

**CHINESE MUSIC TEACHERS' ATTITUDES
TOWARD THE NEW MUSIC
CURRICULUM IN CHINA**

by

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fulfillment of the requirements for the degree of Master of Music

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ABSTRACT

China has experienced significant changes in music education since 2001, when a new music curriculum was implemented in its schools. Despite the fact that a vast amount of research has been conducted on Chinese educational curriculum reform, little is known about Chinese music teachers' attitudes and perspectives toward the new music curriculum. Teachers' attitudes and perspectives will influence how they implement the new curriculum, which will in turn impact students' music education. Therefore, the purpose of this study was to investigate two music teachers' attitudes and perspectives toward the revision of the Chinese music curriculum. Data was collected through audio-chat interviews, transcribed, and content analyzed in relationship to the research questions. The two Chinese music teachers developed positive attitudes toward the new music curriculum due to the many positive teaching and learning outcomes demonstrated in their music classrooms after the reform.

Chapter 1

INTRODUCTION AND REVIEW OF LITERATURE

Statement of the Problem

In China, the New Curriculum Reform of 2001 has had a significant impact on education in the country. For example, before 2001, music teachers transmitted knowledge to students through direct instruction and focused primarily on academic results (Guo, 2012). However, the new music curriculum requires music teachers to integrate music into other subjects. Moreover, through the new music curriculum, music teachers are able to focus on students' processes of learning music instead of the results (Guo, 2012) and, fosters students' abilities to develop skills such as critical and creative thinking.

Chinese music teachers who work in public schools might face a challenging situation because the new music curriculum advocates for a new pedagogy (Guo, 2012). They may be uncomfortable with the new curriculum, and their discomfort might have a negative effect on their teaching and students' music learning (Phillip, 2010). Thus, understanding music teachers' attitudes and perspectives toward the new music curriculum might not only indicate whether the reform is effective, but could also help music teachers adapt new teaching methods accordingly.

Purpose of the Study

The purpose of this study is to describe Chinese music teachers' attitudes and perspectives toward the Chinese music curriculum revision. Four research questions are to be examined:

1. What attitudes toward the new music curriculum do these Chinese music teachers hold?
2. Have these music teachers adopted teaching methods that correspond to the new curriculum?
3. What impact does the new music curriculum have on students?
4. What are the perspectives of these music teachers regarding the outcomes of the new curriculum?

Investigating these questions will help to examine the progress of music education reform in China.

Assumptions

In my experience of Chinese music education as a student in Chinese public schools, the reformed music curriculum has had a significant, positive impact on my music education. Thus, I assume that the new music curriculum will be effective for students' future music learning and development as it was for me.

As a result of curriculum reform, music teachers have had to establish new educational ideas and methods. Thus, I assume that the new music curriculum has

influenced teachers' beliefs regarding music teaching and learning and that music teachers' attitudes and perspectives will reflect whether the new music curriculum effectively improves students' musical abilities and achievements. In general, I believe that the music curriculum reform has had and will continue to have a positive influence on the music education of students and the pedagogy of music teachers in China.

Significance of the Study

Philosophical views about music education are shaped by the social, political, and cultural values of the times (McCarthy & Goble, 2002). With an increasing number of countries' citizens realizing the importance of music education for children, many have reformed music education and created curriculums that follow the trends of the day (Hargreaves, 2000). Moreover, with the development of globalization, music education in some countries has become increasingly diversified. For example, in China, many public schools are no longer limited to teaching national music (民族音乐), but now may include world music in their curriculums (Law & Ho, 2009). In addition, the improvement of technology in the 21st century makes music teaching a more vivid and comprehensive experience for children (Wise, Greenwood, & Davis, 2011).

The rapid pace of social transformation has been cited as a reason for educational change (Ho, 2014). According to Ho and Law (2012), the educational curriculum in many countries has been continually reformed to keep up with the trends

in society. For example, many countries such as China, Australia, and the United States include diverse musical content together with explanations of its relevance to a variety of cultures, and to their curriculums (Ho, 2011; Ho & Law, 2012). In China, the aim of using diverse musical cultures in music education is to prepare students for social transformation (Ho, 2014).

Teachers' attitudes and perspectives toward curriculum construction are important factors that affect the implementation of curricular initiatives (Allan, 2006). So, it is important for music teachers to adopt new pedagogies and hold positive attitudes in response to educational change. For teachers, understanding educational and social change might benefit their future professional development and, therefore the education of their students. I, as the researcher, believe that this study will help me gain insight into the impact of educational reform on Chinese music teachers. Moreover, in terms of my future music teaching career, I will better comprehend the challenges that educational change might bring and find solutions to overcome any difficulties.

Background: Music Education in China

Music education has had a unique function throughout different historical periods in China. For example, from about the 6th century BC until the founding of the Republic of China (ROC) in 1911, cultural and educational systems were shaped and dominated by the teachings of Confucius (551-479 BC) (Chan, 1999). The Confucian philosophy and ideas emphasized that Chinese music associated with

rituals brings humans together in harmony with the universe (Ho, 2011). Music can regulate the behavior of individuals and promote social stability. In the concept of the Confucian value system, music is related to virtue and nature with the function of music related more to ethics than aesthetics (Ho, 2011). Post-Confucian and Chinese emperors used Confucian philosophical principles, which were congruent with previous Chinese traditions and beliefs, ideology, and value systems, to govern citizens and promote socio-political harmony (Ho, 2011; Lee, 2000). During this period, music was used to promote social harmony in a hierarchical society (Ho, 2011).

In 1911, the Chinese people overthrew the Qing Dynasty (1644-1911) and terminated more than two thousand years of feudal monarchy (Yu, 2012), leading to the founding of the Republic of China (ROC). Cai Yuanpei (1878-1940), the first Minister of Education in Republican China, suggested that Western cultures could be assimilated into Chinese society (Ho, 2011). Cai also argued that the adoption of Western music education would improve the development of Chinese music styles (Zhang, 2000). Thus, around the founding of the Republic of China (ROC), many Chinese musicians were sent to Japan, France, and the United States to study Western music (Ho, 2011). For example, Shen Xingong (1869-1947) and Li Shutong (1880-1942) who were important composers were sent to Japan to receive music training in 1903 and 1910 respectively (Ho, 2011). A number of foreign professors were hired by new music departments established by Chinese institutions to provide Western-style music education (Chen, 2013). Foreign-trained Chinese musicians and music educators then brought Western-style music to China (Ho, 2011).

During the eight-year Second Sino-Japanese war (1937-1945), the composer Xian Xinghai wrote large-scale compositions and patriotic songs such as “Yellow River Cantata,” which combined Chinese and Western instruments (Wong, 1984). His masterpiece left a legacy in Chinese music. In fact, during war time, many great Chinese composers such as Xian Xinghai, He Luting, Lin Sheng-shih, Tan Xiaolin, and Nie Er created a number of monumental musical works and patriotic songs, which united the people of China (Liu & Mason, 2010). The training of professional musicians and music teachers facilitated the development of Chinese music and instruments and promoted the integration of Western and other countries’ cultures into Chinese music.

In 1949, the People’s Republic of China (PRC) was founded. That same year, the Ministry of Education (MoE), which was established in 1949, incorporated anti-war and patriotic songs into primary and secondary music education curriculums (Liu & Mason, 2010). Since the founding of the People’s Republic of China in 1949, the development of primary and secondary school music curriculums experienced five reform periods: socialist transition era (1949-1956); overall exploration of the socialist era (1957-1966); beginning of reform and opening-up era (1978-1990); rapid development of reform and opening-up era (1991-2000); and comprehensive promotion of quality education era (2001-present) (Liu, 2013) (see Table 1).

Table 1: Music Curriculum Reform After the Founding of People's Republic of China in 1949

Dates	Era
1949-1956	Socialist transition era
1957-1966	Overall exploration of the socialist era
1967-1977	No music education reform
1978-1990	Beginning of reform and opening-up era
1991-2000	Rapid development of reform and opening-up era
2001-present	Comprehensive promotion of quality education era

During the first stage of music curriculum reform (1949-1956), Chinese music teachers in elementary schools trained pupils to sing patriotic songs by using Chinese and English versions of the “Collections of Anti-War Songs” teaching materials (Law & Ho, 2009). After 1949, the Ministry emphasized cultural and political matters in music education, which conveyed moral ideals and certain ideologies, such as the Mao Zedong and Marxism-Leninism (Hung, 1996; Liu & Mason, 2010). The function of music was usually to disseminate political propaganda among the workers and soldiers (Liu & Mason, 2010). During the Cultural Revolution period (1966-1976), music education was used as a political tool and only revolutionary songs were included in music teaching materials (Law & Ho, 2009).

After years of no Western classical music teaching during the Cultural Revolution, China entered a new era with respect to social matters, as well as in music education, in the late 1970s. From 1978, Deng Xiaoping, a preeminent Chinese leader,

guided the transformation of China. His “open-door policy” globalized the Chinese economy dramatically and, according to Ho (2011), it marked a critical turning point in bringing economic reform to China. In an educational context, the open-door policy in China helped music education to develop in a new direction. Instead of using music for political propaganda, music education was regarded as a subject to purify the heart, inspire wisdom, and develop students’ musical abilities (Ma, 2001). However, there was no official or legal constitutional power overseeing music education. In 1986, the National Education Commission established an Arts Education Department, which aimed to formalize music education and implement music educational policies. The number of music teachers in public schools increased and their levels of expertise improved. It was a significant milestone when music was included in the nine-year compulsory education curriculum in 1986 (Law & Ho, 2009).

In the 21st century, in light of economic globalization and advanced technology, a new curriculum has been developed for Chinese music education to keep with current trends of society. In the national music curriculum, the diversity of cultures and students’ musically creative abilities are now emphasized (Wang, 2003). Between 1999 and 2011, China made efforts to facilitate the Basic Education Curriculum Reform for an increasingly globalized world (Yan, 2015). Since June of 2001, the Ministry of Education (MoE) released the Basic Education Curriculum Reform outline, in which music education reform was included. The 2001 curriculum reform was a radical transformation in the education field, involving pedagogy, teaching philosophy, and textbook materials. As a result, the 2001 curriculum reform influenced millions of

schools, teachers, and students (Lee, et al., 2013). The new curriculum was implemented in two phases: The 2004 initial piloting in four provinces (Guangdong, Shandong, Hainan and Ningxia) and subsequent extension to the Jiangsu, Fujian, Liaoning and Zhejiang provinces (Yan, 2015). The MoE announced that the new curriculum policy would be implemented throughout the country with the new music curriculum music being implemented from 2001 to 2011 (Lee, et al, 2013; Yan, 2015). The new school music curriculum reform was implemented by the Chinese government in 2001. The Outlines of Basic Education Curriculum Reform (Ministry of Education, 2001) established an unprecedented music education curriculum, requiring music teachers to use more innovative teaching approaches and advanced technology in the classroom (Law, 2014; Ho & Law, 2009).

Table 2

Timeline of Literature Review

Dates	Timeline of Curricular Influences
1911	<ul style="list-style-type: none"> • Founding of Republic of China (ROC)
1949	<ul style="list-style-type: none"> • Founding of People's Republic of China (PRC) • Founding of Ministry of Education (MoE)
1966-1976	<ul style="list-style-type: none"> • Cultural Revolution
1978	<ul style="list-style-type: none"> • "Open-door policy" implemented
1986	<ul style="list-style-type: none"> • Arts Education Department established
2001	<ul style="list-style-type: none"> • Eighth round of curriculum reform • The 2001 music curriculum guidelines released
2004	<ul style="list-style-type: none"> • Initial piloting of 2001 curriculum reform in four provinces (Guangdong, Shandong, Hainan, and Ningxia)
2005	<ul style="list-style-type: none"> • Subsequent extension of 2001 curriculum reform to Jiangsu, Fujian, Liaoning, and Zhejiang
2009	<ul style="list-style-type: none"> • Nationwide popularization of the new curriculum (2001)
2011	<ul style="list-style-type: none"> • The 2011 reform of the Curriculum Standards

Definition of Terms

Chinese children songs: the songs were written for entertainment or education of children with Chinese music features.

Chinese folk music: non-court music that is still performed in the traditional way, including those of Chinese minority groups songs (Ho, 2011, p. 18).

Classic foreign children songs: the songs were written for entertainment or education of children which were from different countries other than China.

Classical Chinese music: “Chinese tradition of music associated with the traditional art and court music of China” (Ho, 2011, p. 17).

