

음악과 교육과정에 따른 놀이노래 교수·학습방안

The Instructional Strategies of Play-Songs According to Music Subject Matter Curriculum

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초록 본 연구는 놀이노래 부르기 학습을 음악수업에서 지속적으로 실현할 수 있도록 놀이노래 교수·학습방안을 도출하여 제안하는데 연구의 목적이 있다. 본 연구의 목적에 도달하기 위해 놀이노래 부르기와 관련된 2015 개정 음악과 교육과정과 놀이노래가 체계적으로 조직된 헝가리 음악과 교육과정을 분석하여 공통점을 탐색하였고 그에 따라 놀이노래 교수·학습(안)을 설계하였다. 본 연구는 놀이노래 교수·학습(안)을 설계하기 위해 놀이학습의 방법적 측면, 놀이노래의 음악적 학습내용을 조직하는 측면, 전래동요의 문화적 측면 등 다면적인 측면을 고려하여 교수·학습(안)을 설계하고 방안을 제안하였다.

주제어: 놀이노래, 교수·학습, 음악과교육과정, 음악교과서, 다면적 접근

Abstract The purpose of this study was to suggest instructional strategies and approaches that play-songs can be continuously utilized in music class. In order to reach the purpose of this study, the approaches utilizing play-songs in which Korean music curriculum and the Hungarian music curriculum in which play-songs were systematically implemented, were analyzed to explore the commonalities across both curriculums. Furthermore, the instructional plan for play-songs was developed in this study was designed with concepts derived from the explored curriculums.

To appropriately sequence of the instructional contents, this study considers the various aspects of organizing the musical concepts, focusing on the connection of the musical sub-element in selected songs as a cultural aspect of play-songs, the cultural contents contained in the song lyrics. Finally, the proposed instructional strategies with various aspects which include approaches of playing for learning in music, contents of play-songs, and the cultural aspect of play-songs

Key words: play-songs, instruction, music subject matter curriculum, music schoolbook, various aspects of approaches

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Received: 30 August 2020, Reviewed (Revised): 5 October (10 October) 2020, Accepted: 26 October 2020

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I. Introduction

Korean music education strives to instruct individuals so that they can lead humanitarian lives(Curriculum 1st Edition, 1954). The current curriculum that was revised in 2015 continuously pursues the teaching of humanitarian character that can benefit society. Hungary's music curriculum implements the Kodály concept, named after Zoltán Kodály(1882-1967), which also emphasizes a value similar humanitarianism : the “ability to continuously start something new and understand the fully democratic principle”(Magyar Közlöny, 2003).

Ever since the first curriculum released in 1954, up until the revised Korean National Curriculum of 2015, Korean National Curriculum has always pursued “the cultivation of talented people that contribute the society.”, According to the definition of an “educated human image” (Ministry of Education, 2018, p. 1), music education aims to cultivate people who understand the pluralistic values that can benefit the society and appreciate it’s culture. It also aims to foster talented students who can appreciate music by learning their community culture. Instruction of play-songs in group settings that all students can learn is a valuable cultural education in which all students can learn a sense of community and appreciation of culture and music.

Young students in Korea, mainly kindergarteners and lower-elementary students, enjoy learning play-songs through playing traditional games, where those songs are sung during kindergarten and lower grades of elementary school. Main instructions that naturally enforce appreciation of music, are like learning and singing play-songs and participating in musical activities that relate to the theme or the lyric of those songs naturally enforce appreciation of music. In order to continue teaching a sense of community and culture that the students can naturally experience from early ages, more diverse and systemic music instruction and curriculum will need to be developed and disseminated. To this end, it is necessary to design a musical curriculum or model of instruction that students can be immersed in and learn community culture, utilizing traditional play-songs that they grew up singing during childhood years.

Prior studies that explore different methods of teaching play-songs are ‘Exploring the educational application of traditional nursery rhymes.’(Kim, 2003), ‘A Study on effective teaching methods of traditional nursery rhymes.’(Choi, 2007) and ‘A Study on the teaching method of traditional nursery song.’(Kim, 2007). A common point in

these studies is that they correlate learning play-song lyrics to contents of language education and provide a holistic approach in experiencing play-learning in Korean culture. According to ‘The education plan for traditional nursery rhymes contained in elementary school Korean textbooks’ (Jeong, 2014), the Korean Language Department approaches play-songs with focus on their linguistic aspects more so than their musical aspects since the 2009 revision. ‘Teaching methods of integrated subjects on traditional play-songs of seasonal festivals focusing on the area of music in daily life’(Han, 2019) also discusses the integrated education focusing on traditional play-songs of seasonal festivals and suggests that continued research on using play-songs is necessary. In addition, Han emphasizes the point that learning music through singing in group settings elicits higher interest from students and highlights the need to develop a variety of play-songs instructional plans. Unfortunately, the significance and value of play-songs in music education were more actively studied only before the 2007 revision. Since the 2015 revision, it has been difficult to find studies related to music education with play-songs.

In order to pursue the musical value of play-songs and to continuously realize them in music classes, the purpose of the study was to design and suggest instructional strategies and approaches where play-songs can be continuously utilized in music class. This study limited the scope of play-songs to traditional play-songs due to the fact that most of the play-songs in the lower grades of elementary school are children's traditional nursery rhymes. In this reason that the instructional plan for play-songs was designed to target 3rd to 4th grades of elementary school, and the contents were organized focusing on play-songs. The research method for this study was the utilization of a literature review of various curriculums and music schoolbooks. Through a literature review, the contents of the Korean music curriculum of 2015 and the Hungarian music curriculum(Magyar Közlöny, 2003) were compared to derive their similarities and the differentiates. Also, all 8 adopted music schoolbooks from 2018 that implement the 2015 revised curriculum were reviewed and play-songs included in those schoolbooks for 3rd and 4th graders were explored. Of those, 5 songs were selected in consideration of continuity and sequence of learning contents. And those selected play-songs and final instructional strategies were proposed based on music play pedagogy(Forrai., 1874, 1995, pp. 39-41). Final instructional strategies and approaches request review of this study, then revise and supplement as needed, and

finally, facial validity was verified by three music subject experts.

