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- 2022 개정 교육과정을 중심으로 -

Exploring the Development Direction of Music Textbook for Elementary Special Education: Focusing on the 2022 Revised Curriculum

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Abstract The aim of this study is to explore the direction of developing elementary school textbooks for special education music subjects in the context of the newly introduced 2022 revised curriculum. To achieve this goal, the study analyzed both the current 2015 special education elementary music textbook and the revised 2022 special education music curriculum, drawing implications for the formulation of new textbooks. The study's findings suggest, first, that textbooks should be structured to present essential questions and performance tasks, aligning with a competency-based approach centered around core(central) ideas. Additionally, the study emphasizes the need for an organic connection among goals, content, methods, evaluation, and supplementation. Second, the 'daily life' area should be integrated and presented in conjunction with all areas of music, and creative areas should be diversified and supplemented. Third, there's a requirement to optimize the volume of learning and to organize more autonomous textbook content. Fourth, integrating contents with other subjects or areas is recommended. The study also proposes supplementing music lesson content and incorporating various strategies and methods, such as artificial intelligence and digital technology.

Key words: special education, music education, 2022 revised curriculum, textbook, elementary school, core(central) ideas

초록 이 연구는 새롭게 고시된 2022 개정 교육과정 중 특수교육 음악 교과를 위한 초등 교과서 개발 방향을 탐색하는 것이 목적이다. 이를 위해 2015 현행 특수교육 초등 음악 교과서 및 2022 개정 특수교육 음악과 교육과정을 분석하고, 새로운 교과서가 어떠한 방향으로 개발되어야 하는지 함의를 도출하였다. 이 연구의 결과로 첫째, 교과서는 핵심 아이디어 기반 역량 함양 교육을 위해 핵심 질문과 수행과제를 제시하고 목표-내용-방법-평가-보충심화 등이 유기적으로 연결되도록 편찬되어야 한다는 점, 둘째, 생활화는 모든 음악 영역과 통합하여 연계 제시하고 창작 영역은 다양하게 추가 보완하여야 한다는 점, 셋째, 학습량을 적정화하고 보다 자율적인 교과서 내용 구성이 요청된다는 점, 넷째, 다른 교과나 영역과 연계 융합한 내용을 보완하고, 인공지능과 디지털 기술 등 다양한 전략과 방법을 활용한 음악 수업 내용을 구성해야 한다는 점을 제안하였다.

주제어: 특수교육, 음악교육, 2022 개정 교육과정, 교과서, 초등, 핵심 아이디어

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I . Introduction

1. Research necessity and objectives

A new 2022 revised curriculum was finally announced at the end of December last year, including education for future society preparation, education for students' real lives, education for students with disabilities, practical implementation of competencies, and rapidly changing environmental considerations such as digital utilization. The main amendments are as follows. First, it seeks to connect with the common curriculum based on the characteristics of students subject to special education and the setting of competencies and contents in consideration of future life. Second, it is designed to be a customized curriculum that considers students with various disability characteristics while strengthening the nature of the life-oriented curriculum. Third, it accommodates new educational needs such as digital, sharing, cooperation, convergence, and ecology so that it becomes a curriculum in preparation for the future society. The music curriculum for special education has also been updated to incorporate these changes.

The new curriculum will be phased in gradually. It will be introduced in 2024 for 1st and 2nd grades, in 2025 for 3rd and 4th grades, and also in 2026 for 5th and 6th grades. For the newly developed curriculum to successfully settle in the school field in the future, it is essential to compile high-quality curriculum books based on research such as practical teaching and learning and textbook composition.

However, research on music education for students with disabilities is limited. Although there have been studies on the characteristics and utilization plan of curriculum textbooks for special education or considerations when developing textbooks (Choi & Kim, 2016; Jeong & Heo, 2022; Kim, 2023; Park et al., 2020), it is not enough to obtain music education implications. Many other studies (Adamek & Darrow, 2005; Hwang, 2016; Jo, 2012; Park & Jeong, 2005; Won, 2018) have stressed the therapeutic dimension of musical activities for these students rather than instruction tailored to their abilities. Ultimately, it's evident that there is a research gap in instructing music to students with disabilities who require specialized attention.

In other words, there is very little research on how to teach and learn at the level of students with special needs. In particular, few studies on special music education contain the direction and contents of the new 2022 revised curriculum. Considering the meaning and role of music activities in the field of special education (Hammel & Hourigan, 2017; Hourigan & Hourigan, 2009; Kern & Aldridge, 2006), the development of textbooks with the intentions of the new

curriculum is very important, and practical studies must be conducted.