Classical music: “music produced or rooted in the traditions of Western, Indian or Chinese musical art” (Ho, 2011, p. 17).

Classical Western music: “European tradition of classical music includes genres such as symphony, chamber music, art song and opera” (Ho, 2011, p. 17).

National music: the use of musical ideas or motifs that can reflect national culture and national spirit.

Popular music: “Western and local music widely popularized by the mass media, including mainstream versions, such as rock, rap and soul” (Ho, 2011, p. 18).

World music: music from different countries.

Music Curriculum Reform in the 21st Century

Since the late 20th century, the effects of economic globalization have exerted tremendous pressure on China and other countries (Law, 2014). As a result of globalization, nations compete with other countries, not only economically but also in respect to their educational systems. To keep up with these developments in the modern age, the Chinese government utilizes curriculum reform as a strategy to respond to the global challenges of the 21st century (Law, 2014). Because the educational curriculum plays an important role in determining what knowledge and skills will be imparted to students, the Chinese government has incorporated world

music and popular culture into the new music curriculum to help students keep pace with society (Law, 2014).

In 1993 and 1997, the MoE conducted surveys in nine provinces and municipalities to investigate public opinions and attitudes toward the curriculum of that time. More than 16,000 students, 6,000 school teachers, and about 50 members of the Committee of Education responded to the survey (Guo, 2012). Guo (2012) reported that, according to the results, the underlying problem in the curriculum was an overemphasis on examinations and knowledge transmission, difficult and outdated curriculum content, rote learning, and a failure to accommodate the diverse needs of the Chinese population. These results indicated that Chinese music education required reform.

The Chinese government reformed the educational curriculum in two consecutive stages. The first stage was from 1990 to 2001, in which the foundations for this reform were established (Law, 2014). During this time, the educational principles and content delivery were found to be similar to the old curriculum (Law, 2014). The government refined the curriculum in the Fine-tuning Stage (2001-2011), at the end of which the traditional educational values and practices shifted to new ideas and pedagogy. The reform of the music curriculum was one of the integral aspects of the reforms of the Chinese educational curriculum.

The aims of the music education curriculum reform are to balance students' interests, cultivate students' critical thinking and problem-solving abilities, and inspire their musical creativity. Unlike the requirements of the pre-2001 curriculum, the new

curriculum (from 2001 through the present day) encourages music teachers to combine traditional singing and listening with creative music-making activities (Jiangxing & Bo, 2011). The new teaching materials and curriculum require a more open and diversified music learning environment, with the goal of making music education more useful and enjoyable for students.

During this new period, the values of the music education curriculum are rooted in the aesthetic qualities of music and structured according to students' grade levels. For example, for grades one and two it was recommended that music teachers use music games to teach musical knowledge (Ministry of Education, 2001). In grades three to six, children were taught instrumental performance and musical forms. Music educators were also expected to help students feel the emotions underlying the music they were listening to and studying (Ministry of Education, 2001). From grades seven to nine, music serves as a tool to educate and cultivate students' love for music (Ministry of Education, 2001). At this level, music teachers reduced singing activities due to the voice change in boys and focused on music appreciation, such as listening and musical analysis (Law & Ho, 2009).

The high-level requirements of this new music curriculum, such as using advanced technology, teaching music in a more open and diversified environment, and cultivating students' music creativity, requires music teachers to have higher levels of musical ability and creative teaching methods and techniques. In the previous music curriculum, music teachers' responsibilities were to deliver musical knowledge and train students how to sing within a single and formalized teaching structure. Now, the

music curriculum reform has brought new educational theories and challenges for music teachers. Music teachers' workloads have increased and they are now required to adopt new teaching approaches to meet the new curriculum requirements (Feng, 2006). Chinese music education reform has had an immense impact on music teachers.

The biggest difference between the old and new music curriculums is the emphasis on the importance of practice and creation in music education (MoE, 2011). This means that students should not obtain musical knowledge by relying solely on their teachers; rather, they should explore and experience a variety of musical elements on their own. In the old curriculum, music education followed an examination oriented system. Consequently, the goal of learning music and other subjects was, for many students, to achieve a satisfactory exam score (Guo, 2012). In this context the education system was more teacher centered. Under the circumstance, the majority of students did not take the initiative in their own learning (Guo, 2012).

Ho (2010) stated that the content of the new music curriculum is underpinned by four major aims: The first is to integrate students' musical experiences with the individualism of today's popular culture. The second is to continue teaching traditional moral values. The third is to cultivate students' patriotic and nationalistic spirit. The fourth is to facilitate multiculturalism and an appreciation of global culture. The music teaching of the new music curriculum is also intended to develop students' cognition, and their moral and aesthetic values (Zhu, 2006).

The new music curriculum has shifted from being a content-based to experience-based affair (Bo & McPherson, 2010). In addition, the content of the new

music curriculum has become more flexible, providing teachers with guidance on four aspects: music perception and appreciation, musical performance, music creation, and music-related culture. Music teachers can now facilitate students' interests in music learning and organize in-class music activities that suit their preferences. The new music curriculum encourages students to learn how to play musical instruments that are relevant to present-day culture and are appealing to students.

In this modern era of curriculum reform, music teachers should possess open-minded attitudes toward the new curriculum. It is also important for them to adopt current music pedagogical principles (Law & Ho, 2011). Furthermore, music teachers, as curriculum implementers, should also be provided with more opportunities to participate in the curriculum-making process, since their perspectives and attitudes will constitute critical feedback on the music curriculum reform (Law & Ho, 2011).

The Importance of Music Teachers' Attitudes

Most music teachers spend a significant amount of time with their students in the classroom and are responsible for teaching music knowledge and cultivating students' artistic tastes in music (Battersby & Cave, 2014). Researchers have found that investigating music teachers' perspectives and attitudes with regard to the implementation of curricular initiatives is critical for both students' and teachers' future development (Allan, 2006; Battersby & Cave, 2014; Green, 2002). They have discovered that teachers' attitudes fall into four categories: beliefs, perceptions, views, and methods of understanding (Allan, 2006). These attitudes have been explored in an

effort to better understand music teachers' integral attitudes toward the music curriculum.

In China, the effectiveness of the new music curriculum implementation depends on music teachers' practices. If music teachers find their abilities and knowledge to be insufficient to implement the changes required by the new curriculum, they might feel frustrated. For example, Guo (2012) reported that due to the new curriculum in China, many music classrooms in public schools have been equipped with technology such as new computers, overhead projectors, DVD players, stereo players, music composing and editing software, and so on. Some teachers in Guo's study stated that they could not utilize the new equipment due to a lack of proper training. The reform has brought certain challenges to these music teachers.

Another problem of implementing the new music curriculum relates to the balancing between music teachers' current pedagogies and the new teaching methods. Allan (2006) conducted a study to investigate music teachers' attitudes toward the significance of individual differences for teaching and learning. Allan also examined teaching approaches to music and teachers' achievement in musical tasks. The results indicated that some music teachers concentrated on students' strengths, while others focused on perceived weaknesses among their students. The differences in teaching beliefs and attitudes reflected individual approaches and ways to deliver music knowledge. These results also indicated that music teachers' attitudes and beliefs impacted the overall effectiveness of the implementation of the new music curriculum.

Guo (2012) believed that the new music curriculum reform in China might bring certain challenges to music teachers. According to Guo, because of the large-scale educational curriculum change, teachers in rural Western China have faced tremendous pressure and psychological struggles. Music teachers need higher level professional development opportunities. Barr (2006) reported that classroom teachers who had insufficient basic music knowledge and skills were not confident in teaching. Because the new music curriculum shifts teacher-centered methods to student-centered practice (Guo, 2012), some teachers feel pressured and challenged because they did not have confidence in the classroom. However, teachers' self-efficacy plays an important role in accomplishing academic achievement (Battersby & Cave, 2014). For example, if a music teacher has low self-efficacy in the music classroom, he or she might not demonstrate a positive attitude to students and, in turn, students might have low quality music experiences (Battersby & Cave, 2014). Moreover, if they feel that they are not able to sing or perform musical tasks well in the classroom, they might be reluctant to engage in diverse musical activities.

Music teachers' self-confidence has a significant influence on students' academic achievement (Ross, 1998). As discussed above, music educators who lack basic music knowledge and skills are at a disadvantage in terms of incorporating aspects of the new music curriculum (Battersby & Cave, 2014). For example, if they have negative attitudes and lower self-confidence, they might choose to teach only those parts of curriculum with which they feel comfortable. To remedy this, music teachers might develop their academic knowledge and skills in order to improve self-

confidence in teaching (Battersby & Cave, 2014). Additionally, effective professional development for music teachers should be provided. Effective music professional development can lead both preservice and in-service music teachers to appreciate the value of the music curriculum and improve teaching abilities (Battersby & Cave, 2014).

In order to embrace social change and the requirements of the educational curriculum, some music teachers might decide to adopt new teaching methods and repertoire. Green (2002) studied secondary music teachers' changing attitudes toward musical genres in England in 1982 and 1998, when the traditional music curriculum was changing. The content was no longer limited to Western classical and folk music but was extended to include popular and jazz styles from all over the world. According to this study, over a period of 16 years, the music teachers' inclusion and estimation of diverse music styles had significantly changed for the better. In terms of popular music, teachers in 1982 did not consider it to be an appropriate component of formal music education. By 1998 many teachers in the sample showed a welcoming attitude toward popular music and all music teachers in the sample added popular music to the curriculum.

In addition, the development of digital technology has changed teachers' pedagogy in primary and secondary schools (Savage, 2007). Today, the use of digital technology in the music classroom is considered to be a necessary part of the teaching and learning environment and is incorporated into the music curriculum in a number of countries, such as the USA, UK, New Zealand, and Hong Kong (Beckstead, 2001;

Edwards, 2005; Ho, 2004; Mills & Murray, 2000). Wise, Greenwood, and Davis (2011) suggested that some music teachers might feel uncomfortable with technology and have difficulty understanding the need to use digital technology in the music classroom. They also noted that teachers who have welcoming attitudes toward digital technology may make changes to their teaching practice and preferences with respect to music composition activities. Savage (2005) also reported that teachers' approaches in the classroom was more student-centered as they became more comfortable using the technology.

Because of the rapid pace of social development in China, Chinese teenagers have developed a love for Western cultural phenomena, including TV shows, music, and Hollywood movies (Ho, 2017). Many Western music styles such as pop and jazz have been introduced to teenagers, and play an important role in their daily lives (Ho, 2017). Some music teachers are happy to teach popular music (流行音乐) in music classrooms, but others regard it as a part of informal music education. The teachers' differing attitudes toward music styles may affect the selection of songs and activities for teaching music in the classroom.

Summary

Social and political change in China impacted music education in the 20th century. In the 21st century, economic globalization has further contributed to music education reform. Through this reform, the Chinese government placed the implementation of the new curriculum in the hands of music teachers. The

implementation of the new music curriculum depends on teachers' attitudes, which were influenced by many factors, including individual differences, academic abilities, and self-confidence. If music teachers have negative attitudes, this might negatively impact their quality of teaching. Therefore, investigating music teachers' attitudes and perspectives toward the new music curriculum, and finding solutions to the problems identified, may positively impact the implementation of the new curriculum.

Chapter 2

REVIEW OF RELATED RESEARCH

Introduction

In China, educational reform had a significant impact on teachers. Therefore, teachers' attitudes and perspectives with respect to this reform are important to examine the implementation of curricular initiatives (Allan, 2006). In this literature review, existing research that relates to (a) the impact of educational reform on teachers in China (Guo, 2012; Lee, Huang, Law, & Wang, 2013; Yan, 2015), and (b) music teachers' attitude and perspectives toward curriculum change (Han & Leung, 2017; Ho, 2014; Green, 2002) will be explored.

The Impact of Educational Reform on Teachers in China

In China, the ethos of the new national curriculum has shifted dramatically away from traditional education values and practices, which has created tremendous challenges for Chinese teachers (Guo, 2012). Chinese education authorities have called for transformative changes in many areas, including education philosophy, curricula structure and administration, curricula standards and content, pedagogy, the development and use of curriculum resources, curricula assessment and evaluation, and teachers' education and development (Guo, 2010; Zhong, Cui & Zhang, 2001; Guo 2012). These changes require teachers to have the capacity for accepting, adjusting, and teaching the new curriculum and its application in the classroom (Guo, 2012). Some researchers have studied Chinese teachers' perspectives and changes in

teaching methods that have been implemented during the educational reform process (Carson, 2009) and many studies indicate that teachers have welcomed the new curriculum reform in China (Guo, 2010; Li, Wang & Wong, 2011; Wang, 2007). However, the reality is that new curriculum reform has had both a positive and negative impact on teachers in China.

