroom space, time management, student/parent cooperation) for operating gukak education program?

- What are your perceptions of benefits of operating the gukak education program? How do you apply the benefits to other situations?

- What expectations do you have for teachers and instructors in operating the gukak education program?

- What are your expectations for your students from participating in the gukak program?

- How do you plan for operating this gukak education program in the future?

- Would like to share anything else regarding gukak education?
<인터뷰 질문: 국악 강사선생님>

학교국악교육을 통한 국악의 재정립: 한국 국악특성화 학교의 사례연구

- 강사님의 국악교육경력에 대해 말씀해주십시오.

- 국악교육에 대한 교수법 관련 강의나 트레이닝을 받은적이 있습니까? 있으시다면 어떤 트레이닝이었습니까? 현재 그 트레이닝에서 배운것을 어떻게 적용하고 계십니까?

- 현재 학교에서 국악교육수업에 대해 말씀해 주십시오. (주 몇회, 시간, 아이들 선생님들과의 관계, 수업진도, 수업내용, 수업평가)

- 국악의 전통적 지도방법 (구음법 즉흥연주) 등을 현재 학교수업에서 어떻게 활용하고 계십니까?

- 현재 학교의 국악교육 환경에 대해 어떻게 만족하고 계십니까?

- 현재 학교의 국악교육프로그램에 힘든점이나 애로사항은 무엇입니까? 어떻게 극복하고 계십니까?

- 현재 학교에서 국악교육프로그램으로 인한 긍정적인 영향을 느끼신적이 있습니까? 있다면 무엇입니까? 그 영향을 어떻게 적용하기 위해 노력하신 것이 있습니까?

- 학교측에 국악교육프로그램 운영관련하여 기대하는 바가 있습니까? 있다면 무엇입니까?

- 국악교육을 받는 학생들이 받았으면 하는 긍정적 효과는 무엇입니까? 어떤 기대를 가지고 있습니까?

- 앞으로 국악교육프로그램을 어떻게 운영하시겠다는 계획을 말씀해주십시오.

- 덧붙이실 말씀이 있습니까?
< Classroom Teacher Interview Protocol >

Reconstructing Korean Music through School Music Education:
A Case Study of a Gukak Specialized School in Korea

Background Information

- How many years have you worked as a teacher?
- How many years have you worked in this school?
- How many years have you taught music?
- Tell me about your musical experiences and musical training experience.
- Tell me about your experiences of gukak and gukak education.

General Music curriculum

- Describe your current music curriculum.

- How do you balance between gukak and other kinds of music such as Western classical music, popular music, and multicultural music?

Gukak Education Program

- Describe your current gukak curriculum.

- How do you apply the traditional gukak education method in your school setting?

- How are you satisfied with your school environment (e.g. classroom space, time management, student/parent cooperation) for operating gukak education program?

- What are your perceptions of benefits of operating the gukak education program? How do you apply the benefits to other situations?

- What expectations do you have for students from participating in the gukak education program?

- How do you plan for your gukak education for your students in the future?

- Would like to share anything else regarding gukak education?
<인터뷰 질문: 선생님>

학교국악교육을 통한 국악의 재정립: 한국 국악특성화 학교의 사례연구

- 선생님으로 재직기간이 얼마나 되십니까?
- 본교에서 재직기간이 얼마나 되십니까?
- 음악을 가르치신 경험이 얼마나 되십니까?
- 선생님의 지난 음악적 경험과 음악적 배경에 대해 말씀해주십시오.
- 선생님의 지난 국악에 대한 경험이 대해 말씀해 주십시오.

음악교과수업

- 선생님의 현재 음악교과과정을 설명해주십시오.
- 선생님의 음악교육과정에서 국악과 다른종류의 음악들과의 균형은 어떻게 되십니까?

