

음악 교육 동향*

〈논문평〉

오르프교수법에서 다문화적 접근의 활용**

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One of the key philosophies of the Orff-Schulwerk approach involves using folk music from various cultures on a day-to-day basis in the music classroom. Applying appropriate approaches when delivering multicultural materials to students can be a critical factor when the goal is to instill tolerance and positive, open-minded attitudes among our children. In Abril's study, the researcher instructed multicultural music lessons in two different ways, and then investigated children's learning outcomes by analyzing their responses.

The subjects in this study were 170 fifth-grade students from four suburbanschools in the Mid-West. The subjects were divided into two groups. Both groups were taught with the same multicultural, non-western musical examples. The musical activities included singing, moving, and playing instruments. All the songs were sung in their native languages.

The first group was the *music concept* group. All 82 subjects were taught by focusing on the musical elements of the pieces. The teacher informed the students about the "geographic origins, language, and the meaning of the text" (p. 34). The second group was the *sociocultural group*; it consisted of 88 fifth graders. The same materials were taught, but the lessons "focused on the construction of knowledge about unfamiliar performance styles, sounds and cultures" (p. 34).

During the following class, all subjects were asked to write things they learned from the previous lesson. Based on the answers from the subjects,

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the data were grouped into the following categories: sociocultural skill, musical skill, sociocultural knowledge, musical knowledge, sociocultural affect, musical affect and other affect.

From the data, it was clearly shown that fifth graders from the *music concept* group were able to answer questions relating to music knowledge significantly better than the *sociocultural group*. And the *sociocultural group* was able to respond to the sociocultural knowledge questions significantly better than the *music concept* group. As for performing sociocultural skill and musical skills such as singing, playing and moving, there was no significant difference between these two groups.

Below are some qualitative comments from the *music concept* group: 'I didn't like the song from Africa because it's just weird . . .', 'The people of other places listen to weird stuff.' (p. 36). On the other hand, fifth graders from the sociocultural group made some positive comments: 'If you judge people or maybe music before you know it then you are being prejudice', 'Even when the music of someone's culture sounds weird to me, it is just different that's ok.'"(p. 37).

Abril concluded that simply participating in multicultural music activities is not sufficient to promote tolerance, acceptance, and/or values in students" (p. 40). In order to instill positive attitudes towards music that is outside our student's comfort zone, teachers need to go beyond just singing the text, and playing and moving with the music. Since teaching folk music from different cultures is essential in the Orff classroom, Orff teachers need to provide in-depth information about the historical, sociocultural background of the people represented, and the way the music is presented in each culture. Teaching our children with an open heart will help children learn to accept and respect each other in return. Only by providing authentic experiences and materials in our classrooms, will we be able to instil respectful attitudes in our students.

Reference:

Abril, C. 2004. Learning outcomes of two approaches to multicultural music education. *International Journal of Music Education*, 24(1), 30-42.

〈연구소개〉

A QUALITATIVE STUDY OF UNDERGRADUATE PRE-SERVICE
GENERAL MUSIC EDUCATION FIELD EXPERIENCES

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Abstract

The idea of enhancing music teacher candidates' teaching experiences in the real classroom has become a topic of discussion in the field of music education. In Conway's (2002) research, graduates mentioned getting out to schools before student teaching as a powerful part of their participation (p. 28). Dalcroze, Kodaly and Orff approaches are commonly and strongly advocated for use in the general music classroom (Orff Echo, 2001, Ardrey, 1999; Frego & Abril, 2003). As music education general music professors, can we structure an environment that will increase undergraduate student teachers' confidence in teaching the above three approaches? Can college and university professors working with public school teachers provide undergraduate students a teaching environment in a real classroom? Thus, the purpose of this research is to observe and describe the learning experiences of music candidates in elementary music classroom settings as they are integrating Kodaly, Dalcroze, and Orff into their teaching.

The research was implemented in the Spring semester by fourteen pre-service music teachers who were enrolled in a course called "Elementary Music Methods" at a Mid-Western university. These subjects were assigned to observe and teach in three different elementary schools. The data collection procedures were based on observation with direct participation of the subjects: 1) the data for the project was collected by reviewing subjects' journals; 2) theory evolved after observing the data rather than before; and 3) the researcher allowed the data and the students' own decisions regarding what would be observed and recorded

answer the research questions (Guba and Lincoln, 1985).

Three major conclusions emerged from this research. They were the philosophy of teaching music; teacher effectiveness in music; and practicum field experience in music. Under the domain of the philosophy of teaching music, the subjects strongly agreed that Kodaly, Orff and Dalcroze should all be used in every music classroom, since focusing on only one approach would limit teaching effectiveness. They believed elementary students would get a broader, well-rounded view of music if these three approaches were combined together. The second domain was teacher effectiveness in music. Two main themes evolved from this domain: pacing and discipline; and lesson delivery skills. Most of the subjects noticed good pacing and transition were the main keys in keeping attention and interest of the students, and would thus reduce disciplinary problems. The third domain was practicum field experience in music. In this domain, the feedback from the subjects was overwhelming. The subjects responded positively to the needs of having structured fieldwork as a part of the elementary music methods class. They believed that teaching in a real classroom was different from teaching peers and teaching real students would help pre-service teachers become more effective teachers.

In conclusion, college and university professors working with public school teachers can provide undergraduate students with a teaching environment in a real classroom. This process provides a valuable experience for students and helps them develop knowledge and skills related to teaching, build personal reflective skills, and measure current competence for future professional growth.