Guo (2012) conducted an interpretive case study involving 18 teachers from urban and rural schools in the Beijing area to explore the impact of nationwide curriculum reform on public school teachers in China. The 18 teachers were from nine schools, including public schools, regular public schools and a private school in the urban and rural areas in Beijing. Each participant was invited to take part in a one-and-a-half-hour audio-taped conversation, in which his or her lived experience in education reform was discussed. Through hermeneutic inquiry (Gadamer, 1989), the researcher collected data by means of policy analysis, questionnaires, and conversation with each individual teacher participant. Guo (2012) found that the educational reform resulted in improvement of educational resources and positive changes in students' learning. For example, most of the teachers interviewed indicated their satisfaction with the new facilities after the educational reform. For instance, a music teacher described the change in her public school music classroom in an interview:

My music classroom is equipped with a computer, an overhead projector, a piano, a keyboard piano, percussion instruments, DVD players, a stereo player, music composing and editing software and equipment, and all sorts of wall decorations about music. I have all that I need for music education. (Guo, 2012)

The results also indicated the impact of curriculum reform on students. Most of the teachers in this study believed that their students had become more autonomous and critical thinkers in the learning process. However, Guo (2012) reported that teachers' professional pressure was greatly increased due to the reform. Some teachers indicated that they had insufficient knowledge of using new technology in the classroom. Many complained that the new curriculum created heavier workloads and mandatory professional development workshops caused the music instructors to work even after school hours. Some of the teachers were concerned about their employment status in school because in the reformed system, they might not be qualified to meet the requirements to teach the new music curriculum.

The unprecedented education reform brought positive changes in terms of students' active participation in learning, and at the same time, teachers developed new teaching identities and understandings of the new curriculum (Guo, 2012). According to Guo (2012), the new curriculum reform brought with it tremendous pressure and psychological struggles for teachers.

Lee, Huang, Law, & Wang (2013) conducted a study on the professional identities and emotional experiences of thirteen school teachers who experienced the new curriculum reform in Shenzhen, the southern part of China. The researchers utilized semi-structured open-ended interviews with research questions focused on teachers' responses to curriculum reform and their emotional experiences during the reform process. The principles of comparative analysis were used by the researchers to guide the coding of the data. The findings of this study showed the complexity and

diversity of teachers' emotional experiences toward curriculum reform. Lee, et al. (2013) indicated that five out of thirteen teachers who described themselves as conservatives had negative emotions (painful and feeling helpless) toward curriculum reform. These teachers believed that the traditional curriculum benefited students' learning. They were found to be more likely to use the traditional curriculum instead of a new one in their classrooms. They insisted that the traditional teaching strategies were better than the new ones because they were more effective and easier to conduct. With the old curriculum, these teachers evaluated students' learning outcomes based on their scores on the final examination. However, with the new curriculum, these teachers were confused about how to evaluate students' academic achievement since the new curriculum had an emphasis on the function of assessment in promoting the development of students.

From the thirteen participants, three teachers expressed dissatisfaction not only with the traditional but also with the new curriculum. As a result, they attempted to develop their own curriculum alongside the new curriculum to help students learn more effectively. On the other hand, four teachers expressed positive emotions and welcoming attitudes toward the new curriculum. The findings also showed that two teacher participants became the model for reform because they held positive emotions and welcoming attitudes toward curriculum reform. One teacher in the study indicated that she was happy because her endeavors produced successful outcomes in the classroom. According to Lee et al.'s (2013) study, teachers' professional identities and emotions were greatly affected in the context of curriculum reform; there were only

four teachers in the study expressed the positive attitudes toward the curriculum reform, whereas most of them demonstrated dissatisfied and negative emotions.

Yan (2015) conducted research on how English teachers in China ($N=10$) perceived the new curriculum and its implementation. Participants comprised ten senior English teachers who were selected from three schools in one province in central China. The researcher utilized semi-structured interviews, field-notes, and classroom observations as research instruments.

Yan (2015) collected data at School A in 2009, School B in 2010, and School C in 2011 during a 10-week practicum. Each English teacher was interviewed twice and there were a total of 20 individual interviews and 10 class observations. Yan (2015) found that two factors contributed to an implementation gap: individual teacher factors and systemic factors. For individual teacher factors, the findings indicated that teachers' pedagogical inadequacy and lack of communicative teaching experience were major reasons for lack of curricular implementation. This was found to be a result of long-established teacher-centered approaches in classroom carried over from the old curriculum. One teacher from school A stated that her teaching concentration was grammar-based, with an emphasis on English writing. Another teacher acknowledged that it was hard to use the communicative approach because she would lose control of the class.

In addition, there were a series of systemic factors that impacted teachers teaching performance, including "student reluctance, limited classroom resources and facilities, large classroom and lack of school support" (p. 12). For example, two

teachers explained that the implementation of quality-oriented education based on the new curriculum created a greater burden for students. Two teachers described that the new music curriculum required autonomous learning, which was difficult for students with different learning abilities. In addition, students had difficulty in preparing for the Gaokao (Chinese college entrance exam), under the quality-oriented education. Some teachers also indicated that establishing a creative and free classroom was hard for them because of large class sizes and outdated facilities. Teachers believed that the lack of school support and the examination system were crucial barriers to using the new curriculum teaching methods. Overall, this study showed that the English teachers had difficulty meeting the requirements and goals of the new curriculum.

Music Teachers' Attitudes and Perspectives regarding Curriculum Change

In China, the new music curriculum modified many aspects of music education, such as content, pedagogy and teaching philosophy. For example, the *Full-time Compulsory Music Curriculum (2011)* issued by the Chinese government encourages teachers to include Chinese folk music in their curriculum (Han & Leung, 2017). In the old music curriculum, many music educators put Western classical music at the forefront of music education (Zhang & Yin, 2012). Only a small part of Chinese folk music was taught by music teachers (Zhang & Yin, 2012). The new music curriculum emphasized the importance of teaching Chinese folk music in order to promote cultural identity and patriotism (Ministry of Education, 2011). According to researchers, teaching Chinese folk music for most in-service music teachers might

be a challenge due to their lack of sufficient approaches and knowledge of Chinese folk music (Li, 2010; Zhang & Yin, 2012). In this case, exploring music teachers' attitudes and perspectives regarding curriculum reform is the best way to understand their teaching experiences and the effectiveness of educational change.

Han and Leung (2017) conducted a survey study on Weifang teachers' attitudes to teaching Chinese folk music and their perceptions of students' attitudes to learning Chinese folk music in the context of curriculum reform. In this study, the researchers used a mixed-methods approach, utilizing both quantitative and qualitative methods to collect data. The instruments of the study were a questionnaire and semi-structured interviews. A total number of 72 music teachers were selected from 25 secondary schools in Weifang, China. These music teachers responded to questions about their attitudes to teaching Chinese folk music by filling out the questionnaire. Moreover, volunteer music teachers (n=6) were interviewed to further explore their viewpoints, ideologies, and the considerations with respect to teaching Chinese folk music. All the interview conversations were audio-recorded. The researchers coded the transcripts of the interviewees. There were five themes from the interviews: "musical background and musical preference, arrangement of music classes, impressions of students' music study, perceptions of music education, and Chinese folk music education, and ideologies" (p. 209).

Han and Leung (2017) found that most of the younger music teachers responded with a positive attitude toward teaching Chinese folk music. These respondents agreed that Chinese folk music was valuable and should be included in

their school curriculum, even though they had limited time to teach this genre of music. Some interviewees also believed that teaching Chinese folk music could improve students' sense of aesthetics. At the same time, these teachers also believed that most of their students regarded Chinese folk music as rustic. However, the senior music teachers in this study displayed negative attitudes about the current textbook for secondary schools in Weifang and said they were not willing to teach more Chinese folk music in the classroom. Most of them felt that secondary students loved pop music, not the music they were being asked to teach in the classroom. It was therefore difficult for them to teach Chinese folk music. Ho (2014) conducted a study to explore secondary school Chinese students' preference for popular music. School teachers' and leaders' attitudes and perspectives towards teaching popular music in school were also analyzed. The participants ($N=2,985$), who were selected from 12 secondary schools in Beijing, included both students ($n=2,971$) and teachers ($n=14$). The researcher utilized two major research methods to collect data, namely a questionnaire and semi-structured interviews. The 14 interviewees included six teachers who were responsible for teaching music and organizing music activities. The other eight interviewees were school leaders who were responsible for establishing school policy and allocating resources for music education. The questions were sent to the subjects ahead of the interviews and the time range of each interview was 14 to 45 minutes. The interviews were all audio-taped and then transcribed by the researcher. Ho (2014) analyzed the questionnaire data to explore the students' responses and interrelationships.

The questionnaire showed that the majority of the Chinese students (n=2971) enjoyed listening to popular music. Their favorite popular songs were primarily from Mainland China (89.30%). The songs from UK and USA (76.33%) accounted for a large proportion, whereas the popular songs from Japan (41.45%) and Hong Kong (35.53%) were of a smaller proportion. Students replied that they like popular music because of the melody (94.44%), the content of lyrics (81.47%), and the quality of the sound (61.62%). In addition, the findings showed that a majority of the students spent time listening to popular songs, up to a maximum of 21 hours per week outside the classroom.

Four interview questions were asked by the researcher. For the first interview question, Ho (2014) “examined the values of school music education” (p. 271). Findings indicated that all the interviewees believed music should be compulsory at school because music education could incorporate other subjects and help students develop intelligence. For the second interview question, the researcher asked “whether they should incorporate popular music into the school music curriculum” (p. 271). The findings showed that 10 out of 14 respondents supported the incorporation of popular music into the school music curriculum. The third interview question was about “the challenges and difficulties for music teachers in promoting popular music in the school.” They responded that a lack of pop music training background and proficiency were the major problems.

Most of the interviewees believed that Chinese music teachers were not capable of teaching popular music and the schools did not provide teachers the

facilities and resources to teach popular music. For the final interview question, Ho (2014) examined the possibility that “teaching popular music would challenge the status of classical music in the school music curriculum.” According to the findings, some teachers were worried about the negative effects that might arise from teaching popular music to students, mainly because some popular songs depicted behaviors that were not conducive to students’ moral development. Despite the positive attitudes from most of the interviewees who were supportive of popular music education, they also mentioned some difficulties with teaching pop music, such as insufficient teaching materials, facilities, and music teachers’ knowledge of teaching popular music, which should be noted by school leaders, administrators and government education officials (Ho, 2014).

Green (2002) studied music teachers’ changing attitudes toward teaching a variety of music genres in the classroom in England. Green (2002) conducted two similar questionnaire surveys for music teachers from secondary schools in London, Manchester, and Birmingham 1982 and 1998. In 1982, 61 music teachers were chosen and exactly the same number were chosen in 1998 (Green, 1988; Green, 2002). One of the research questions in 1982 was: “Do you teach (1) folk; (2) classical; (3) popular; (4) creative and/or avant-garde music?” (p. 1). The findings showed that teachers in 1982 had little enthusiasm in teaching folk music. Green found in 1982 that classical music took up most of the time in music education in England. Popular music was also taught by most of the music teachers. However, most of them regarded the genre of

unnecessary or impossible to teach. Half of the music teachers (n=32) had negative attitudes toward teaching “avant-garde and/or creative music” in the classroom.

Green (2002) conducted a parallel study in 1998, which used almost identical questionnaire. The data were collected from exactly same number of music teachers in 1998. Green believed that two factors could affect the teachers’ attitudes toward teaching music. The first was “the use of terminology [which had changed] between the early eighties and late nineties”; the second was “the new legal requirement implemented by the National Curriculum for England in the interim period” (p. 2). According to the findings in 1998, teachers’ attitudes and views of musical value had dramatically changed. Green (2002) reported that “teachers’ classroom approaches included far more integrated practical work involving performing, composing and listening, with an emphasis on cross-stylistic comparisons and musical universals” (p. 1). For example, in 1998, music teachers still perceived classical music as a valuable music style but did not include it in the primary curriculum. While the music teachers in 1982 viewed popular music as an insignificant genre in music education, by 1998, the findings indicated that the music teachers greatly emphasized popular music and world music in the curriculum. In 1998, all music teachers in the study stated that they included it in the curriculum and only a few music teachers expressed negative attitudes towards teaching popular music. Green’s (2002) study showed how the social changes and curriculum reform in England changed music teachers’ attitudes toward music education. In this study, the music teachers’ attitudes had shifted significantly toward a more global perspective (Green, 2002).