This study explores educational significance of play-songs and analyzes the Hungarian music curriculum(Magyar Közlöny, 1999)that systematically implements play song content(Lee, 2003)that is closely related to music curriculum in revised Korean National Curriculum of 2015. And as well, the reason for comparing the music curriculum of both countries is that the musical instruction of play-songs in Hungarian curriculum is more specific than the Korean play-songs.

The instructional plan, which was designed using the 5 selected play-songs, follows the current approach of the Korean National Curriculum. To organize the contents within the plan, various play-learning methods that teach musical concepts were analyzed, focusing on the common musical sub-element of rhythm in selected songs. As for cultural aspect of play-learning, the cultural theme and contents contained in the song lyrics in the 1st and 2nd grade curriculum were analyzed. In order to propose a comprehensive instructional plan, this study designed the plan with a various aspect approach that includes methods of play-learning, contents of play-songs, and the cultural significance of traditional play-songs.

II. Background

1. Educational Significance and Value of Play-Songs

The dictionary meaning of playing is ‘an activity where many people gather and interact happily’(Oh, 2017, p.10). It is said that the direct Korean translation of the word, “song” (“noraе”) comes from the word, “playing”(“nori”). Not only is the value of music evident in the close connection between singing and playing in a linguistic sense, but also in the internalization of music. Even as a physical learning tool, music activities such as singing, dancing, and playing musical instruments can be easily approached in everyday life since these activities utilize the human voice and body as a medium for expression.

As great learning tools, the activities involving play-songs allow students to enjoy singing both in and out of the classroom, even when they are playing games that involve some traditional play-songs with their peers. Music learning through such

activities is expected to teach a sense of community to the students. Group-oriented singing holds an important role as an educational tool that piques interest of students to music education by allowing them to experience music in natural settings. In this context, singing play-songs in a group is deeply related to emotional and cognitive development as well as social and physical development. Children aged 6 or older have the power to recognize the concept of 'self' and 'other' while interacting with friends, such as playing games with each other(Soon, 2018, p. 53). Therefore, these group activities are valuable in that they provide an environment in which children can learn to develop their self-identity and develop the ability to adjust id and the superego(Park, 2010, pp. 47, 72).

In the cognitive aspect of music learning, play-songs can be used to teach musical concepts such as beat, speed, music, rest, and form(Lee, 1999). In addition, play-songs are related to emotional development where students' expression of their emotions with lyrics and sound. The ability to feel and express pride, free will, patience, and sense of accomplishment gained will become an emotional facilitator for solving problems in real life. The use of play-songs can be expected to cultivate not only emotional growth, but also musical communication skills necessary for social development. For example, musical communication can be used as a learning tool where students can relate to the lyrics, create their own lyrics through improvisations, and ultimately deliver and express their ideas to others. In other words, musical communication enables development of social skills that can be communicated through music(Lee, 2002). In addition, in traditional plays such as "Shoulder to Shoulder" and "Gatekeeper" where students sing traditional nursery rhymes, they learn the choreography of those songs, thus engaging in physical activity. Soon(2018) argued that play-based activities are very necessary in the curriculum and essential in childhood development. As such, incorporating play-songs has been used as an important teaching and learning tool for creative, intellectual, and emotional development for students, and has provided an experience that can pique the curiosity and aesthetic interest for art.

Overall, play-songs provide multifaceted values in terms of creative, cognitive, emotional, physical, and social aspects, as outlined in the Korean revised curriculum of 2015 overview(Ministry of Education, 2018, pp. 48, 63, 72, 73, 74, 77). Revised music curriculum highlights the empirical value and role of play song

learning, which provides the students with an environment to naturally experience music through artistic expression during these activities as stated below.

In the area of music in daily life in the 3rd and 4th grades, students are encouraged to use and enjoy music while participating in events around them and playing various indoor and outdoor plays.

(Ministry of Education, 2015, pp. 8, 9)

This study, therefore, aims to recommend a music curriculum plan that utilizes play-songs, which pursues the educational value of reinforcing art and culture through experience and expression. It differentiated itself in that it was approached in a variety of ways in terms of instructional strategies as it included conceptual approach in music matters, cultural aspects of play-songs lyrics, as well as the development of the existing previous studies.

2. Curriculum and Play-Songs

1) Purposes of the Curriculum

The Korean revised National Curriculum of 2015 emphasizes the intellectual and emotional value of play learning, thus play-learning is implemented as a learning tool that facilitates emotional, cognitive, social, and physical development, and emphasizes the intellectual and emotional value of play learning. The purpose of music curriculum is to ‘experience the beauty of music through various musical activities, develop musicality and creativity, and develop an eye for the value and role of music so that students can enjoy music in their lives’(Ministry of Education, 2015, p. 3). The activity of singing while playing is a natural process of learning music in life as well as an artistic expressive activity.