Therefore, the primary goal of this study is to suggest a framework for developing music textbooks intended for elementary schools in 2025, drawing from insights from the recently revised special education music curriculum. This study holds significance as it aims to operationalize the 2022 revised special education curriculum, offering teachers and students content and structure for practical teaching and learning.

2. Research content and method

The study encompasses the following content areas to achieve its objectives. Firstly, theoretical considerations were made on topics including special education, music education, the role of music education in special education, core contents, and methods of school music education for students with disabilities, and the changes in the special education curriculum in Korea. Secondly, an analysis was conducted on the key aspects of the 2022 revised music curriculum for special education and the fundamental approach to developing textbooks for special education. Thirdly, the direction of textbook development was proposed through the analysis of the 2022 revised curriculum. Fourthly, a method for constructing a textbook aligned with the new 2022 revised curriculum was suggested based on the analysis of existing textbooks.

The research primarily relies on materials related to special education and curriculum, official documents related to the 2022 curriculum, resources connected to textbook compilation, music textbooks, and teaching-learning materials tailored for special education. Documentary research methodology was employed to analyze the literature and data. The main research contents and analysis criteria are presented in <Table 1>.

<Table 1> Overview of research content and method

	Criteria	Contents	Point of view
Literature analysis	Special education and music education	- Special education curriculum - Special education textbooks	Understanding special education
Analysis of the 2022 revised curriculum	Content system	- Areas - Core(Central) ideas	Review of new textbook development direction
	Learning content	- Key content elements - Differences and changes from the previous curriculum	
	Teaching-Learning and assessment	- Main emphasis - New methods and evaluation	

<Table 1> Continued

	Criteria	Contents	Point of view
Analysis of the 2015 revision textbook	Organization of the unit	- Overall composition - Introduction and organization of units	Problems and improvements of current textbooks
	Selecting and organizing content	- Composition of main content elements - Key learning activities	

II. Literature Review

1. Special education and music education

Special education pertains to education provided to students requiring specialized educational support, primarily those with diverse disabilities. Due to physical, cognitive, emotional, social, or learning limitations (Smith, 2007), these students often find standard education programs insufficient in meeting their educational needs. Consequently, the goal of special education is to deliver personalized education that caters to individual requirements and capabilities.

Music holds significance for all students, but it carries particular importance for those in special education, namely students with disabilities. According to Adamek and Darrow (2005), music can have a positive impact on various aspects of special education students, including emotional expression, social interaction, and physical enhancement. This implies that music aids in fostering the holistic development of sensory, cognitive, and motor skills. Individuals in special education, particularly those on the autism spectrum, often encounter challenges in social interaction. Kern and Aldridge's study (2006) indicated that music education significantly contributes to enhancing social interaction skills among these students. In other words, students can practice fundamental social skills like conversation, cooperation, and attentive listening through music activities. In light of the above, music education assumes a pivotal role within the realm of special education, offering students avenues to express emotions, engage in social interactions, and enhance physical capabilities.

The crux of music education for students with disabilities revolves around implementing a range of music activities. These activities encompass various forms such as singing, playing musical instruments, engaging in rhythmic exercises, composing music, and listening to musical compositions (Hammel & Hourigan, 2017). Moreover, the integration of state-of-the-art technologies

into special education is increasingly emphasized. Particularly, digital music tools and applications prove invaluable in delivering accessible music experiences to students with disabilities (Kern & Aldridge, 2006). These tools empower students to surmount physical or cognitive barriers and actively partake in music creation and performance endeavors.

2. The 2022 revised music curriculum for special education

The music curriculum has been formulated from the perspective that "individuals engage in musical activities by expressing sensitivity, creativity, and self-direction, and by participating within a community throughout their lifetimes" (Park, 2023). The music curriculum is rooted in a comprehensive human framework (encompassing self-directed individuals, creative individuals, educated individuals, and communal living) and core competencies (encompassing self-management, information processing, creative thinking, aesthetic sensitivity, cooperative communication, and community proficiency). The objectives outlined in <Table 2> are as follows (Ministry of Education, 2022, p. 342). These goals encompass the expression of emotions, sentiments, thoughts, and more, alongside the inherent nature of music that accentuates aesthetic experiences. Additionally, they encompass functions such as emotional equilibrium through musical activities, the fostering of holistic development including social growth, and the ability to adapt to daily life, thus embodying their relevant roles.