In the existing research, the results revealed that the Chinese educational reform had a significant influence on teachers' beliefs regarding their teaching and learning. For music education, the reform brought new teaching ideas and advanced teaching strategies to teachers, which promoted the quality of music education in China. The findings also showed that music teachers had different attitudes on teaching various genres of music such as popular music and folk music. In addition, music teachers' attitudes and perspectives toward music teaching had changed due to many factors such as curriculum reform, social change, and technology. Through exploring teachers' attitudes toward the new music curriculum, one can notice challenges of teaching a new music curriculum and better understand the effectiveness of the music educational reform in China.

Chapter 3

METHODOLOGY

The purpose of this study was to describe two Chinese music teachers' attitudes and perspectives toward the new Chinese music curriculum. The research questions addressed whether new teaching methods were adopted, the impact of the new curriculum on students, and the students' musical outcomes under the new music curriculum. This study was approved by the University of Delaware internal review board (see Appendix A). My certificate for the CITI training for human subjects can be found in Appendix B.

Participants

Two participants were randomly chosen from a pool of five Chinese music teachers. The music teachers were from different public schools in Shenyang, Liaoning province in China. They had experience with the old music curriculum and the new music curriculum reform that took place between pre-2001 and after 2001. The first interviewee whose name is Amy (pseudonym) is a 47-year-old female teacher who holds a bachelor's degree in music education, and has been teaching music for 20 years. She plays three instruments: the piano, accordion, and (gu)zheng--a traditional Chinese plucked string instrument (or a traditional Chinese plucked zither). The second interviewee whose name is Beth (pseudonym) is a 35-year-old female who has been teaching music for 11 years. She has a bachelor's degree in music education and plays the piano.

Role of the Researcher

My main role as researcher was to be the interpreter (Stake, 1995) of two Chinese music teachers' experiences with and perceptions of the new music curriculum in China. In this study, I, as a Chinese citizen, interviewed these music teachers in Chinese. I then transcribed the interviews and coded the data, searching for emergent themes. I compared the coded data from both interviews and looked for common and divergent trends. Then, I interpreted the results in light of the research questions to form conclusions, suggestions for future research, and potential implications for Chinese music education.

Conceptual Framework

The conceptual lens for my research is that of educational change and those factors that do and do not contribute to that change. Educational change often happens in tandem with social change. Dewey (1937) noted that education could generate and guide the direction of social change. Marris (1974) claimed that the idea of change and innovation involved loss, in the form of abandoning old routines and attachments. In educational contexts, change is a ubiquitous fact of life in today's schools (Storey, 2007). Economic, technological, and political forces contribute to shaping educational change (Fink & Stoll, 2005). Fullan (2001) defined educational change as a people-related phenomenon, with each individual acting as a change-agent in the process. Furthermore, he divided the educational change process into three phases: initiation, implementation, and continuation. The first phase, initiation, is the process leading up

to and including the decision to change or proceed with implementation. The second phase, implementation, refers to putting an idea or reform into practice. The third phase, continuation, refers to the policymakers' next decision-making stage, in which they decide whether the institutionalization of a reform should continue or disappear through attrition. These three phases are interconnected and there are numerous factors that affect each phase (Fullan, 2001). On the whole, educational change is a dynamic and sometimes difficult process that will ultimately affect teaching and learning.

Educational reform depends upon change-agents. Vähäsantanen (2013) defined professional change agency in three complementary perspectives which are (a) influencing one's own work, (b) making decisions and choices about one's own involvement in education change, and (c) negotiating and influencing one's own involvement in educational change. Bandura (2001) stated that a change-agent is a person who intentionally makes things happen by their actions. According to Ulrich (1997), the change-agent is defined as a professional who is responsible for making and creating changes in an organization. Fullan (2001) claimed that individual teacher characteristics play a role in determining implementation of reform. He also believed that educational change depends on what teachers think and do. Thus, teachers as change-agents play a critical role in educational reform.

Teachers who are change-agents have the desire to learn new methods and techniques, implement them in the classroom, and evaluate the effectiveness they have on students' learning (Hattie, 2012; Van Eekelen et al, 2006). Therefore, they are lifelong learners who, insightfully, adapt their work at the school and classroom levels

(Fullan, 1993). Teachers who are change-agents take risks, make decisions, and motivate colleagues during the process of educational change (Delmotte, 2008; Snell & Swanson, 2000). Collaboration with others is essential as they work with colleagues and others to discuss their teaching practices, thereby enhancing their own teaching skills and student learning (Lukacs, 2009; Vähäsantanen, 2013).

Harris (2011) indicated that money has been spent on many large-scale reforms that have made little difference on the performance of school systems or students' academic abilities. From the macro view, the reasons for the failure of educational change may be a lack of attention to cultural, social, and political contexts (Harris, 2011). At the micro level, Fullan (2001) suggested that change fails if reformers do not pay attention to developing infrastructure and engaging teachers in new understandings of educational change. Gustavson (1955) argued that people are afraid of drastic change because they prefer a familiar and existing setting. Fink and Stoll (2005) noted that teachers have been largely marginalized by educational policymakers. Because of this, they often resist educational changes. Frustrated teachers might attempt to use new teaching methods but hold the same old attitudes toward the intended educational change (Payne, 2008). In addition to this, Payne (2008) noted that it is inevitable that teachers will develop negative attitudes if they do not have the capabilities demanded by the requirements of a new curriculum. To achieve a successful educational reform process, it is important that teachers hold positive attitudes toward the adoption of a new curriculum.

There is an urgent need for the Chinese education system to shift from “education for exam” to “education for student quality” (Zhang & Pinar, 2015). As the Chinese education system underwent change, a new curriculum was developed for music education. On one hand, with this shift, it is possible that, with positive attitudes and perspectives toward the new music curriculum, music teachers will lend their support to educational change, collectively adjusting and guiding the implementation of the new music curriculum. On the other hand, in order to meet the requirements of the new curriculum, one of the biggest challenges for Chinese music teachers is how to improve and update their teaching skills and knowledge (Chen, 2015). According to Chen (2015), many experienced Chinese teachers have developed their own way of understanding and interpreting educational reform. However, many teachers find it difficult to adapt to the discourse and pedagogy of the new reform (Chen, 2015). The new curriculum requires Chinese teachers to be more open-minded about new and diverse teaching methods.

Procedure

This research was a bounded, intrinsic case study in which both participants and programs were studied and interpreted (Stake, 1995). Research questions framed the procedure of this study and addressed whether the music teachers adopted new teaching methods, if there was an impact of the new or old curriculum on students, and the students’ musical outcomes of the new music curriculum. To investigate the research questions, each participant was asked six specific interview questions:

1. Please describe your teaching context and the students of whom you teach now.
2. What is your attitude toward the new music curriculum?
3. Did you adapt teaching methods that correspond to the new curriculum? If so, in what way? If not, why not?
4. What differences exist between the old and new music curriculums? If any, please describe them.
5. What observations do you have on the impact of the new music curriculum on students? If any, please describe them.
6. What is the importance of the new music curriculum? Are there areas that could be improved?

Prior to the interviews, the interviewees signed a consent form that was in Chinese (see Appendices C and D, respectively). The interviews were conducted in Chinese through FaceTime, which is an online video chat program. Each interview last approximately 30 minutes and the conversations were audio recorded. To help protect the identity of the participants, I used pseudonyms for the two music teachers in this study.

Data Collection and Analysis

I collected data through the recorded interviews with the participants. During the interview process, I wrote memos to record any insights or thoughts I had as the interview ensued. Next, I transcribed and translated the audio recordings. Voice recognition software was used as a tool to collect the data and transcribe the recording

into text (see Appendix E). I then segmented and coded the transcriptions, assigning codes or categories to identify each specific segment (see Appendix F). I conducted a cross-case analysis which was to search for similarities and differences across the two participants using the research questions as a guide (Johnson & Christensen, 2008)

Validity

I established trustworthiness of the findings through the following strategies:

Member checking. I ensured internal validity through member checks by asking the two interviewees to check the accuracy of my transcripts and interpretations (Johnson & Christensen, 2008).

Researcher's reflexivity. I engaged in critical self-reflection regarding my theoretical orientation, bias, and any relationship to the study that could affect the investigation (Merriam, 1998).

Peer review. I asked fellow graduate students with teaching backgrounds to read the interview questions for comprehension and the subsequent results as they emerged. I also discussed the research questions, procedure, and interview questions with a Chinese music teacher who was not involved in the study (Merriam, 1998).

Long-range Consequences

Many public schools in China attach increasing importance to music education in curricular decisions. The results of this study will reveal two music teachers' attitudes and perspectives toward the new music curriculum in China. Their attitudes

and perspectives may provide an opportunity to learn about the roles of both the old and new music curriculums and their impact on Chinese music education.

Chapter 4

DATA ANALYSIS AND RESULTS

Introduction

The purpose of this study was to describe two Chinese music teachers' attitudes and perspectives toward Chinese music curriculum reform. The following research questions guided this study:

1. What attitudes toward the new music curriculum do these Chinese music teachers hold?
2. Have these music teachers adopted teaching methods that correspond to the new curriculum?
3. What impact does the new music curriculum have on students?
4. What are the perspectives of these music teachers regarding the outcomes of the new curriculum?

To answer these questions, I collected data through interviews with two participants who were music teachers. In this chapter, I will report the analysis and results of the study.

Interview Overview

I interviewed each participant individually. At the beginning of each 30-minute recorded interview, I asked the participants to describe their teaching contexts and the students they were presently teaching. I then asked the participants the interview questions. I wrote memos during the interview process. At the end of the interviews, I

asked the participants if there was anything else they would like to share about the old and new music curriculums. After the interviews, I transcribed the recorded data into Chinese.

For the coding process, I analyzed the transcripts by assigning codes to meaningful analytical units that related to participants' responses to the interview questions. In the same way, I coded the secondary sources of data such as memos written while conducting the interviews and those I wrote during the analysis process. Next, I categorized codes according to the research questions. Results of this analysis were translated into English. Trustworthiness was addressed by member checks, researcher's reflexivity, and peer review.

Participants

Amy is a 47-year-old female teacher who has been teaching music for 20 years. She works in a public primary school in the Shenyang province, the northeast of China. This primary school Amy teaches has more than one thousand students and one hundred teachers including five music teachers. Amy teaches fifth grade music, teaching the same students since they were in first grade. Beth works in a public primary school located in the Shenyang province in China. The school she works at has approximately 3,200 students and six music teachers. She teaches fourth-grade music.

Music Teachers' Attitudes toward the New Music Curriculum

To answer the first research question, the participants were asked: *What is your attitude toward the new curriculum?*

The transcript of Amy's responses was coded as: (a) aesthetic music education, (b) adapting to the times, and (c) feasibility. Amy described her attitude toward the new music curriculum from two angles. She mentioned that the new music curriculum emphasized quality-oriented education with the concept of *musical education with aesthetics as the core*. She noted that the new music curriculum enriched the students' empathy toward one another, and improved their imaginations and creativity. Amy believed that the students' learning styles had changed for the better. With regard to the teaching process, the student-centered teaching method and the students' personality development were significantly emphasized. In the music classroom, the students could fully express their academic understandings and opinions. Also, Amy believed that as a result of the new curriculum, music teachers were taking more initiative and had become more creative in the classroom. The new music curriculum provided teachers with new music education textbooks, new teaching ideas, and a new philosophy. The curriculum was adapted to reflect current society and the trends in current educational reform.

The transcript codes for Beth were: (a) feasible and reasonable, (b) adapting to the times, and (c) cultivating aesthetic tastes. Beth stated that the new music curriculum had both distinct features of the time and feasibility. The arrangement of courses for the new music curriculum was reasonable because it advanced students'

mental and physical development. Beth indicated that the new music curriculum encouraged students to participate in music activities and enriched their emotional experiences and connection to music. Students acquired music knowledge through music games and activities. Thus, she believed that the new music curriculum helped students to learn in practical and fun ways while developing their aesthetic tastes.