Similar to the Korean curriculum, the Hungarian curriculum(1999, 2003) emphasizes artistic expression with playing in music learning. In the Hungarian music curriculum, which utilizes more than 30 traditional nursery rhymes for lower grades of elementary school, play-songs learning emphasizes the cultural and educational value of learning music through songs. It also guides the teaching of ‘learning music in life’ (Magyar

Közlöny, 2003). As a cultural heritage, traditional activities teach students traditional play-songs organically, and provides them with opportunities of cultural education. Hungarian music curriculum emphasizes that play learning cultivates creativity through ‘learning the music in life, permeating with cultural heritage’

In a narrower sense, learning cultural heritage is learning the music in life, permeating with cultural heritage. As such, learning music as a cultural heritage is a process in which you can love music. Understanding the musical mother tongue plays an important role in music learning. Musical memory is necessary to improve listening ability, recognize self of musical knowledge, develop creativity through playing, and enable improvisation. (Hungarian Music Curriculum 1st-4th Grade Goals and Personalities, Magyar Közlöny, 2003)

As quoted in the Hungarian music curriculum(Magyar Közlöny, 1999, 2003), traditional play-songs - a cultural heritage and musical mother tongue - can help students experience music through playing in a free and creative atmosphere. When students communicate musically through song lyrics and learn through playing, they develop musical communication skills in the process by expressing the message contained in the lyrics of those songs.

2) Performance Standards for Learning Music

Sections of Korean music curriculum such as instructional content and achievement standards that are related to utilizing traditional play-songs are presented in <Table 1>. In achievement standards of the area of music in daily life, especially ‘Music and play’, the implementation of play songs and presentation of feedback are outlined(Ministry of Education, 2015). For example of achievement standard, ‘[4-music03-02] Use music for play and announce feelings.’, is an example of achievement standard. The characteristics of Korean music and curriculum, areas of daily life, content elements, achievement standards [4-music03-01], [4-music03-02], [4-music03-03], etc. are related to the learning of traditional play songs. In this study, according to the achievement standards [4-music03-01], [4-music03-02], [4-music03-03], etc. To those effects, this study designed the instructional plan that will meet these achievement standards and involve traditional play-songs in music class.

The Hungarian curriculum follows a similar principle not only in its objectives, but also in detailed curriculum contents. According to 4th grade minimum achievement standard presented in <Table1>, 20 to 25 nursery rhymes taught in kindergarten is continuously used throughout lower grades(1st– 4thGrade) of elementary school, consequently enforcing repeatability and continuity of the instructional plan through each grade. Similarly, in the Hungarian music curriculum, the main content of play song activity is learning approximately 30 songs through kindergarten and elementary schools repeatedly with differing teaching methods per grade as shown in <Table 1>.

<Table 1> Play-songs related content in Hungarian subject matter curriculum

Content		Development
Music curriculum content (1 st – 4 th Grade)	Nursery rhymes, play-songs, folk songs, simple songs sung in traditional games, simple canons, etc	·Sing to the mood of the song playing according to the preceding play song Find a song that fits each musical motive
End of 4 th grade achievement standards	Sing and play 20 – 25 songs suggestions for peer feedback practice	

* Note: Reconstructed from excerpt in Hungarian music curriculum(Magyar Közlöny, 1999, 2003)

The play song learning guided in the Hungarian curriculum is linked to the content of the play song singing activity. It can be seen from the content system (refer to <Table 1>) that kindergarten and elementary students are repeatedly learning the same 30 play-songs, and that the learning contents are connected with melodies and lyrics but different instructions are provided that approached differently and variously.

3) Curriculum Comparison

The common points derived from the contents of the Korean revised music curriculum of 2015 and the Hungarian music curriculum are as follows:

First, both curriculums emphasize the value of play-songs that have been handed down in time through culture.

Second, in achievement standards, both instruct learning and playing play-songs naturally in everyday life. Therefore, main activity in the plan proposed in this study

is set to be ‘singing play-songs as a learning activity’, which outlined achievement standards of [4-Music 03-02]: ‘Use music for playing while singing songs in playing and then presenting feeling what you have felt in.’ in Korean music curriculum.

Third, Hungarian music curriculum content of “playing with selected play-songs” is similar to the contents of “Music and Events; Music Play”, the area of music in daily life, one of the sections in the Korean national curriculum.

Fourth, both the Hungarian and Korean curricula implement traditional nursery rhymes as play-songs.

The differences in curriculum content between the two countries are mostly in the instructional system in melodies. In the content system of the Hungarian music curriculum, as shown in <Figure 1>, the sequencing hierarchy of melodies appears based on the difficulty of the compositional sound. In particular, for the learning content of easy music elements in classroom classes, the sequencing of sanctioned songs for each grade is difficult, in the and implies the nature of organizing the learning content. For example, in the case of sequencing among the attributes of association, the sequencing of the constituent sounds of the sanctioned songs suggested in Hungarian music and curriculum literature (see <Figure 1>) appears.

Other differences in curriculum content between the two countries are as follows. In the case of music schoolbooks that best reflect the 2015 revised curriculum, play-learning related contents are set so that students can continue learning the same way from lower to upper grades of elementary school. However, Hungarian curriculum specifies contents for specific age groups while still maintaining overarching continuity from kindergarten through elementary school through the same selection of play-songs.

III. Method

This chapter briefly converse about the procedure and method for designing instructional plan with play-songs. This chapter describes the procedure and method that were used to design the instructional plan. The plan targets 3rd and 4th grades of elementary school, and the contents were organized focusing on play-songs. ‘Play-block’ with circling play in group, was utilized and various aspects such as cultural contents contained in the lyrics of play-songs were considered. In addition, it includes musical

activities to make play-learning possible in and out of classrooms.

Literature review was used as the research method as this research analyzes the various curriculums and music schoolbooks. Through literature review, the contents of the Korean music curriculum of 2015 and the Hungarian music curriculum (Magyar Közlöny, 2003) were compared to derive the similarities and the differences. Also, schoolbooks from 2018 that implement the 2015 revised curriculum were reviewed and play-songs included in those schoolbooks for 3rd and 4th graders were explored. Of those, 5 songs were selected in consideration of continuity and sequence of learning contents.