국악교육 프로그램 관련

- 귀교의 국악교육 프로그램에 대해 설명해 주십시오.
- 국악교육프로그램에서 선생님의 역할은 무엇입니까?
- 국악교육 프로그램을 운영하는데 힘들었던 점은 무엇이었습니까? 어떻게 해결하셨습니까?
- 귀교가 제공하는 국악교육환경에 대해 얼마나 만족하실니까?
- 국악교육 프로그램을 운영함으로써 얻는 긍정적 효과는 무엇입니까? 그 긍정적 효과를 다른 부분에 적용하신적이 있습니까?
- 국악을 가르치기 위해 전통적 교육방법을 적용하시는 부분이 있습니까?
- 국악교육에 참여하는 학생들에게 기대하시는 것은 무엇입니까?
- 앞으로 국악교육프로그램의 운영방향은 무엇입니까?
- 덧붙이설 말씀이 있습니까?
Appendix C: Focus Group Protocol

< Student Focus Group Protocol >

Reconstructing Korean Music through School Music Education:
A Case Study of a Gukak Specialized School in Korea

1. What do you think of the good things of learning gukak?

2. How do you apply the good things in your other life both at school and home?

3. What do you think of the hard things of learning gukak?

4. How do you manage them?

5. In what ways do you enjoy gukak at home?

6. What are your thoughts of the impacts of gukak learning experience on your personal life both inside and outside of school?

7. Would like to share anything else?
<학생 포커스 그룹>

학교국악교육을 통한 국악의 재정립: 한국 국악특성화 학교의 사례연구

1. 본인이 생각하기에 국악을 배워서 좋았던 점은 무엇인가요?

2. 그 좋은점을 국악수업말고 다른 부분에서는 어떻게 이용하나요?

3. 본인이 생각하기에 국악을 배워서 힘든점은 무엇인가요?

4. 어떻게 힘든점을 극복하나요?

5. 학교밖에서나 집에서는 어떤 방법으로 국악을 즐기나요?

6. 본인이 생각하기에 국악을 배울으로써 본인에게 어떤 영향이 왔다고 생각하나요?

7. 더 나누고 싶은 이야기가 있다요?
Appendix D: Observation Protocol

Gukak Classroom Observation Protocol

Teacher ___________________ Date ___________________

Grade ___________________ Program ___________________

Class period / Time _____________ Number and gender of students ________

Description of the classroom:

Class topic:

Purpose (Objectives):

Materials used

Teacher role:

Pedagogical approaches:

Teacher’s use of expertise (demonstration, speaking)

Interaction between the teacher and students

Assessment:

Use of notation/ textbook:

Use of multimedia:

Student engagement/ participation:

Student attitude:
국악 수업 참관록

<table>
<thead>
<tr>
<th>선생님</th>
<th>날짜</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>학년</th>
<th>프로그램</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td></td>
</tr>
</tbody>
</table>

수업시간: 학생 수/ 성별:

교실 환경:

수업 주제:

수업 목표:

수업 자료:

선생님의 역할:

선생님의 교수방법:

선생님의 전문성:

선생님과 학생간 교류:

평가:

악보나 교과서의 사용:

멀티미디어의 사용:

학생들의 참여도:

학생들의 태도:
Appendix E: Open-Ended Survey

< Student Open-Ended Survey >

Reconstructing Korean Music through School Music Education: A Case Study of a Gukak Specialized School in Korea

Thank you for participating in this study. Please write answers freely to the questions below. The questionnaire will take no more than 20 minutes.

1. What do you think of the good things of learning gukak?

2. How do you apply the good things in your other life both at school and home?

3. What do you think of the hard things of learning gukak?

4. How do you manage them?

5. In what ways do you enjoy gukak at home?

6. What are your thoughts of the impacts of gukak learning experience on your personal life both inside and outside of school?

* Are you a member of Samulnori group?
<학생 설문지>

학교국악교육을 통한 국악의 재정립: 한국 국악특성화 학교의 사례연구

본 연구에 참여해주셔서 감사합니다. 아래의 질문에 자유롭게 대답해주세요.

1. 본인이 생각하기에 국악을 배워서 좋은 점은 무엇인가요?