According to both teachers, a focus of the new music curriculum was that it aligned with music in current society. They were also in agreement that the new music curriculum emphasized the concept of *musical education with aesthetic as core*. Overall, their attitudes toward the new music curriculum were positive and they were satisfied with its implementation.

Adjustment of Teaching Methods

To address research question two, the two music teachers were asked whether there were any differences between the old and new music curriculums, and whether they had adopted teaching methods that corresponded to the new one. The two participants acknowledged that there were big differences between the old and new music curriculums and that they had indeed adjusted their pedagogic methods to suit the new curriculum. Both teachers were more focused on students' music experiences and involvement in the music classroom than they previously had been with the old curriculum.

Amy described the role of teachers in the old music curriculum as a *director and authority figure*. She believed that teachers did not pay attention to the needs of

the students and that the classroom was more teacher-centered. For the new music curriculum, she described the role of the teacher as *facilitator, participator, and cooperator*. She indicated that the students took the initiative of their learning and that the classroom had become student-centered. The new music curriculum encouraged students' participation in music activities and facilitated a relaxed and active learning environment.

According to Amy, the old curriculum was inflexible and stiff. It was knowledge-oriented, learning *about* music, rather than placing emphasis on experiencing and exploring music. She said:

Teaching methods in the past were rigid, as they stressed that students should obey many rules, and they cared more about whether students' professional knowledge had reached the standard. But they didn't attach adequate importance to students' experience and exploration. The new music curriculum teaching methods stress that students should experience and participate in learning, and attach importance to the cultivation of students' interest, so that music could become their lifelong hobby. In the past, you were merely required to learn some musical theories.

Amy mentioned that the lesson plans for each class in the new curriculum were well-designed and that they met the needs of the students. She stated, "The teaching design ought to be in consistency with students' physiological characteristics and psychological needs, and the aesthetic education of music should fit in with students' cognitive laws."

Amy adopted new teaching methods that had an emphasis on educational experience and that incorporated cooperative and inquiry learning. She also expanded extra-curricular activities. Amy encouraged her students to experience music through

participation in music activities. She also provided opportunities for them to work together and strengthened the interaction between herself and the students in the classroom. She also attempted to extend the students' music interest outside of classroom. Amy gave an example of her teaching practices:

The requirements of [the] new teaching standard ask[s] students to feel in experience. Therefore, before the class, I brought a bubble-blowing machine, some pairs of tap shoes, a bass drum and a side drum, a paper f-shape "sickle," which was used to represent "strong"...and a paper p-shape fan, which was used as a tool to explain "weak"...Later, I played a piece of music for students and then divided them into groups. Each group chose one of the tools and expressed what they heard with the tool when they listened to the music for the second time. Thus, the group chose the bubble-blowing machine [that] continuously blew big bubbles when the music became stronger and controlled the size of the bubbles when the music became weaker, accordingly. The group with tap shoes marked time with the music. They expressed the strength or weakness, fade-in or fade-out by walking or marking time with the beat corresponding to the music. Similarly, students with paper sickle[s] and drum[s] also performed based on the intensity of the music. Student[s] may think that [the] f-shape sickle was used to cut rice, which needs great strength; while [the] p-shape fan should be used gently--like a breeze. The sound made by [the] bass drum is strong; while the sound made by side drum is not. Therefore, in this game, students could really experience what was strength and what was weakness [as felt in the music]. Learning is no longer a boring process. Students acquire knowledge in [the] game.

Beth explained the differences between the old and new music curriculums in terms of four aspects, namely, shifts in curricular values, teaching content and domain, teaching requirements, and students' learning styles. Beth indicated that the old music curriculum focused on developing professional music knowledge and skills and had higher academic requirements. The new one, instead, encouraged students to enjoy music and inspired their creativity. She believed that the new one was more scientific and reflected the musical trends of the times.

In addition, the teaching content and domain had changed. The content of the old music curriculum included singing, singing games, instrumental music, music appreciation, music reading, and ear training. Unlike the old curriculum, the new one was separated into aesthetics, performance, creation, and music and related cultures. Beth indicated that the new music curriculum reduced the difficulty of students gaining professional music knowledge, which might inspire students to explore music.

Beth also believed that the teaching standards of the new music curriculum were much lower than the old one. The old one tended to be rote learning, while the new one supported learning-by-playing music games and was focused on students' aesthetic musical experiences. Finally, Beth acknowledged that the students' learning styles had shifted due to the implementation of the new music curriculum. They were learning due to their interest being piqued. The music classroom was more vivid and energetic and had become student-centered.

Beth had adapted her teaching methods in four respects: experience, exploration, cooperation, and comprehensive skills. She let the students enjoy the music and the students used their imaginations to envision scenes while listening. She encouraged her students to express their viewpoints on music. She also created lesson plans that were tailored for students in different grades and encouraged them to develop musical performance abilities and creativity through in-class instrumental ensembles and other music activities. Beth indicated that she organized fun music activities in order to awaken the students' interest in learning music and a desire to explore it. In addition, she expanded students' opportunities for cooperative learning.

Finally, she used various examples from different art forms in the teaching process. Beth expected her students to understand the meaning of music and the value of participating in music activities. She indicated that music games and music stories helped students better understand the fundamentals of music and the background of songs.

According to the participants, there were substantial differences between the new music curriculum and the old one. The new one possessed a contemporary character with new educational principles and was in keeping with the trends of societal and subsequently, educational change. The roles of music teachers shifted from being directors and authority figures to being facilitators, participators, and cooperators in the classroom. Due to the fact that the new music curriculum emphasized a feeling for music and musical experiences, the music classroom had become student-centered rather than teacher-centered. The music teachers provided more opportunities for students to work together and focused on developing their interests in music. They felt that the new music curriculum brought vigor and vitality to the music classroom.

The Impact of the New Music Curriculum on Students

To answer research question three, I asked the two teachers: *What observations do you have on the impact of the new music curriculum on students? If any, please describe them.*

Both participants indicated that the new music curriculum had had an immense

impact on the students' music learning and life. Students participated more in music class than before.

In the past, music was just an extra subject, and now, students think of music as a hobby which is very close to them. For example, half of the students took part in [extra-curricular] symphony and orchestral music ensembles which were not easy for them to accept in the past. The children now are very willing to participate in these courses and music has become part of their lives: (Amy).

Reflecting on her teaching experience from observing students in the classroom, Amy said that:

In my view, I could use one sentence to generalize the new music curriculum education: "silent and soft, it moistens everything." Under the new Music Curriculum Standard, students master knowledge without their noticing it. . . .I think that today's music classes enable students to express themselves as they experience music. . . .The new Curriculum Standard encourages students to fall in love with music, to seek a lifelong study of music and pursue sustainable [music] development.

According to Amy's responses, the students now paid more attention to the experience and feeling of music than before. For students, music was a hobby rather than a subject and it had become more a part of their lives.

Beth also indicated that the students' learning styles and behaviors in the music classroom had changed. "The students have changed a lot. The first thing I saw was that more students like music lessons and they were more active in the music classroom." Beth remarked, "Students' learning styles have changed. Students like the way of learning through exploration and they pay more attention to the learning process rather than the result. They enjoy learning music more."

Beth stated that the teachers were more concerned with the students' emotions and behaviors. She believed that the students' personalities were highlighted and their

imaginations and musical creativity were being developed.

In summary, the new music curriculum affected students in terms of learning music and their interest in music class. Due to the changes in educational principles and teaching methods, the teachers perceived that students preferred to feel and experience music. Furthermore, the teacher believed that students found learning music was more enjoyable, both inside and outside the classroom.

Teachers' Perspectives Regarding the Outcomes of the New Curriculum

To answer research question four, the participants were asked: *What is the importance of the new music curriculum? Are there areas that could be improved?* Overall, the teachers were satisfied with the nature and the goals of the new curriculum in terms of teaching practice. In light of observations of the outcomes of the new curriculum, both of them presented suggestions to improve it.

Amy believed that the aim of the current curriculum was to promote the development of teenagers' musical competencies. Amy defined the values of the current curriculum in terms of aesthetic experience, creative development, social communication, and cultural heritage. She concluded that:

In my view, the most important thing in the new Curriculum Standard is that it has aesthetic education as its core and regards stimulating students' interests and hobbies as driving forces for their development. It works for all students, lays stress on students' individual development, and encourages students to carry out music-related practice and creations. It advocates the integration of different disciplines and promotes national music.

According to Beth, the teaching goal was the most important factor with respect to the outcomes of the new music curriculum. She pointed out that conducting

aesthetic music education is the way of attaining the goal of the new music curriculum.

Beth said: “The goal of the new music curriculum can improve students’ cultural literacy, aesthetic ability, and promote their physical and mental health, which makes students develop comprehensively.”

Amy and Beth indicated that the major outcomes of the new music curriculum were providing an aesthetic music experience and promoting students’ all-round development. According to the participants, the music teachers now pay more attention to the aesthetics of music. In addition, the new curriculum catered to experiential learning instead of sheer knowledge acquisition.

In regard to the outcomes of the new curriculum, there were some suggestions from these music teachers. Instead of using numbers to read music, Amy recommended that the new music textbooks should include musical notation. She said:

Our present music textbooks use simple musical notation, and we also teach students simple musical notation instead of the whole staff. The knowledge of [the music] staff has been deleted, but we used to teach staff in the old music curriculum. I think that students in senior grades should learn about the staff.

Amy noted that learning the staff was an important way of improving students’ ability to read music. Amy stated that the new music curriculum only used numbers to read music. She felt that the staff should be included in the new textbooks.

Beth recommended that the number of songs and music appreciation tasks per lesson be reduced. The students had trouble remembering all of the songs found in the new curriculum. “For example, I am teaching fourth grade students right now; if I mention the songs they learnt in first grade, they will have little memory about that.”

Beth believed that the effectiveness of the music class was weakened due to an excess of songs.

According to Beth's observation, students liked music and they often listened to popular music after school. However, she mentioned that about 20% of the students in her school did not like music class. Based on this situation, she believed the current teaching materials, the classroom teaching model, and the teachers' individual teaching styles were the major reasons for which these students disliked music class. She provided three suggestions: First, the new music curriculum should integrate more songs that are more suitable for today's students. Beth stated that these students did not like the styles of songs found in the textbooks. The classic children's songs, classic Chinese and world music, and popular music might be more popular with the current students. In particular, Beth pointed out that more popular songs ought to be featured in the textbooks. She said:

In my opinion, more pop music can be included into the syllabus because most pop music expresses the devotion to motherland and nation and the love of culture and life. Pop music can also help traditional music and folk music to spread widely. For example, Jay Chou's "Chrysanthemums Terrace" is partly played [on a] Zheng (a 21-or 25-stringed plucked instrument), a kind of traditional Chinese musical instrument. Gao Feng's "Greater China" adopts the tone of Northern Yangko (a popular rural folk dance) and a violin concerto. Moreover, songs like "My Chinese Heart" and "Let the World be Filled with Love" are suitable to play in music appreciation class for students to discuss their value. Therefore, in my mind, excellent pop music also plays a role in moral education, which has more obvious effect than lecture.

Beth also believed that some distinctive education programs could be integrated into the music classes. For example, in addition to the music class, students could watch musical dramas and patriotic films; they should also visit local museums.

She stated that teachers could incorporate these extra-curricular activities into the music class. Beth also mentioned that music courses should be more diversified and recommended establishing more elective music courses for students, such as vocal classes, dance classes, and drama classes.

While the participants gave some positive outlook on the new music curriculum, they also provided some points that could be improved. The participants noted that the new music curriculum overemphasized musical experience but paid little attention to teaching musical knowledge and skills. Students' musical skills such as music reading ability have declined because of the simplified music notation education. In addition, an excess of songs per lesson caused pressure on students as they might only remember a few songs at the end of the semester and forget all of the songs they learned after one to two years later. Therefore, students might not meet the music teachers' teaching requirements and expectations.

Summary

The two interviewees provided many practical suggestions regarding the current music curriculum. Amy suggested that musical notation should be incorporated into the new music curriculum. She believed that learning notation was the international standard of music education. Senior students should learn notation and the staff to improve their ability of reading music.

Beth believed that the number of songs in each class should be reduced. In addition, because of globalization, many Western music styles such as pop and jazz

were introduced to teenagers and they spent a large amount of time listening to popular music in their daily lives (Ho, 2017). She stated that more traditional musical works, ranging from Chinese and classical music from other countries, classic children's songs, to popular music should be included in textbooks.