Examples were designed using the selected play-songs and final instructional strategies were proposed based on music play-pedagogy(Forrai, 1874, 1995, pp. 39-41). Final instructional strategies and approaches request review of this study, and then revise and supplement as needed, and finally, facial validity was verified by three music subject experts. The procedure was as follows.

- First, explore theoretical background related to teaching and learning of traditional play-songs in literature such curriculums and schoolbooks.
- Second, research methods to guide the singing activities of play-songs for 3rd and 4th grades in music class.
- Third, design contents of the plan in consideration of the selected songs and the hierarchy of Tone-sets.
- Fourth, structure the plan was following the order of preparation, presentation and practice-presentation.
- Fifth, request review of this study and then revise and supplement as needed that content validity was verified.
- Sixth, propose the final draft of the plan.

For the instructional plan designed in this study, detailed goals for each time were set according to the goals and achievement standards of the curriculum according to the instructional plan (refer to <Table 2>) outlined in the 2015 revised music department curriculum. In addition, the play song was selected as the sanctioned 'melodies' in consideration of the fact that the nursery rhymes, which are traditional play-songs, are guided as play-songs in the music curriculum in Hungary and Korea. In addition, in order to maintain the connection of learning contents between grade levels, among the play-songs learned by play in the 1st and 2nd grades, we searched for common nursery rhymes contained in the music schoolbooks for the 3rd and 4th

graders. Furthermore, various approaches for group-playing were devised by creatively utilizing play-making activities. For example, play-making utilized 'basic beating and singing', 'singing with portamento', 'questioning and answering in singing', 'singing with improvisation', and 'changing the lyrics', 'singing according to one beat', 'playing with rhythm', and 'changing the rhythm' from instruction of singing play-songs and 3rd and 4th grade music curriculum achievement standards, which were creatively applied by making-play activities(refer to <Table 5>).

<Table 2> Guidelines for instructional plans

Guidelines in national music curriculum
4. Direction of instruction and evaluation/ a. instructional direction/ (1) instructional plan
(A) Instructional plan is based on the objectives and contents of the curriculum, and is established in consideration of the student's development stage, ability level, interest and locality.
(B) When establishing a instructional plan, take into account the characteristics of the grade level and use creative and diverse methods and materials appropriate to the content and level of learning.
(C) Teachers can flexibly reorganize the contents of the curriculum according to the characteristics of the region, school and students.
(D) Etc....plan so that students can develop a comprehensive and comprehensive understanding and ability of music learning in general, taking into account the linkage by school level, grade group, and area as a whole.
(E) Plan instructional methods appropriate to the nature and characteristics of the subject.
(F) Plan to utilize various instructional materials including traditional and digital media.
(H) Instructing in consideration of the connection between music subject and other subjects.

* Note: Ministry of Education, 2015, p.19

For the instructional plan detailed goals were set according to the achievement standards of the Korean revised music curriculum of 2015 shown in <Table 2>. In addition, traditional nursery rhymes, rather than play-songs, were selected because they are already being utilized in the music curriculum of Hungary and Korea. In order to maintain the continuity of learning contents between grades, the candidate songs were narrowed down to those that are included in both 1st and 2nd grade schoolbooks as well as in 3rd and 4th grade. In other words, the connection between the instructions

about 1st~2nd grade and 3rd~4th grade, play-songs are not only repeating the cultural contents of the play, but also enable deeper learning of the same traditional nursery rhymes that were called play songs in the 3rd~4th grade through music learning. For example, the conceptual approach of musical sub-elements such as tempo, form, phrasing, counterpoint, and polyphonic part-work is deepened by singing in music learning in the 3rd~4th grade. With these points in consideration, various approaches for group-playing activities were devised when formulating the Korean National Curriculum. Songs were chosen from the 1st~2nd grade 'Pleasant Life' schoolbooks and 3rd~4th grade elementary music schoolbooks. And then, the instructional contents focus on applying the principle of singing play-songs in the play-learning activities. 'Play-block' model was also applied to the activities, which led to group-based play-learning. Group-based traditional games with play songs taught in 1st and 2nd grade of 'Pleasant Life' were reorganized to maintain the continuity of the cultural content with-in the lyrics. When implementing the play-learning activities in classrooms, teachers can refer to the plan out-lined in Chapter V and appropriately adjust the contents to better cater to their needs. In addition, regardless of the order of the instructional stages, it is recommended that teachers consider the balance between conscious and subconscious learning and focus more on musical communication and cultivation of community consciousness through group play.

IV. Instructional plane design

1. Selection of a Play-Songs

This study explored 34 play-songs that are included in the 8 music schoolbooks for 3rd and 4th grade. Among the 34 nursery rhymes, traditional play-songs that were frequently included in music schoolbooks were selected with higher priority. This is because songs that are frequently included in multiple schoolbooks have a higher chance of application in classrooms. Based on this, 5 songs were selected with consideration of continuity in instructional contents throughout different grades.