2. 그 좋은 점들을 국악수업말고 다른 부분에서는 어떻게 이용하나요?

3. 본인이 생각하기에 국악을 배워서 힘든점은 무엇인가요?

4. 어떻게 힘든점을 극복하나요?

5. 학교밖에서나 집에서는 어떤 방법으로 국악을 즐기나요?

6. 본인이 생각하기에 국악을 배움으로써 본인에게 어떤 영향이 왔다고 생각하나요?

• 사물놀이 특성화반 학생인가요?
< Parent Open-Ended Survey >

Reconstructing Korean Music through School Music Education: A Case Study of a Gukak Specialized School in Korea

Thank you for participating in this study. The purpose of this study is to examine how gukak education is re-contextualized according to the contemporary public school setting that is far from the original context and how teaching and learning gukak in this setting impacts the reconstruction of Korean music in the lives of participants who are involved in gukak education.

Please write answers freely to the questions below.

1. Tell me about your child’s past and current musical experiences both inside and outside of school.

2. Tell me about your musical experiences and how this has impacted your child’s music education.

3. How are you satisfied with your child’s gukak education?

4. What are your perceptions of benefits of your child in participating in the gukak education program? How do you apply the benefits to other situations?

5. What expectations do you have for teachers and instructors in operating the gukak education program?
6. What are your perceptions of challenges for your child participating in the gukak education program? (e.g. time constraint?). How do you help your child manage them?

7. Have you observed any impacts of gukak education in your child’s individual life at home?

8. Have you perceived any impacts of your child’s participation in the gukak education program in your family life?

9. What are your anticipations for your child from participating in the gukak program?

10. How do you plan for your child’s gukak education program in the future?
<설문지: 학부모님>

학교국악교육을 통한 국악의 재정립: 한국 국악특성화 학교의 사례연구

본 연구에 참여해주셔서 감사합니다.
본 연구의 목적은 귀하의 학교에서 어떻게 국악교육을 위한 환경을 제공하고 있으며 귀하학교의 국악교육 프로그램이 학생들을 비롯한 다른 연관된 참여자들에게 어떤 영향을 미치는지 알아보는 것입니다.

1. 자녀분의 음악교육경험에 대해 말씀해 주십시오. 학교에서의 음악교육과 학교밖의 음악교육이나 레슨의 경험에 대해 말씀해 주십시오.

2. 학부모님 본인의 음악교육경험에 대해 말씀해 주십시오.

3. 자녀분의 국악교육프로그램에 대해 어떻게 만족하십니까?

4. 학부모님께서 느끼시는 국악프로그램 참여후 자녀분의 긍정적 변화가 있다면 무엇입니까? 그러한 긍정적효과를 가정에서 어떤 식으로 적용하시거나 지지해 주시는지요?

5. 국악프로그램을 운영하시는 학교측의 선생님과 국악강사선생님에게 기대하시는 것이 있습니까?
6. 자녀분이 국악을 배우면서 어려움을 느끼는것은 보신적이 있으십니까? 있다면 어떻게 해결하였는지 말씀해주십시오.

7. 학부모님께서 보시기에 자녀분이 국악을 배운후 영향을 받은 것이 있습니까?

8. 자녀분이 국악을 배운후 가족분들에게 영향을 미친 것이 있습니까?

9. 자녀분의 국악을 배우는 것에 대해 어떤 기대하시는 것이 있습니까?