In regard to their teaching and learning with the implementation of the new music curriculum, the two music teachers' beliefs had changed to be more positive. Their attitudes toward the reformed music curriculum indicated that current music education had a positive influence on students' music learning and their lives. Despite the positive attitudes toward the music curriculum reform, the two music teachers believed that the new curriculum still need to be improved in many aspects in the future. The music teachers as potential change-agents not only shared their teaching experience of using the new music curriculum, but also provided practical advice for the improvement of music education in the future.

Chapter 5

FINDINGS, DISCUSSION, AND RECOMMENDATIONS

In this study I explored music teachers' attitudes toward the new music curriculum in China. Two Chinese music teachers participated in this study and a semi-structured interview protocol was used to collect data. Each interview lasted approximately 30 minutes and the conversations were audio recorded. The recorded data was then transcribed into Chinese. The Chinese transcripts were analyzed and coded, with the final results translated to English.

Findings

The findings showed that these Chinese music teachers developed positive attitudes toward the new music curriculum due to the many positive teaching and learning outcomes demonstrated in their music classrooms after the reform. According to these music teachers, aesthetic education has been well implemented. The music teachers have adjusted their teaching methods to align with the new curriculum and different classroom environments. They advocated for active participation in music activities and had become more cognizant toward the facilitation of students' musical experiences in their classrooms.

As Zhang and Pinar (2015) recognized, the Chinese education system needed to shift from "education for exam" to "education for student quality" (p. 193). Guo (2012) reported that the old curriculum had an overemphasis on examinations and knowledge transmission. Under the circumstances, the teaching goal for teachers was

to focus on the knowledge that was expected to be covered by the exams. In the current study, music teachers supported the curriculum reform and adapted to more student-centric than teacher-centered approaches. Both teachers noticed that students were no longer focusing only on the test results, but were enjoying the process of learning music. Their changing of teaching methods, principles, and philosophy contributed to their success with curriculum reform.

The new music curriculum has had a significant impact on students' music learning styles and their daily lives. Based on the two teachers' observations, students concentrated better in the music learning process when they were engaged with the experience of feeling the music. Music education became more useful and enjoyable for students. After the new music curriculum reform, students were not limited to learning subject knowledge but took music as their hobby and developed genuine interest in it. An increasing number of students started to like and enjoy learning music in the classroom. In these teachers' eyes, the outcomes of the new music curriculum indicated that it brought positive effects to students' musical achievement. The reformed music curriculum stimulated students' musical interests and enhanced their active participation in music. As noted by the two music teachers, providing the aesthetic music experience and promoting all-round development for students are two major educational goals for Chinese music teachers.

The two participants believed that music teachers were an important factor in the music curriculum reform. As Fullan (2001) said, educational change always fails unless reformers engage teachers in education reform. In this study, if these teachers

could not understand the meaning of the music curriculum reform or did not support the implementation of the new music curriculum, the goal of the new music curriculum could not be achieved. As a result, the quality of music education could decline. Their changing of teaching methods, educational principles, and philosophy contributed the success of the curriculum reform.

Because teachers play the primary role of change-agent in reform, it is important for them to hold positive attitudes. Payne (2008) indicated that teachers who were frustrated toward a new curriculum will not be able to meet the teaching requirements of a new one. In this study, these music teachers played the model of change-agent in curriculum reform. Their optimistic attitudes toward the new music curriculum had a positive influence on students' music learning and future development.

Discussion

The new national curriculum has shifted dramatically from being grounded in traditional educational values and practices (Guo, 2012) to more open and diversified music learning environments, with the primary goal of making music class more enjoyable for students. With the progress of the global world, the new music curriculum is meant to keep pace with the times and provides flexible teaching methods to teachers.

There was a focus of aesthetic education in the new curriculum. In Western history, there are different understandings of aesthetic music education. For example,

Reimer (2003) explained aesthetic experience as a feelingful reaction to the qualities of music. Hoffer (1973) suggested that aesthetic experiences should include both emotional and intellectual comprehension. According to Dewey (1959), the function of music was to express emotional life. In China, the new music curriculum is not only focused on music itself, but also aesthetics. The music teachers in this study paid attention to developing students' moral and aesthetic values through teaching music. Music education serves to not only promote students' musicianship but, also, their all-round development.

The implementation of curricular initiatives depends on teachers' attitudes to a certain extent (Allan, 2006). Researchers have reported that teachers hold welcoming attitudes toward the new curriculum reform in China (Guo, 2010; Li, Wang & Wong, 2011; Wang, 2007). This study showed that these two music teachers hold positive attitudes toward the new curriculum. Both interviewees believed that the new curriculum was helpful to the overall progress of students in music education.

The teachers used new methods and techniques in their music classrooms. The teachers as change-agents gave their support to the curriculum reform. Based on their observations, increasing number of students started to like music class and enjoy music. In a sense, the new music curriculum was more suitable for students' development. In the long term, the teachers' support will likely contribute to the success of the music education reform.

Recommendations for Chinese Music Education

Based on the results of this study and the related literature review, there are two implications for Chinese music education:

First, Chinese music education should stay student-centered. In the new music curriculum, Chinese students' diverse learning needs can be satisfied, as the new curriculum is rooted in the aesthetic qualities of music and emphasizes individuals' musical experiences. The most important factor in music education is not about having standardized testing on professional music knowledge, but ensuring students enjoy learning music. In this case, Chinese music educators should pay attention to the needs of students and give students the initiative in the classroom. Music learning should focus on the process instead of the final result. Second, schools should give teachers certain flexibility to help them teach in ways they think are best for students and foster teachers' positive attitudes toward the music curriculum.

Since teachers spend a significant time with students in the classroom, their perspectives and suggestions should be valued when making education policy. Their recommendations are useful for improving the quality of teaching and students' experience of learning music.

Recommendations for Future Research

Though Chinese music teachers' reception of the new music curriculum was positive, there should be more studies conducted about this topic to evaluate the effectiveness of music curriculum reform on teaching and learning.

For future study, researchers could replicate this study but with teachers from different provinces of China. Teachers from urban and rural areas may have diverse perspectives toward the new music curriculum. Their suggestions of the new music curriculum could be useful to future music education reform.

In addition to exploring music teachers' attitudes, a subsequent study might focus on different angles, such as investigating the impact of the new music curriculum on students. The music teachers in this study supported the aim of the new music curriculum. Future researchers could explore students' attitudes toward the music curriculum and their perspectives on how music education affects their daily lives. Discovering students' attitudes toward the new music curriculum is important because their attitudes are closely related to their motivation to learn. It is important to include students' diverse needs through exploring their attitudes and perspectives toward current music education.

Music teachers and students are the major subjects of music education reform. The transforming of music education requires teachers' commitment and support (Ho, 2011). Understanding music teachers' attitudes and perspectives toward music curriculum reform is the essential way of improving the quality of music education in China. The involvement of more students and teachers in the future research will better understand their attitudes and perspectives thereby help the improvement of the new music curriculum reform in the future.

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Appendix A

INTERNAL REVIEW BOARD APPROVAL



RESEARCH OFFICE

210 Hullihen Hall
University of Delaware
Newark, Delaware 19716-1551
Ph: 302/831-2136
Fax: 302/831-2828

DATE: October 17, 2017

TO: Danni Lyu
FROM: University of Delaware IRB

STUDY TITLE: [1129870-1] Music Teachers' Attitudes Toward the New Music Curriculum in China

SUBMISSION TYPE: New Project

ACTION: DETERMINATION OF EXEMPT STATUS
DECISION DATE: October 17, 2017

REVIEW CATEGORY: Exemption category # (2)

Thank you for your submission of New Project materials for this research study. The University of Delaware IRB has determined this project is EXEMPT FROM IRB REVIEW according to federal regulations.

We will put a copy of this correspondence on file in our office. Please remember to notify us if you make any substantial changes to the project.

If you have any questions, please contact Nicole Farnese-McFarlane at (302) 831-1119 or nicolefm@udel.edu. Please include your study title and reference number in all correspondence with this office.

Appendix B

COLLABORATIVE INSTITUTIONAL TRAINING INITIATIVE

COLLABORATIVE INSTITUTIONAL TRAINING INITIATIVE (CITI PROGRAM)

COMPLETION REPORT - PART 1 OF 2 COURSEWORK REQUIREMENTS*

* NOTE: Scores on this [Requirements Report](#) reflect quiz completions at the time all requirements for the course were met. See list below for details. See separate Transcript Report for more recent quiz scores, including those on optional (supplemental) course elements.

- **Name:** Danni Lyu (ID: 5820642)
- **Institution Affiliation:** University of Delaware (ID: 1198)
- **Institution Email:** lyudanni@udel.edu
- **Phone:** 3028316895
- **Curriculum Group:** Responsible Conduct of Research
- **Course Learner Group:** Social and Behavioral Responsible Conduct of Research Course
- **Stage:** Stage 1 - RCR
- **Record ID:** 20862654
- **Completion Date:** 25-Sep-2016
- **Expiration Date:** N/A
- **Minimum Passing:** 85
- **Reported Score*:** 86

REQUIRED AND ELECTIVE MODULES ONLY	DATE COMPLETED	SCORE
Research Misconduct (RCR-Basic) (ID: 16604)	21-Sep-2016	4/5 (80%)
Data Management (RCR-Basic) (ID: 16600)	22-Sep-2016	4/5 (80%)
Authorship (RCR-Basic) (ID: 16597)	22-Sep-2016	4/5 (80%)
Peer Review (RCR-Basic) (ID: 16603)	25-Sep-2016	5/5 (100%)
Conflicts of Interest (RCR-Basic) (ID: 16599)	25-Sep-2016	5/5 (100%)
Collaborative Research (RCR-Basic) (ID: 16598)	25-Sep-2016	3/5 (60%)
University of Delaware (ID: 12245)	25-Sep-2016	5/5 (100%)

For this Report to be valid, the learner identified above must have had a valid affiliation with the CITI Program subscribing institution identified above or have been a paid Independent Learner.

Verify at: www.citiprogram.org/verify/?kfb0a4f3-8e00-4739-969b-8c32a8ae627f-20862654

Collaborative Institutional Training Initiative (CITI Program)

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COLLABORATIVE INSTITUTIONAL TRAINING INITIATIVE (CITI PROGRAM)

COMPLETION REPORT - PART 2 OF 2 COURSEWORK TRANSCRIPT**

** NOTE: Scores on this [Transcript Report](#) reflect the most current quiz completions, including quizzes on optional (supplemental) elements of the course. See list below for details. See separate Requirements Report for the reported scores at the time all requirements for the course were met.

- **Name:** Danni Lyu (ID: 5820642)
- **Institution Affiliation:** University of Delaware (ID: 1198)
- **Institution Email:** lyudanni@udel.edu
- **Phone:** 3028316895
- **Curriculum Group:** Responsible Conduct of Research
- **Course Learner Group:** Social and Behavioral Responsible Conduct of Research Course
- **Stage:** Stage 1 - RCR
- **Record ID:** 20862654
- **Report Date:** 09-Dec-2017
- **Current Score**:** 86

REQUIRED, ELECTIVE, AND SUPPLEMENTAL MODULES	MOST RECENT	SCORE
Authorship (RCR-Basic) (ID: 16597)	22-Sep-2016	4/5 (80%)
Collaborative Research (RCR-Basic) (ID: 16598)	25-Sep-2016	3/5 (60%)
Conflicts of Interest (RCR-Basic) (ID: 16599)	25-Sep-2016	5/5 (100%)
Data Management (RCR-Basic) (ID: 16600)	22-Sep-2016	4/5 (80%)
Peer Review (RCR-Basic) (ID: 16603)	25-Sep-2016	5/5 (100%)
Research Misconduct (RCR-Basic) (ID: 16604)	21-Sep-2016	4/5 (80%)
University of Delaware (ID: 12245)	25-Sep-2016	5/5 (100%)

For this Report to be valid, the learner identified above must have had a valid affiliation with the CITI Program subscribing institution identified above or have been a paid Independent Learner.

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Appendix C

ENGLISH CONSENT FORM

October 20, 2017

Dear _____,

Hello. My name is Danni Lyu and I am a graduate student at the University of Delaware. I am interested in elementary music teachers' attitudes toward the new music curriculum in China. I am exploring: (a) If music teachers have adapted teaching methods to correspond to the new curriculum and if so, how; (b) Whether the new music curriculum is having a positive impact on students' musical learning; and (c) Whether the music teachers hold positive attitudes toward the musical outcomes of the new curriculum.