<Table 3> List of play-songs in music schoolbooks for 3rd and 4th grade with frequency

Grades and area	Title	N	Title	N
‘Pleasant life’ &3rd-4th grade music schoolbooks - play-songs	Shoulder to shoulder	9	The moon is bight	1
	Nam-Saeng-A	8	Shopkeeper song	1
	Froggy frog	6	Take your leg out(Paju)	1
	Toad house	4	Subtracting the Leg-Hwanghae do	1
	Gatekeeper	4	Toad	1
	Sparrow song	3	Tongue sound	1
	Fern herbs Dsigging	2	Dragonfly Gong Gong	1
	Bee, bee, honey float	1	Dancing Hama-Hama	1
	Pheasant-Gong, Jang-seobang	1	Hiding hide	1
	Igeoli Jeogeoli Gaggeoli	1	Te-Te light up	1
	Oriole song	1	Thrust	1
	Silgudae-sound	1	Scarab	1
	Magpie Magpie play	1	Bird chasing	1
	A front-nosed humerus bird with missing front teeth	1	A slap on the wrist	1
	Come out sun	1	Certain amount of river	1
	On the way	1	Let's roll a straw mat	1
	Make sure you hide	1	Get a dragonfly	1

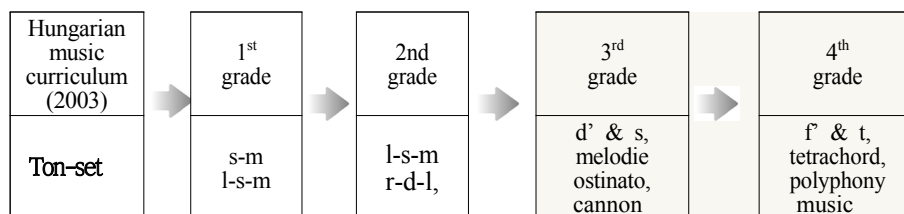
As shown in <Table 3>, among the 34 play songs included in the 3rd and 4th grade music schoolbooks, play-songs frequently included in music schoolbooks were selected as priority. This effect could be attributed to the fact that is a high probability that songs that are frequently included in music schoolbooks will be applied in the classroom.

2. The Contents Interconnecting

The dictionary meaning of linkage means to establish a relationship in relation to something. The linkage of learning content according to the curriculum has the attributes of continuity, sequence, and integration(Lee, 2010). Classroom classes are organized using learning elements and functions for activities guided in the

curriculum. The 2015 amendment also guides that “the contents of each area are organized in consideration of connecting and hierarchy between schools.” According to the curriculum, the continuity of teaching content has the characteristics of “connection, sequence, and integration” (Lee, 2010), and they should be organized by learning elements and functions outlined in the curriculum. The revised Korean National Curriculum of 2015 also instructs that “the contents of each area are organized in consideration of continuity and hierarchy between grades.” Accordingly, the order of the selected songs was determined by difficulty in Solfege - music reading, writing and understanding - of the songs. In this study, specifically, the order of the selected sanctioned songs was determined by the difficulty of the “counterpoint, rhythm and form” elements for the solfege activities of the sanctioned songs, that are, the sequence of the detailed elements.

In the content system of Hungarian music and curriculum, as shown in [Figure 1], the sequencing hierarchy of melodies is determined based on the difficulty of the compositional sound. In particular, the sequencing of sanctioned songs for each grade is difficult in the learning content of easy music elements in classroom classes, and represent the nature of organizing the learning content. For example, in the case of sequencing among the attributes of association, the sequencing of the constituent sounds of the sanctioned songs suggested in Hungarian music and curriculum literature (see [Figure 1]) appears.

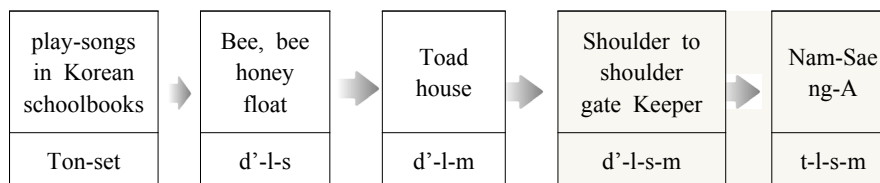


[Figure 1] The sequence of songs following ton-set system in Hungarian music curriculum

In the Hungarian music curriculum, as shown in [Figure 1], the sequence and hierarchy of melodies depend on the difficulty of the compositional sound. In particular, the sequencing of songs for each grade is determined easy to difficult approach in terms of musical elements. [Figure 1] shows the sequencing of

compositional sounds in content of each grade level in the Hungarian music curriculum.

In this study, one of the criteria that contributes to the cohesiveness of the selected songs is that the sequencing hierarchy of melodies in the play-songs were considered as ‘Tone-set’. Accordingly, 5 traditional play-songs included in the 3rd and 4th grade music schoolbooks were selected so that they could be taught in and out of music class and would allow for continuity and standardization across grade levels. Another aspect that was considered is the theme and content of the songs. The instructional plan was designed in a way that students could easily identify the traditional play-songs from playing in and out of classrooms. The selected songs, “Shoulder to Shoulder”, “Nam-Saeng-A”, “Gatekeeper”, and “Toad House”, are songs that are repeatedly sung by students while playing. Those selected songs were connected traditional playing contents. In this way, the five songs selected as sanctions in this study are also included in ‘Pleasant-life of 1st and 2nd grade, so that instruction can be continuously connected traditional nursery rhymes sung while playing with a various aspects approach between ‘Pleasant-life in 1st and 2nd grade and music in 3rd and 4th grade. So that instruction can be continuously connected instructional contents and approaches of traditional nursery rhymes sung while playing between 1st and 2nd grade and 3rd and 4th grade. The order of the contents was planned according to the difficulty of the compositional sounds. Standard order of composition outlined in music schoolbooks is by Tone-sets: tritonic, tetra-tonic, pentatonic, pentachord without semi-tones, etc. In the case where songs that have the same Tone-set, such as “Bee, Bee, Honey Float” and “Toad House”, those songs with higher pitched compositions were considered as more difficult than the other compositions and was thus placed as 5th in the order.