<Table 2> Goals of the 2022 revised music curriculum for special education

	Goals of music subject for special education
Overall goal	Engage in and comprehend diverse musical activities encompassing expression, creation, and appreciation. Building upon this foundation, foster sensitivity, creativity, and self-directedness, cultivating a disposition for musical communication in everyday life and the community, while also enhancing social skills.
Detailed goals	(1) Experience the aesthetic aspects of music and acquire fundamental music knowledge. (2) Engage in music activities that enable independent exploration, allowing for the creative expression of diverse musical forms. (3) Develop a disposition and routine of relishing and engaging with music in daily life, while demonstrating respect for various genres of music.

The content framework of the music curriculum has been established with a focus on the significance of daily life and music-related activities for students with special educational needs. Given that practical engagement with music serves as the foundation of musical experiences and

is especially crucial for learners with diverse disabilities, the activities in the area of (1)'expression' are most importantly presented. Subsequently, it consists of the (2)'appreciation' area activities that experience music through various senses, including the auditory sense, and the (3)'creation' area activities that create new music. This content structure is designed with consideration for the distinctive characteristics of students with special educational needs, while concurrently mirroring the compositional aspects of the general curriculum to facilitate inclusive education with non-disabled students.

3. Basic direction for developing special education textbooks by the 2022 revised curriculum

In Korea, once a revised curriculum is announced, the subsequent step involves the development and distribution of textbooks to educational institutions. Textbooks designed for special education adhere to the system overseen by the government, which holds the responsibility for compiling these textbooks based on the foundational directives provided. A succinct overview of the principal directions guiding the compilation of textbooks is presented below (National Institute for Special Education, 2023, pp. 4-8).

- ▶ Develop textbooks that cultivate students' self-directed learning abilities.
- ▶ Develop textbooks that strengthen connections and integrations between subjects, learning connected to students' lives, and reflections on learning.
- ▶ Develop textbooks that draw out students' curiosity, enable them to actively participate in lessons, and support problem-solving and thinking processes.
- ▶ Select content based on real-life situations, meeting the objectives of the curriculum, supporting individualized education for students, allowing diverse approaches depending on the type and characteristics of disabilities, suitable for digital & AI educational environments, implementing career-related curricula, and considering all special education students, including those with severe disabilities.

III. Curriculum Analysis for the Direction of Textbook Development

1. Findings from analyzing the textbook development direction in response to changes in the content system

The new 2022 revised curriculum is distinguished by its reconfiguration of the content area of the prior 2015 iteration. In other words, the existing 'daily life' area was absorbed and integrated into all areas, and the 'creation' area was separated from the existing expression area to establish confidence and self-image through musical activities. Consequently, the fresh curriculum now encompasses three distinct areas: expression, creation(<Table 3>), and appreciation (Ministry of Education, 2022, pp. 343-345). A closer examination of each content framework reveals that the most noteworthy deviation from the 2015 version is the reorganization of content elements around core(central) ideas.

<Table 3> Content system of the creation area in the 2022 revised curriculum

Core (Central) ideas	<ul style="list-style-type: none">• Music is composed by exploring human imagination and possibilities through distinct musical elements and principles.• Individual or collaborative music creation manifests in diverse processes and outcomes influenced by one's initiative and background.• Students utilize various mediums in their daily lives to create music freely, contributing to the enrichment of musical culture.	
Categories	Content element	
	Elementary school	
	Grades 3 and 4	Grades 5-6
Knowledge-Understanding	<ul style="list-style-type: none">• Surrounding sounds, emotions• Musical elements (beat, melody, dynamics, tempo)	<ul style="list-style-type: none">• Emotions, creativity• Music elements (rhythm, melody, dynamics, tempo)
Process-Function	<ul style="list-style-type: none">• Replace with diverse sounds• Create music through imitation	<ul style="list-style-type: none">• Modify lyrics• Crafting sound or music suitable for the context/situation
Values-Attitudes	<ul style="list-style-type: none">• Curiosity about sounds	<ul style="list-style-type: none">• Interest in making music

The subsequent proposal outlines the direction for crafting textbooks aligned with the new 2022 revised curriculum, in accordance with the content system modifications described above.

Firstly, textbooks should be developed so that school music classes and the daily lives of students with disabilities can be closely linked by integrating them into all music areas rather than dealing with the area of daily life separately. Music activities in the daily lives of disabled students are an extension of learning, and it is necessary to be organized so that they can experience various music types and genres in their daily lives and discover their preferences and tastes.

Secondly, music textbooks should be formulated to bolster creative pursuits tailored to the proficiency levels of students with disabilities. Given that open-ended musical activities are often more accommodating for students with various disabilities than expression activities like singing or playing predefined music, a diverse array of creative tasks that are easy and linked to students' daily lives should be included. It is imperative to materialize and systematize the content of creative aspects, including imagination, transformation, creation, and fostering an enthusiasm for music-making.