I am inviting you to be a participant in this research. For this study, I would like to conduct a short, in-person interview with you. The interview will be 30 minutes long and will be audio-recorded. Your identity will remain confidential and a pseudonym will be used in place of your name. The audio recording will be destroyed 1 year after the completion of the study. Findings of this study will be presented in my Master's thesis.

Please complete the consent form below and return it to Ms. Danni Lyu by October 20, 2017. If you have any questions, feel free to contact me by email at lyudanni@udel.edu. If you would like more information regarding the rights of participants in research, please contact the University of Delaware Research Office at (302) 831-2137 or at udresearch@udel.edu.

Sincerely,

Danni Lyu

Your signature below indicates that you **do** grant permission to participate in the above study. It indicates that you understand the voluntary nature of this research, and that you may withdraw yourself from the study without penalty. For further information, please contact Danni Lyu at lyudanni@udel.edu.

Participant signature:

Date: _____

Appendix D

CHINESE CONSENT FORM

参与研究同意表

亲爱的 殷老师 你好

您好，我的名字叫吕丹妮。我现在是美国特拉华大学的一名研究生。我对小学音乐教师对于我国新音乐教育大纲的态度及观点很感兴趣。我想要研究以下几点：（1）音乐教师是否调整教学方式以适应新的音乐教育大纲，如果是的话，是如何调整的；（2）新的音乐教育大纲对学生的音乐学习是否有积极的影响；以及（3）音乐教师是否对新的音乐教育大纲的音乐教学成果有积极的态度和看法。

我邀请您成为这项研究的参与者。对于这项研究，我想要和您进行一个简短的，面对面的采访。采访会将持续 30 分钟左右并且被录音。您的身份会将保密并且会用一个化名来代替您的真实姓名。在这项研究完成后，录音会在一年后被销毁。这项研究的结果会在我的研究生毕业论文上发表。

请您填写好下同意参加的姓名，并把表格交回吕丹妮女士于 2018 年 03 月 05 日。如果您有任何问题，请联系我的邮箱 lyudanni@udel.edu。如果您想获取更多关于这项研究参与者权利的信息，请联系美国特拉华大学研究中心办公室电话（302）831-2137 或者 udresearch@udel.edu。

由衷的感谢，

吕丹妮


您以下的签名表明您同意参加以上的研究，并视为您理解这次调查研究是自愿行为，并且如果您撤销这次的参与机会也不会有任何罚金。如果想获取更多信息，请联系吕丹妮的邮箱 lyudanni@udel.edu。

参与者签名：

殷波 日期 201834

参与研究同意表

亲爱的_____老师_____，

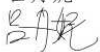
您好，我的名字叫吕丹妮。我现在是美国特拉华大学的一名研究生。我对小学音乐教师对于我国新音乐教育大纲的态度及观点很感兴趣。我想要研究以下几点：（1）音乐教师是否调整教学方式以适应新的音乐教育大纲，如果是的话，是如何调整的；（2）新的音乐教育大纲对学生的音乐学习是否有积极的影响；以及（3）音乐教师是否对新的音乐教育大纲的音乐教学成果有积极的态度和看法。

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由衷的感谢，

吕丹妮



您以下的签名表明您同意参加以上的研究，并视为您理解这次调查研究是自愿行为，并且如果您撤销这次的参与机会也不会有任何罚金。如果想获取更多信息，请联系吕丹妮的邮箱 lyudanni@udel.edu。

参与者签名：



日期



Appendix E

INTERVIEW TRANSCRIPTS

<p>Time: 00:00</p>	<p><u>R:能够描述下您教学的学校和您现在的学生吗?</u> TA:我现在所在的学校是在中国沈阳市和平区南京一校, 然后我们有一千多名学生, 老师有 100 多名老师, 音乐老师有五个。</p> <p><u>R:老师您现在教的是几年级?</u> TA: 我现在教的是五年级, 五年级是从一年级一直带上来的。</p> <p><u>R: 您对于新的课程音乐标准有什么态度?</u> TA: 新的音乐课程大纲, 从整体上来说体现来国家对素质教育提出的要求特别是强调以音乐审美为核心在潜移默化中培养学生美好高尚的情操, 和丰富的感情世界, 建立健全人格方面以及在强调音乐教育培养和提高学生想象力创造力方面, 在认识上有了重要的突破。</p>
<p>04:00</p>	<p>然后新的音乐课程标准, 它给我们是全新的理念, 适应了时代的步伐, 教改的需要, 我对于新的教学大纲, 更有助于发挥教师的主动性和创造性, 有助于改变学生的学习方式, 激发学生的探索精神, 创造精神和时间精神。</p> <p>新的课程标准给人耳目一新, 目标明确, 理念也很清晰, 无论是在培养目标, 教学理念还是教学形式上, 要求都非常全面, 给老师和社会提出一个崭新的教学思路, 全新的教学理念, 所以我认为新的课程标准有一定的科学性, 可行性, 对音乐教育改革和教材, 和编写新的教材提供科学的标准。整体是积极的看法。</p>

06:22	<p>R: 您认为新旧音乐课程标准存在哪些不同? 能否描述一下?</p> <p>TA: 传统的教学呢, 也就是旧的教学大纲, 我觉得我们老师呢的角色更像一个课堂上活动的指导者, 课堂是教师预先设计好的, 教师的地位在课堂上很有权威的, 教师怎么教学生就怎么学, 学生是根据教师的思路一步一步掌握知识。教学过程中, 不太介意学生怎么想, 忽略了学生的存在。而新的课程标准中, 首先要求每个老师进行角色转换, 教师不仅是教学活动的组织者更是学生学习的引导者, 学生不仅是学习的参与者, 更像是合作者, 学生是这个活动的主体。教师把课堂的主动权交给了学生, 在教学过程中想方设法的激起学生的兴趣和学习欲望. 让他们能够积极主动的真正的参与到学习中来, 努力创设民主轻松, 双边互动的教学模式, 让学生参与学习的过程当中, 获得成功的体验。</p>
08:10	<p>我可以举个例子吧, 比如说在有一节课教授音的强弱这节课时, 在以前的教学当中呢, 要求的是我们非常专业的那种教学模式, 先要进行 f 就是强, p 就是弱, 然后进行有板有眼的专业的教学。什么叫强, 什么叫弱, 怎么表示, 渐强如何表示, 减弱如何表示。然后是这样的来进行。那么, 新的教学标准要求, 需要同学从体会当中去感受。所以在讲授这节课的时候我首先在教室里放置了吹泡泡期, 踢踏鞋, 大鼓和小鼓, 还有纸质的 f 型的“镰刀”, 为讲授后面 f 代表“强”做铺设。纸制的 p 型的扇子, 为后边我们讲弱做道具。然后让同学们先停一段音乐, 听完音乐之后, 一小组为单位, 选择其中的一个道具, 再听一遍音乐的时候呢, 用你手中的道具来表现出来。</p>

10:00	<p>那么选择吹泡泡一组的同学他就会在音乐渐强的时候，他们就会不停的吹大泡泡。然后音乐弱的时候，他们就会有意识的控制自己泡泡的大小。穿舞鞋的这个小组，他会随着音乐用踏步的方式，随着音乐来进行走路也好，踏步也好，来表现音乐的强弱，渐强或者渐弱，节拍于音乐相呼应。那么，手拿纸制还有大鼓道具的这些同学，他会根据，他会认为镰刀“F”像割稻子，很使劲用力，然后扇子“P”时轻轻的扇，像微风徐徐吹来。大鼓的声音就很强，小鼓的声音就很弱。在这个玩当中，真正的体会到了什么是强什么是弱，学习不再枯燥，在玩中增长了知识。还有一个在这个教学过程中，需要同学们团结协作，增强了学生的团结协作能力。</p>
12:00	<p>这也是新课程标准要求我们在教学过程中给予同学们的，这是在以前的旧教学大纲中，非常弱化非常的一个。在以前的这个呢，是更强调的是于音乐教育，德育教育。现在的是更让学生注重体会，注重知识生成的过程，注重情感，注重能力的培养。所以我觉得新的课程标准下的教学，教师和学生是互动的，是共同发展的课堂。</p> <p>R: 您是否改变或者调整您的教学方式去适应新的音乐课程标准?</p> <p>TA: 如何上好音乐课，怎样才能把课程标准的理念贯彻到音乐课程当中，音乐课应该注意哪些问题，已经是摆在我们面前，必须认真思考，所以教师在上课的时候，更注重的是精心设计</p>

13:10	<p>站在学习者的视角围绕本课的目标，设计符合学生生理特点与心理需要，音乐审美要符合认知规律，然后教学过程一般都要贯穿教学情境，清晰的展现教学体验，探究合作等教学方法。体现师生互动，学生集体参与，学生像课外延伸的这样的发展。</p> <p>过去的教学方法比较死板，然后更注重学生的条条框框，专业知识是否达到标准，而轻体验，轻探究。现在更注意让学生去体会，用心去参与，培养学生的兴趣，让音乐作为他终身发展的兴趣爱好。过去只要求你学习音乐理论知识。</p> <p><u>R：对于新音乐课程标准，您观察到对学生有什么影响？</u></p> <p>TA：新课程的标准的实施，课堂的形式发生了一定程度的变化。</p>
18:20	<p>对于审美教育来说，我认为用一句话能体现“润物细无声”，新的课程目标，是在过程中同学们不知不觉的就会了。不知不觉的就认识了。学生用心的是体会，用心去体会更注重的是感受。我认为现在的音乐课堂是在体会中，让学生去表现。许多目标是蕴含在学习过程当中。学会音乐，我认为，过去的标准课程大纲更强调你去学会，比如说，学会什么样的音乐知识，学会什么样的理论知识。然后在新的课程标准当中呢，像是让你爱上音乐，利用终身的学习和可持续的发展。这就是在学生中有一个变化。在过去的时候，音乐只是一门科学，在现在呢，同学们认为音乐离他很近，就是我的一个爱好。比如我们学校的校内课程，现在有一半的同学参加了音乐的校内音乐课程，原来不容易被学生接受的交响乐，管弦乐这些，孩子们现在非常愿意参加，变成生活当中</p>

20:10	<p>的一部分。而且，学生学起来认为很熟悉不感觉很陌生。我认为我们的孩子在与时俱进。</p> <p>R: 您认为新音乐课程标准最重要的方面是什么？您认为哪些地方可以提高改进？</p> <p>TA: 纵观音乐课程标准，我认为不同时期有不同的音乐标准。我们新的课程标准是世纪之交改革浪潮中的一个产物。我认为是课程性质和价值观的转变，过去的音乐课程标准在指导思想是以知识为中心，现在的音乐课程标准，是促进青少年素质的发展。音乐课程价值定义为审美体验，创造性的发展，社会交往和文化遗产这四个方面。从音乐作用于人心，与音乐社会功能，文化功能作出价值判断，比过去的教学大纲着重强调德育和智育方面的教学目标更有失效性。</p>
23:02	<p>我认为新的课程标准最重要的是以审美为核心，以兴趣爱好为动力面向全体同学，注重个性发展，注重音乐实践，鼓励音乐创造，提倡学科综合，弘扬民族音乐，理解多元文化，和完善评价机制等一共十条理念。比如在过去是欣赏音乐，现在是感受与欣赏。过去在唱歌，唱游，器乐，识谱与视唱听音这几个模块当中统一归到现在的叫表现，另外增加了创造还有音乐与相关文化的拓展。提高改进的地方，我觉得现在重感受重体会轻知识，有一点是我在教学当中觉得应该改进。现在我们的音乐课本都是简谱，在教学中用的都是简谱的教学版本。五线谱的内容给删除掉了</p>

26:53	<p>过去是五线谱的教学。我认为在高年级应该学习五线谱知识。音乐是国际化的语言，如果走出中国，很少有人用简谱，都是五线谱，所以我认为这方便应该改进。</p> <p>R：您还有对于新旧音乐课程标准或者其他信息要分享吗？</p> <p>TA：新课程标准在这个学生学习方式的转变很好。比如强调学生在学习中的主体地位，面向全体同学，尽管学生能力不同，有差异，但是课程标准忽略这种差异，你可以有不同的见解。欣赏一个音乐，每个人和每个人的见解是不一样的。比如我们欣赏一课小提琴协奏曲《梁山伯与祝英台》，有的同学他对这个理解不一样。有的人觉得在描写景色，有的同学认为是春天到了。有的同学会说出一个词，这是爱情的。</p>
29:00	<p>我们老师不刻意回避，老师会把爱情这样美好的情感告诉他。然后，通过美的旋律去展现出来。所以孩子在学习当中，自己的心灵受到启迪，美好的心灵得到净化的。</p>