[Figure 2] The sequence of play-songs “counterpoint” following ton-set system of play-songs in Korean schoolbook

To construct the play song activities according to the hierarchy of the compositional sounds, the instructional plan orders the activities corresponding to the songs shown in [Figure 2]. Activities that focus on reading and writing of music follows the order of Tone-set hierarchy in the same order: “Bee, Bee, Honey Float” (d'-l-s), “Toad House” (d'-l-m), “Shoulder to Shoulder” and “Gatekeeper” (d'-l-s-m), and “Nam-Saeng-A” (ㄴ t-l-s-m). “Nam-Saeng-A” is placed in the last order due to the difficulty of the portamento effect of the song. How often these songs appeared in music schoolbooks, as mentioned above, was also a factor in determining the order: “Nam-Saeng-A”(n, 9) “Shoulder to Shoulder Friends”(n, 9), “Gatekeeper”(n, 4), “Toad House”(n, 4), “Bee, Bee, Honey Float”(n, 2). They were selected as the sanctioned song for instructional plan design.

3. Implementation of Instructional Plan Design

In this section, this study considers the connection between traditional songs and corresponding activities in terms of activity characteristics, teaching contents, and their cultural significance as shown in <Table 4>. For the activities, ‘Play-block’ with circling play in group was applied. For teaching contents, the theme and contents of the lyrics learned in the 1st and 2nd grades of ‘Pleasant Life’ were connected as well as the connection of the cultural significance captured in those contents. As for the activities of singing with play-songs, they focus on teaching musical theory and principles as well as rhythm of the play-songs.

<Table 4> Instructional plan with selected 5 play-songs

Play song	Ton-set	1st-2nd grade of ‘Pleasant Life’	3rd-4th grade of music	Play formation
		The content of play culture	Conceptual approach in play song	Circle forming
Bee, bee honey float	d'-l-s	Expressing animals such as frogs, birds, bears, snakes, butterflies, and rabbits in play song lyrics [2-PL08-03]	Ta-Ti Ta-Ti Ta-Ti Ta-Ti Ta- A play using the length of the beat and the beat [4-music 03-02] (Beat play)	Circling

Play song	Ton-set	1st-2nd grade of 'Pleasant Life'	3rd-4th grade of music	Play formation
		The content of play culture	Conceptual approach in play song	Circle forming
Toad house	d'-l-m	Retelling the lyrics of a play song to express birds such as magpies, storks, and bulls [2-PL08-03] Making a toad house and playing [2-PL06-03]	Slowly(Wonjin)-A little faster (Go Dongjin)-Gradually quickly (Buckling) Play using the fast element [4-music 03-02]) (Tempo play)	Circling Herring Weaving
Shoulder to shoulder	d'-l-s-m	The first rhythm is singing by waving from the left and right of the shoulder, the second rhythm is singing by clapping alternately with a comrade, and the third rhythm is clapping with a companion and clapping one's hands [2 -PL06-03]	The formation is transformed into Circling-Drooling-Double circling while singing 'Shoulder and Shoulder-friends' Group play that utilizes formal elements that the students in the inner circle catch and the students in the outer circle receive in a large-sized layered game (Form play-a pair of 2 people)	Circling Herring Weaving Double Circling
Gate keeping	d'-l-s-m	Expressing the rhythm while playing the door opening game more and more fast, expressing the rhythm with the body according to the pace, etc. [2-PL01-03]	While singing the gate opening, convert the formation of Wonjin-Euljajin-Daemun Passage. Individual play that utilizes the formal elements of catfish and reception, which ask and answer questions and answers from the gatekeeper and the gatekeeper in the large gate (Form play-group)	Circling- Drooling- Gating
Nam-Saeng-A	t-l-s-m	Calling a younger boy to circling, and selecting a tag and dancing in the part [2-PL06-03]	Using the rest concept for making play(Rest play)	By group making expression of 'rest' with movement

* Note: Reconstructed by excerpt from Korean music curriculum (2015)

The cultural contents of play-songs connected in a way since play-songs that are sung during traditional games in 1st and 2nd grade curriculum are the same songs that will be taught in 3rd and 4th grade for play-learning in Korean 'Pleasant life' music

class. This maintains the continuity in the instructional plan as it first allows students to learn the contents of the play-songs through traditional playing and then in future years take a more detailed observation into those songs in later grades. In addition, the order of play-songs was designed in consideration of the difficulty of the composition sound to maintain the hierarchy and connection of music elements across grades.

The draft of the instructional plan was evaluated for validity by education experts, including field teachers, to examine the suitability of contents and methods. Main points during these reviews were a) consider “si-gim-sae” , a characteristic of traditional Korean songs, to be included in the contents and b) consider use of various media as a supplement so that teaching traditional contents can adapt to the changing trends in society. To address these points, following changes were made:

- a) *To highlight characteristics of traditional Korean songs, “si-gim-sae”, additions to the corresponding teaching methods were made with portamento style.*
- b) *Method of using supplementary medium for learning was recommended in the plan.*

In accordance with the achievement standard [4:Music 03-02], which will serve as a guide for learning objectives in the proposed plan, specific verbiage were used to reflect the same principles:

1ststage: “Student can create a dance routine that fits the theme of the song and **express** it. Student can **participate** in various play activities with the song.”

2ndstage: “Student can **create** various play activities with the song. Student can **express** the emotions to their peers.”

3rdstage: “Student can **perform** based on his or her role. Student **create** various play activities with the song.”

4thstage: “Student can **improvise** the lyrics and the rhythm of the song and **present** them.”

5thstage: “Student can **improvise** based on the theme of the song. Student can **express** and **present** his or her feelings.”