10. 앞으로 자녀분의 국악교육에 대한 계획이 있습니까?
## Appendix F: Codebook

<table>
<thead>
<tr>
<th>Code</th>
<th>Subcode</th>
<th>Sub-subcode</th>
<th>Description of Code</th>
<th>Example</th>
</tr>
</thead>
<tbody>
<tr>
<td>GI_GE</td>
<td></td>
<td></td>
<td>General information of gukak education in Korea</td>
<td>Park 512-516 Lim 187-193 ClsTch 138-147</td>
</tr>
<tr>
<td>GI KE</td>
<td></td>
<td></td>
<td>General information of Korean education</td>
<td>Park 6-32</td>
</tr>
<tr>
<td>GI UEP</td>
<td></td>
<td></td>
<td>General information of the Ulim education program</td>
<td>Park 80-84 Baek 66-81</td>
</tr>
<tr>
<td>GI SCH</td>
<td></td>
<td></td>
<td>General information about the school/students</td>
<td>Park 287-311 Baek 13-50</td>
</tr>
<tr>
<td>PR_PHL</td>
<td></td>
<td></td>
<td>Principal_Philosophy</td>
<td>Baek 160-168</td>
</tr>
<tr>
<td>SPC_SCH</td>
<td></td>
<td></td>
<td>Specialized school</td>
<td>Park 80-84</td>
</tr>
<tr>
<td>INB_SCH</td>
<td></td>
<td></td>
<td>Innovative School</td>
<td>Park 118-138 Baek 114-140</td>
</tr>
<tr>
<td>UI</td>
<td></td>
<td></td>
<td>The Ulim education program</td>
<td>Park 150-183 Baek 66-81</td>
</tr>
<tr>
<td>UI_St</td>
<td></td>
<td></td>
<td>How the Ulim program started.</td>
<td>Park 88-94 Baek 66-81</td>
</tr>
<tr>
<td>Rcm</td>
<td></td>
<td></td>
<td>Recommendation of the head teacher</td>
<td>Park 92-94</td>
</tr>
<tr>
<td>Prm</td>
<td></td>
<td></td>
<td>Teacher’s promotion point</td>
<td>Park 104-108</td>
</tr>
<tr>
<td>Tui</td>
<td></td>
<td></td>
<td>Tuition</td>
<td>Park 185-220</td>
</tr>
<tr>
<td>TD</td>
<td></td>
<td></td>
<td>Talent donation</td>
<td>Park 205-214</td>
</tr>
<tr>
<td>UI_Cur</td>
<td></td>
<td></td>
<td>Curriculum of the Ulim program</td>
<td>Park 150-171</td>
</tr>
<tr>
<td>Bas</td>
<td></td>
<td></td>
<td>The Basic course of the Ulim program</td>
<td>Park 157-171</td>
</tr>
<tr>
<td>Spe</td>
<td></td>
<td></td>
<td>The Specialized course of the Ulim program</td>
<td>Park 175-181, 316</td>
</tr>
<tr>
<td>Int</td>
<td></td>
<td></td>
<td>The Intensive course of the Ulim program</td>
<td>Park 181-183, 317</td>
</tr>
<tr>
<td>BNF</td>
<td></td>
<td></td>
<td>Participants’ perceived benefits of gukak education</td>
<td>Baek 193-204 Std 236-281</td>
</tr>
<tr>
<td>Pref</td>
<td></td>
<td></td>
<td>Develop preference toward gukak</td>
<td>Std ClsTch 242-250</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>---</td>
<td>---</td>
<td>---</td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>Ener</strong></td>
<td>Energetic Activity</td>
<td>Std248-249</td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>Aprv</strong></td>
<td>Approval from others</td>
<td>Std 273-278</td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>FC</strong></td>
<td>Expanding Future Choices</td>
<td>Std 280-281</td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>Fun</strong></td>
<td>Having fun in learning gukak</td>
<td>Std 509-517</td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>Frnd</strong></td>
<td>Knowing New Friends</td>
<td>Std 251-257</td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>Connt</strong></td>
<td>Connection to other area</td>
<td>Std 286-287</td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>Brag</strong></td>
<td>Show off performance skills</td>
<td>Std 279-298</td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>AP_BNF</strong></td>
<td>Application of benefits of gukak learning</td>
<td>ClsTch 173-182 Park 479-483</td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>PM</strong></td>
<td>Pedagogical methods</td>