Teacher: Beth

Time 00:00	<p><u>R: 能否描述下您教学的学校和您现在教的学生吗?</u></p> <p>TB: 辽宁省沈阳市和平一校, 公立学校, 大概学生是 3200 左右, 我今年教的是四年级。</p> <p><u>R: 您对于新的音乐课程标准持有什么态度?</u></p> <p>TB: 新的音乐教育课程标准有的鲜明的时代性, 和科学性, 它遵循学生身心发展的特点, 还有审美认知规律来确定学科的内容, 所以它不再是学科自身的发展, 而是学生的发展。它面向的是全体的学生, 所以是在实践中学习, 然后使学生全面发展, 然后, 这个新的课程标准还培养了学生的音乐兴趣, 爱好, 让学生积极参与学生实践的活动, 丰富了他们的情感体验, 培养审美的情趣, 促进个性的和谐发展。然后, 它还让孩子学到了民族民间的音乐, 还接触了外国优秀的音乐作品</p>
04:10	<p>整来老说新课程标准安排的很合理, 有利于学生的身心发展。</p> <p><u>R:您认为新旧音乐课程标准存在哪些不同? 能否描述一下?</u></p> <p>TB: 我从四个方面来说下新旧课程标准的不同之处。第一个是课程性质和价值观念的转变。过去的课程标准在编写的思想上是以学科知识为中心, 它注重于学科的逻辑关系来安排教学内容, 对知识课技能的要求和对于培养音乐专业人才的要求比较高。现在的心得课程标准, 是在全国基础教育课改大潮诞生的, 有着鲜明的时代性和科学性, 他按照学生心理结构的发展确定学科内容。以学生学习为中心, 以学生学习经验为载体, 把音乐学习和学生生活与社会发展的情感体验密切的联系在了一起。这样就考虑的不在是学科的自身发展, 而是学生的身心发展。</p>

06:45	<p>使学生通过学习音乐，享受音乐带来的乐趣。从而激发学生的创造性。</p> <p>第二点是教学的内容和教学的领域的转变。旧的课程标准它的教学内容有唱歌，唱游，器乐，欣赏，识谱，视唱，听音几个方面。新的课程标准划分为四个领域：感受与鉴赏,表现，创造，音乐与相关文化，这样的话吧过去旧的课程表整合为表现，融合性增强，整体增加了难度。这样的整合与拓展突出音乐听觉审美体验的艺术特征，淡化了音乐理论知识的专业性。知识的难度降低，能够激发学生参与音乐表现，和投入音乐探索的兴趣。</p>
08:03	<p>第三点从教学的要求来比较。新课程标准难度比旧课程标准的难度大大的降低。以前是唱歌是先识谱，后唱歌。现在呢是先唱歌后识谱。在旧的课程标准中，先唱歌后识谱是不允许的。要求学生音准的误差不超过半音。要求的比较专业，这样的话学生比较有依赖性为了学习而学习。新的课程标准注重的是学生对音乐的感受和体验。不是让学生去记住音高或者死记乐理知识。在新的课程标准下，学生在学习音乐中是边学边玩，自然而然的了解到有关音乐的背景，文化题材，风格。让孩子快乐的去学习音乐。</p>

10:27	<p>第四个方面是从学生的学习方式来讲下不同。过去的课程标准是束缚了学生的个性发展，是老师教一句，学生唱一句。但是新的课程标准的学科特点是倡导例如，体验，模仿，探究，合作这样的学习方式。强调学生的主体地位，这样改变了学生的学习方式，改变了单一的记忆。我认为新课程标准确实给当今的音乐教育带来了生机与活力让学生学习的兴趣越来越浓，学生越来越可爱了，学生更喜欢上音乐课了。</p> <p><u>R:您是否改变或者调整您的教学方式去适应新的音乐课程标准？</u></p> <p>TB: 因为新的课程标准，他的内容和模式发生了很大的变化，所以我的教学方式也会有很大的调整。我会通过体验，模仿，探究，合作，综合来说我是如何调整的。</p>
13:13	<p>第一个，体验。体验是聆听音乐作品的时候，在学生在音乐审美过程中获得感受与体验，启发他们在积极体验的状态下来展开想象，鼓励学生在音乐体验中的独立见解。</p> <p>第二个是模仿。模仿根据中年和低年学生的自身特点，从音乐的基本要素入手，可以通过模仿为音乐表现和创造能力进一步的发展。</p> <p>第三个是探究，通过老师提供的<u>有趣的音乐教学情境</u>，激发学生对<u>音乐学习的兴趣</u>，和<u>探究愿望</u>，老师可以引导学生进行<u>即兴表演</u>，<u>自由发挥</u>，然后<u>创造活动</u>。这样就重视发展学生创造思维的探究性。</p>

14:56	<p>第四个是<u>合作</u>。合作是培养学生有合作意识，在群体里的协调能力，他们通过合作可以完成很多他们自己的见解或者是一些小作品，这一点我觉得在音乐课中很重要。</p> <p>第五个是综合方面。综合方面主要<u>艺术的表演形式</u>渗透运用在教学中。帮助学生更<u>直观的理解音乐的意义</u>。还有在<u>艺术活动中的价值</u>。</p> <p>以上这五个方面就是我在新的课程标准中我调整的教学方式方法。</p>
16:00	<p><u>R：对于新音乐课程标准，您观察到对学生有什么影响？</u></p> <p>TB：学生发生的变化很大。第一个给我直观看到的是喜欢上音乐课的学生多了。在音乐课堂上去主动参与体验表现和创造活动。</p> <p>第二个是以学生为本，建立了互动的师生关系。比如说老师和学生是双方相互交流，相互沟通，相互启发，相互补充，在这个过程中教师学生分享彼此的经验，知识，交流情感。从而达到了共识共享共发展。学生的学习方式，学生喜欢探究的学习方式，而不是重视结果，而是过程，他们享受学习音乐的过程，在音乐课程标准中，凸显了学生的个性表现，他们对音乐的想象力呀，创造性得到了很大的解放。</p>

18:00	<p>还有就是学生在课堂上的情绪和行为受到了教师的关注，课改后，教师更注重学生的情绪和行为。比如说学生的表现发生了变化，老师会当时会调整下教学设计，更关注更注重学生了。以上这些现象是新课程标准对学生产生的影响。</p> <p><u>R：您认为新音乐课程标准最重要的方面是什么？您认为哪些地方可以提高改进？</u></p> <p>TB：我个人认为最重要的是教学目标。因为实现教学目标旧是实施美育的重要途径。就是在我们的音乐课中，我们主要不是教学生唱一首多么完整的歌曲，或者是让学生达到某种水平，而是通过音乐课，让她们陶冶情操，培养创新精神和实践能力的。提高文化素养，和审美能力。增加他们身心健康，让他们全面发展。这个是不可替代的作用</p>
20:03	<p>我对新的音乐课程标准有一些我自己的看法。我觉得每一课的教学内容有些过多，每一册的歌曲有些多，一节课学一首歌曲。我认为应该在学唱歌曲和欣赏作品的数量上可以适当的减少。因为我从孩子们学习的成果上看，只是“走马观花”，当时是会唱，过两年就会忘记。比如说我现在教四年级的孩子，如果我给他们提及或者唱一下一年级的歌曲，他们没什么印象。而且我以前教六年级的时候，也是一样。比如我弹一首二年级或是三年级的歌曲，他们好像没有任何的意识和反应。我觉得这样的话，音乐课并没有达到目的。实效性弱了些。这就是我对新课程标准提出的小小的建议。</p>

21:54	<p>R: 您对于新旧课程标准有什么其他想分享的吗?</p> <p>TB: 有的, 我做了一个调查, 学生大多数, 几乎 95%以上的孩子都很喜欢音乐。因为他们经常平时听一些流行歌曲, 唱一些流行歌曲, 但是我觉得有 20%的学生不喜欢上音乐课。我就反反复复的思考了下这个问题。我认为产生这个因素有很多。比如说教材的编写或者是课堂教学的模式, 或者教师自身的因素都会促成这个原因。但是我想针对教学的课程标准来说我自己的看法。</p> <p>第一个是对教材编写的建议。其实现在小学的教材有一些歌曲孩子们不是很喜欢。而且教师也觉得不适合孩子演唱。所以我觉得以后再改一下课程标准, 我觉得因该再编写一些给孩子们朗朗上口或者经典的儿童歌曲。</p>
24:17	<p>第二个是我觉得应该增添一些经典的中外音乐作品。比如说当下的流行歌曲, 室内乐。教材是不可能总是更新, 可以安排一些课时, 教材大纲可以不用那么多歌曲, 可以安排一些课时让老师自行的设计孩子们喜欢的歌曲。比如说我这个时间流行什么歌曲, 孩子们喜欢什么歌曲, 教师可以根据当时的年代来设计教学内容。因为在唱歌的教学中, 很多学生喜欢通俗歌曲, 他们很聪明, 他们仅仅靠模仿他们就唱的很好, 所以在教学中增添学生喜欢的歌曲就很不错, 不要求他们唱的多么专业, 只要让它们流畅并且投入感情就足够了。我认为可以多一些流行音乐纳入到标准大纲中。很多流行歌曲表达了对祖国对民族的热爱, 对文化和生活的热爱</p>

26:12	<p>也可以通过流行音乐来吸收传统音乐民族音乐得到的传唱。必入说，周杰伦的《菊花台》就融合了中国传统的乐器古筝。比如说高峰的《大中国》，就采取了北方秧歌音调和小提琴协奏等等。然后，《我的中国心》《让世界充满爱》这些歌曲都可以让学生在音乐欣赏的课堂上，讨论它所在的价值。所以我觉得优秀的流行歌曲对学生一样能起到思想教育的作用。比起说教效果更明显。</p> <p>第三点我对课程资源开发的建议，可以结合当地人文地理环境，还有民族文化传统开发一些特色的教学。比如说欣赏音乐剧，欣赏爱国的电影，有机会可以参观当地的非物质文化遗产，等等，这样把这些内容运用到课程中也非常不错。</p>
28:05	<p>最后一点，我认为课程内容和课程的思维应该多元化一些，因为音乐课是每周两课时，我认为可以改为一课时一周。另外一课时可以参加艺术社团，像大学生一样作为选修课，选择自己喜欢的艺术课程比如，艺术课，声乐课，舞蹈课，戏曲课。这样我觉得孩子的兴趣更浓厚了，学生会更喜欢音乐课。这几点就是我对新课程标准的看法。</p>

Appendix F
TRANSCRIPT CODES

Amy

Number	Codes	Number	Codes
1	Aesthetic music education	16	Knowledge-oriented
2	Adapting to the times	17	Experience
3	Feasibility	18	Exploration
4	Quality-oriented education	19	Well-designed
5	Imagination	20	Educational experience
6	Creativity	21	Cooperative
7	Student-centered	22	Inquiry learning
8	Initiative	23	Experience and feeling of music
9	Director	24	Hobby
10	Authority figure	25	Musical competencies
11	Teacher-centered	26	Aesthetic experience
12	Facilitator	27	Creative development
13	Participator	28	Social communication
14	Cooperator	29	Cultural heritage
15	Inflexible and stiff	30	Musical notation

Beth

Number	Codes	Number	Codes
1	Feasible and reasonable	19	Exploration
2	Adapting to the times	20	Cooperation
3	Cultivating aesthetic tastes	21	Comprehensive skills
4	Scientificity	22	Learning styles
5	Emotional experience	23	Behaviors
6	Connection to music	24	Emotion
7	Shifts in curricular values	25	Imagination
8	Shifts in teaching content and domain	26	Musical creativity
9	Shifts in teaching requirements	27	Teaching goal
10	Students' learning style	28	Aesthetic music education
11	Professional music knowledge and skills	29	Cultural literacy
12	Enjoy music	30	Aesthetic ability
13	Explore music	31	Physical and mental development
14	Lower teaching standards	32	All-round development
15	Rote learning	33	An excess of songs
16	Learning-by-playing	34	Popular songs
17	Vivid and energetic	35	Distinctive education program
18	Experience	36	Extra-curricular activities