Music curriculum contents that were applied to the plan are shown in <Table 5>. Functional activities such as ‘basic beating and singing’, ‘singing with si-gim-sae’, ‘questioning and answering in singing’, ‘singing with improvisation’, and ‘changing the lyrics’, ‘singing according to one beat’, ‘playing with rhythm’, and ‘changing the rhythm’(Han, 2019) from instruction of singing play-songs and 3rd and 4th grade music curriculum achievement standards, which were utilized as well. In addition, activities such as ‘physical expression, movement’, ‘playing with various activities’, ‘playing with music’, ‘finding examples of play learning in life’, and ‘appreciating music in life’ were applied in the instructional plan as shown in <Table 5>.

<Table 5> Implementation of instructional playing and singing in music subject matter curriculum

Music class	Elements of song and playing						Play application for enjoy			
	Beat	Micro-ornamentation(portamento)	Question and answering (form)	Rhythm and lyrics	Phrasing (passage)	Rhythm (long and short)	Move ment	Applying and playing	Appre ciating	Singing and making with play
1 st stage bee, bee, honey float	○	×	○	○	○	○	○	Various play	○	○
2 nd stage toad house	○	×	○	○	○	○	○	Finding examples where play is used in life	○	○
3 rd stage shoulder to shoulder	○	×	○	○	○	○	○	Play with music	○	○
4 th stage gate keeper	○	×	○	○	○	○	○	Finding examples where play is used in life○	○	○
5 th stage Nam-Sae ng-A	○	○	○	○	○	○	○	Continuous play in music class and life	○	○

V. Recommendation

The recommendation section will provide the instructional strategies and approaches for play-songs. The instructional strategies for play-learning proposed in this study and the approaches corresponding to them are as follows.

1) Strategy and Approach to Connect Teaching Contents of Various Subject Matter to Play-Learning.

Strategies - Structure the contents of traditional play-songs that utilize “song speech” in language arts such as literature in conjunction with the content of everyday “daily speech”, resulting in play activities that involve expressing and communicating through singing.

Approach - Preparation stage of the planned instructional plan examines the behaviors and reactions while students interact in consideration of various learning factors and provides flexible singing and listening lessons to develop a sense of rhythm to cater to the characteristics of the target students. Next, presentation-practice stage contains various main poem learning activities where students imagine the acoustic image of a song to visualize a musical image and learn the song. In this stage, which focuses on fostering the ability to control the neck muscles and vocal cords related to singing, the teacher sings the song as a demonstration. It is recommended to prepare teaching prompts that can organize the lesson in advance(Forrai, 1995, p 41), In the case of rhythm play activity, it implements an integrated approach in conjunction with physical education. Incorporating physical activity allows students to voluntarily participate in the amorphous play that is common in everyday life. The instructional plan also emphasizes listening carefully to students’ feedback and their recollections so that students can relive their experiences. When students make and present music story, it is important for them to be provided with a musical atmosphere for positive and emotional experiences where they can create theme songs for the protagonist of the story.

2) Strategy and Approach to Reconstruct Instructional Content by Level of Students and Musical Characteristics of Play-Songs.

Strategies - Reorganize play learning in a way that allows flexible adaptation to the classroom setting, taking into account the characteristics of the class as a whole as well as individual students. When selecting a song to be played, if the songs listed in the music schoolbooks are not suitable for the grade group, the hierarchy of the selected songs should be reconsidered and reconstructed so that it is reorganized according to the level of target students. Considering the musical characteristics of the songs, such as beat play, slow-quick tempo play, form play, rest play, etc., suggested in this study, the following is a conceptual approach that accounts for the level of the target students.

- **Beat play:** In the chorus section of 'Bee, Bee, Honey float', one beat is added and during the duration of the beat, a game of scissors, rock, and paper determines the tag. After entering the circle formation, the tag became a bee and dances the bee dance that matches the chorus. Students express the length of the rhythm by moving the right foot and the left foot in the "thump" part of the rhythm.
- **Tempo play:** While singing 'Toad House', students go around in a circle interweaving each other. At this time, the teacher can announce a change to the formation where the last person at the tail of the circle becomes the tag. The student who become the tag and students in front in turn play the roles of "toad, magpie, stork, and bull". At this time, the teacher maintains the speed of singing at the normal speed and directs the beat so that the speed of the song and movement are kept constant. When the tag changes, the song speeds gradually as the students repeat the process.
- **Form play:** While singing 'Shoulder to Shoulder', transforming from circling to 'Drooling', and making a question and answering while passing through the door by the friends who worked with the gatekeeper and shoulder-going, so that they can recognize the form in the process of matching the length of the beat. While singing 'Shoulder to Shoulder', students stand shoulder to shoulder forming a 'gate' where

the next student enters matching the beat of the song and starts to forming a circle next to the 'gate'. The student at the tail of circle is selected as a the tag, and the formation of the structure game transforms to a double circle.

- Rest play: The rhythmical rest, or pause, in the song 'Gatekeeper' is short like 'shh', and the rest in 'Nam-Saeng-A' is 3 times longer 'shh-i-im'. As a group of six, students play a body rhythm game in which the resting parts ('sh' and 'sh-i-im') are left blank according to the rhythmic words sung by the teacher. At this time, the teacher takes care to keep the pace of the preparation beat ('ti - - ta - -') until the end of the play.