<td>Park 508-596 Std 738-812</td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>Gu</strong></td>
<td>Traditional gu-guem method</td>
<td>Lim 67-79, 138-147 Std 741-767, 798-816</td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>RTL</strong></td>
<td>Traditional rote learning method</td>
<td>Park 525-543</td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>MTM</strong></td>
<td>Multimedia</td>
<td>Park 516-520</td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>Nota</strong></td>
<td>Notation / Staff notation</td>
<td>Park 545-579</td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>TchAbil</strong></td>
<td>Teacher ability/ expertise</td>
<td>Park 512, 541-543, 570,</td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>CHAL</strong></td>
<td>Challenges in gukak education</td>
<td>ClsTch 96-119 Park 328-423 Baek 172-180 Std 348-413</td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>L_Exp</strong></td>
<td>Lack of previous experience of gukak</td>
<td>ClsTch 134-144</td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>FmWM</strong></td>
<td>Familiarity with Western Music</td>
<td>ClsTch 121-128</td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>L_Budg</strong></td>
<td>Lack of Budget</td>
<td>ClsTch 200-209 Park 410-423 Baek 172-176</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Column</td>
<td>Description</td>
<td>Author(s)</td>
<td></td>
<td></td>
</tr>
<tr>
<td>--------</td>
<td>-------------</td>
<td>-----------</td>
<td></td>
<td></td>
</tr>
<tr>
<td>L_Spt</td>
<td>Lack of support</td>
<td>Park 279-285</td>
<td></td>
<td></td>
</tr>
<tr>
<td>L_Cop</td>
<td>Lack of cooperation from teachers</td>
<td>Park 330-353</td>
<td></td>
<td></td>
</tr>
<tr>
<td>L_Rsc</td>
<td>Lack of resources</td>
<td>ClsTch 119</td>
<td></td>
<td></td>
</tr>
<tr>
<td>PhyDf</td>
<td>Physical difficulty/ pain</td>
<td>Std 350-379</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Spac</td>
<td>Small space</td>
<td>Park 379-388, Baek 176-178</td>
<td></td>
<td></td>
</tr>
<tr>
<td>L_Abil</td>
<td>Lack of Teaching ability</td>
<td>ClsTch 99-116</td>
<td></td>
<td></td>
</tr>
<tr>
<td>M_CHAL</td>
<td>Managing challenges</td>
<td>ClsTch 152-156</td>
<td></td>
<td></td>
</tr>
<tr>
<td>TC_STR</td>
<td>Teacher strategy</td>
<td>Park 629-642</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Mtv</td>
<td>Stimulate student motivation</td>
<td>Lim 122-123</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Con</td>
<td>Continuing / repeating same piece</td>
<td>Park 423-430, Lim 180-186</td>
<td></td>
<td></td>
</tr>
<tr>
<td>LkRes</td>
<td>Looking for resources</td>
<td>ClsTch 231-233</td>
<td></td>
<td></td>
</tr>
<tr>
<td>GME</td>
<td>General music curriculum</td>
<td>Park 644-672</td>
<td></td>
<td></td>
</tr>
<tr>
<td>MultiCt</td>
<td>Multicultural music education</td>
<td>Park 677-707</td>
<td></td>
<td></td>
</tr>
<tr>
<td>IMP</td>
<td>Impact of gukak education</td>
<td>Lim 168-173, ClsTch 166-171, Park 437-446</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Confd</td>
<td>Confidence</td>
<td>Park 437</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Fam</td>
<td>Influence on family members</td>
<td>Std 693-695</td>
<td></td>
<td></td>
</tr>
<tr>
<td>AtCh</td>
<td>Attitude change toward gukak</td>
<td>Std 494-511</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Perf</td>
<td>Increased performing ability</td>
<td>Lim 177-179</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Code</td>
<td>Description</td>
<td>Authors/Citations</td>
<td></td>
<td></td>
</tr>
<tr>
<td>--------</td>
<td>--------------------------------------------------</td>
<td>----------------------------------------</td>