Approach - The reason why musical instruments are not used to teach new songs or to sing polyphonic melodies during class is because it takes into account the musical characteristics and level of the lower grades of elementary school. Students at this level are beginners who are not yet accustomed to reading sheet music, so listening to a song and trying to sing it by repeating is more natural and accessible for the level. Therefore, the 1st to 5th sections in the plan instructs guide students to sing along with the teacher's demonstration performance with simple hand-sighn, instead of using the sheet music of the songs. In addition, it instructs that the teacher always provide a good presentation by singing happily with correct pronunciation and pitch, not singing too loudly which might interfere with singing activities. As students listen to the teacher's performance- presentation and become accustomed to the sound of the song as a practice, students may not have the opportunity to listen to their songs. This makes it difficult to develop the ability to self-regulate to listen and fix the sound of one's own songs. Therefore, it is necessary to adjust the volume of the teacher's singing in accordance to that of the students, so that students can actively participate.

Understanding of music prompts the motivation for learning and wanting to sing in enjoyable activities (Lee, 1998). At this time, students can easily get familiarized to internal listening learning. Singing songs in everyday life is transitive to learning to read, listen, sight sing, and participate in multi-voice activities. It also can be applied to understanding form and theme of music and other Solfege musical methods (Lee, 2003). Above all, in order to develop the singing ability on their own, it is necessary

to develop an approach that can provide continuous repetition and practice in various ways such as play learning. Since the patience of repetitive practice here can be relieved by the joy and excitement that children get from playing, they can continuously practice songs through these activities.

3) Strategy and Approach to Provide an Natural Learning Environment Conductive to Play-Learning.

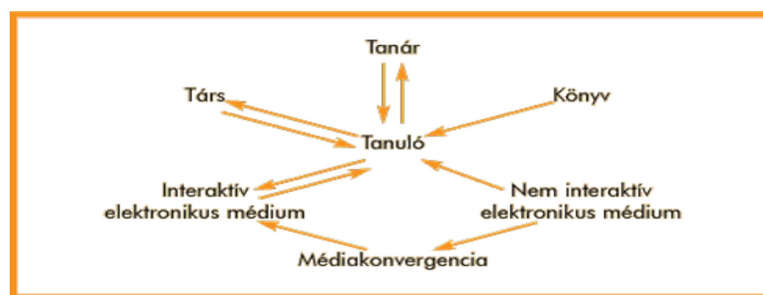
Strategies - The class activities of play-songs create a natural learning environment for students by flexibly adjusting according to the classroom circumstances. Pedagogically, it is important to create a warm learning atmosphere that gently encourages students to voluntarily participate. In addition, when students do not participate from time to time, teachers need to create a material environment that can induce interest naturally by singing songs or encouraging students' responses through various forms of media.

Approach - The process of play learning requires the creation of a classroom culture and environment that gently encourages students to return to their individual activities after participating in group activities for a while. When performing an amorphous musical activity, the teacher needs pay attention to the students' reactions and answer any questions that may arise. Also, it is important to create an environment that can provide as many opportunities as possible to learn music in everyday life. Above all, teachers must respect students who are immersed in the activities even if they do not necessarily align with other students' activities. If the student misbehaves during an activity, teacher should gently let the student know that there are others who want to participate in the activity and that they should be considerate. It also gives the student in question time to realize that his or her actions interfere with other students and encourages better behavior. In order to create an environment for play-learning in classroom settings, it is important to create an atmosphere in which students can deeply engage in play and wait calmly for their turn until they can participate. This requires the teacher to multi-task and assess each student while observing other students at the same time. In this situation, teachers are recommended to use recording devices and recording media that can support multiple roles.

4) Strategy and Approach to Utilize Relevant and Appropriate Medium for Play-Learning.

Strategies - The use of various media suggested in the third strategy and approach above is a supplementary and instrumental tool that can be used to motivate students. In the Hungarian curriculum, the principles of teaching and learning 3P (3T in Hungarian) in [Figure 3] are also used in the principles of application programs using engineering media. When applying the principles of 3P to learning ICT (Information and Communication Technology), it guides students to acquire knowledge of “tanulás”, an e-learning technique where students improve their ability to use information and communication in a variety of ways. The teaching method that applies the principle of 3P to learning ICT can be applied by using the medium according to a learning model that provides various media tools.

1. ábra • A tanulási környezet kommunikációs hatásrendszere



Forrás: <http://www.oki.hu/cikk.php?kod=informatika-Komenczi-Informacios.html>

[Figure 3] Structure and model of media implementation in class(<http://www.oki.hu>)

Approach - Applying the learning model using media to play-songs is as follows. You can use MR accompaniment in singing and ICT in the simulation of large-scale play-learning with ‘Play-block’ on-tact group-playing. In addition, it is possible to enrich teaching content by using various forms of media such as presenting the background and setting of play-learning as an image or video using a projector or play-learning activity that synthesizes the use of different types of media together. Students can exchange different ideas with their peers and organically be instructed to self-directed learning. Use of different types of media in play-learning can also be

expected to improve digital literacy. In classrooms, teachers can use the proposed instructional plan of play-learning as a model, reorganize the content according to the students' levels, and use digital media and online media to approach the students adapting to the current social and technological environment. By developing teaching content that closely relates and aligns to the students' lifestyles, the instructional plan can be further improved.

VI. Conclusion

In order for the instructional plan proposed in this study to be applied into a real classroom environment and instruction, the first prerequisite is to create an environment in which students can casually learn music in their daily life in the context of culture. Teachers need to consider whether students are enjoying singing during play-learning and reorganize the teaching content flexibly if needed (Forrai, 1974, 1991, 1995, p. 42). To enable this, it is important to provide a detailed guide and an instructional plan, that includes a suitable play-learning teaching content that is abundant with music. Therefore, subsequent study is proposed to develop a program that will generate play-music and play-learning through on-tact activities using AI media according to Strategy number 4. In addition, it is hoped that this study will contribute to the vitalization of play-songs in music education in the future and contribute academically as a resource that helps to construct more diverse music schoolbooks contents.

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