<td></td>
<td></td>
</tr>
<tr>
<td>EPC</td>
<td>Expectations for students</td>
<td>Lim 209-235</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>ClsTch 211-227</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>Park 598-612, 809-815</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>Baek 210-219</td>
<td></td>
<td></td>
</tr>
<tr>
<td>IDNT</td>
<td>Korean identity</td>
<td>ClsTch 168, 245-255</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>Baek 225-231, 242-247</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>Std 539-545</td>
<td></td>
<td></td>
</tr>
<tr>
<td>FUP</td>
<td>Future plan for the gukak education program</td>
<td>Lim 223-226</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>Park 614-621</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>Baek 239-247</td>
<td></td>
<td></td>
</tr>
<tr>
<td>WAY</td>
<td>Ways of enjoying gukak</td>
<td>Std 440-458</td>
<td></td>
<td></td>
</tr>
<tr>
<td>LisWat</td>
<td>Gukak Listening/ watching video</td>
<td>Std 440-454, 577-585</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Prac</td>
<td>Gukak Practice</td>
<td>Std 769-788</td>
<td></td>
<td></td>
</tr>
<tr>
<td>ENV</td>
<td>Learning Environment</td>
<td>Lim 151-157</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>ClsTch 184-187</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Inst</td>
<td>Instrument Possession</td>
<td>ClsTch 184-190</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>Park 111-121</td>
<td></td>
<td></td>
</tr>
<tr>
<td>PCP</td>
<td>Perceptions regarding gukak education</td>
<td>ClsTch 48-64</td>
<td></td>
<td></td>
</tr>
<tr>
<td>GL_EXP</td>
<td>Previous Guak learning experience</td>
<td>ClsTch 21-38</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>Park 826-869</td>
<td></td>
<td></td>
</tr>
<tr>
<td>MS_EXP</td>
<td>Previous music learning experience</td>
<td>ClsTch 9-19</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>Park 48-72</td>
<td></td>
<td></td>
</tr>
<tr>
<td>TCH_EXP</td>
<td>Teacher experience of teaching gukak</td>
<td>Lim 3-28</td>
<td></td>
<td></td>
</tr>
<tr>
<td>TCH_ED</td>
<td>Teacher training experience</td>
<td>Lim 41-44</td>
<td></td>
<td></td>
</tr>
<tr>
<td>R_MT</td>
<td>Role of a Music Teacher</td>
<td>Park 324-377</td>
<td></td>
<td></td>
</tr>
<tr>
<td>PL_Cur</td>
<td>Overall Planning Curriculum</td>
<td>Park 324</td>
<td></td>
<td></td>
</tr>
<tr>
<td>PR_Res</td>
<td>Providing resources</td>
<td>Park 372</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Tch_Bas</td>
<td>Teaching basic course</td>
<td>Park 326, 356,</td>
<td></td>
<td></td>
</tr>
<tr>
<td>--------</td>
<td>-----------------------</td>
<td>----------------</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Tch_Spc</td>
<td>Teaching Specialized course</td>
<td>Park 241-248</td>
<td></td>
<td></td>
</tr>
<tr>
<td>PR_Wrk</td>
<td>Providing gukak workshops for teachers</td>
<td>Park 362-363</td>
<td></td>
<td></td>
</tr>
<tr>
<td>SUGG</td>
<td>Suggestions for Gukak Education</td>
<td>ClsTch 274-283</td>
<td></td>
<td></td>
</tr>
<tr>
<td>NFG</td>
<td>Need for Fun Gukak</td>
<td>ClsTch 274-281</td>
<td></td>
<td></td>
</tr>
<tr>
<td>NGSP</td>
<td>Need for Gukak Specialist</td>
<td>ClsTch 192-196</td>
<td></td>
<td></td>
</tr>
<tr>
<td>NTT</td>
<td>Need for In-service Teacher Training</td>
<td>ClsTch 110-114</td>
<td></td>
<td></td>
</tr>
<tr>
<td>NMMR</td>
<td>Need for Multimedia resources</td>
<td>ClsTch 111-113</td>
<td></td>
<td></td>
</tr>
<tr>
<td>TchQ</td>
<td>Teacher Quality</td>
<td>ClsTch 80-92 Baek 55-58</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>