Lastly, considering that the content framework across all areas is rooted in 'core(central) ideas', the construction of music textbooks should revolve around these foundational concepts. To facilitate genuine comprehension of teaching and learning anchored in the three core ideas(music's principles, context, and application), It is necessary to organize the content around essential questions, and the performance tasks to support it.

2. Results of analyzing the textbook development direction based on changes in learning contents

The distinguishing feature of the 2022 revised curriculum lies in its foundation upon core ideas as the basis for content elements. A core idea represents a pivotal declaration of content that possesses generalizable qualities across the pertinent area, encapsulating all relevant aspects. In alignment with this approach, illustrated in the subsequent <Table 4>, it becomes apparent that the content previously detailed in the 2015 revision(Ministry of Education, 2015, pp. 300-303) has been more comprehensively expounded upon in the 2022 revision(Ministry of Education, 2022, pp. 344-347).

<Table 4> Comparison of content changes between the 2015 and 2022 revisions

	2015	2022
Contents system	<ul style="list-style-type: none">• Fast and slow tempos• Loud and soft sounds• Beat• Same sound, different sound	Musical elements (beat, melody, dynamics, tempo)
Achievement criteria	<p>[4 Music 01-07] Compare and listen to songs with fast and slow tempos.</p> <p>[4 Music 01-08] Express fast and slow music with a body or percussion instrument.</p> <p>[4 Music 01-09] Listen to sounds of different volumes (loud and soft) and respond using your voice and body.</p> <p>[4 Music 01-10] Express loud and small sounds with musical instruments.</p>	<p>[4 Music 01-04] Express the rhythm and dynamics, as well as the tempo variations, using your body, objects, and musical instruments.</p> <p>[4 Music 02-01] Modify the sound in various ways by considering the fundamental musical elements.</p>

To provide further specificity, the primary alterations in learning content according to grade groups are succinctly outlined in <Table 5> presented below. Through the articulation of learning content in a more integrated and comprehensive manner, the curriculum's adaptability has been enhanced, thereby paving the way for diverse teaching-learning approaches aligned with core ideas.

<Table 5> Major changes in learning content in the 2022 revision (Example)

	2022
3-4 grade group	<ul style="list-style-type: none">- 'Fast and slow, loud and soft, the same note and different notes' are comprehensively presented as aspects of 'tempo, dynamics, rhythm', etc.- 'Rhythms linked with words' has been removed and an example has been provided in the description of achievement standards.- 'Movement' has been revised and suggested as 'body expression'.- Specification and systematization of value/attitude categories: interest, enjoyment, curiosity, engagement, etc.
5-6 grade group	<ul style="list-style-type: none">- 'Gradually faster, gradually slower, gradually louder, gradually softer, long and short tones, high and low tones', etc. are comprehensively presented as elements related to 'rhythm/duration, dynamics, tempo', etc.- 'Songs exchanged' have been removed, and an example has been provided in the description of the achievement standard.- Specification and systematization of value/attitude categories: interest, confidence, enjoyment, familiarity, etc.

The following is a proposition for the development of textbooks that align with the new 2022 revised curriculum, reflecting the aforementioned content modifications.

Firstly, to effectively implement a competency-based curriculum, it is imperative to optimize the learning content within the textbooks. The curriculum content must be interpreted and applied in diverse ways to ensure school autonomy while accommodating students with a range of disabilities.

Secondly, concerted efforts should be directed toward constructing textbooks that foster and assess not only student's knowledge and skills but also their values and attitudes. Traditionally, curricula and textbooks have predominantly emphasized the acquisition of knowledge and the enhancement of skills. However, the 2022 revision underscores the importance of values and attitudes. Textbooks need to encompass a variety of activities centered around instilling desirable attitudes and values through music learning, tailored to suit the needs of students with special education requirements.

3. Results of analyzing the direction of textbook development based on changes in teaching-learning and assessment

The new curriculum is characterized by its emphasis on leveraging digital and artificial intelligence environments and tools, facilitating both online and offline classes, accommodating diverse students with disabilities, integrating cross-curricular learning topics, and aligning teaching and learning strategies with national and societal demands. Furthermore, evaluations about remote learning, assessments tailored to various students with disabilities, and the introduction of diverse evaluation methods or tools that account for individual characteristics and performance capabilities are enhanced in comparison to the existing 2015 revised curriculum (refer to <Table 6> below).

<Table 6> Key changes in teaching-learning and assessment introduced in the 2022 revised curriculum

	2022
Teaching and learning	<ul style="list-style-type: none">- Facilitate practical music learning through adaptable teaching methods suitable for diverse forms of remote classes, such as blended learning or content-focused classes, both online and offline, and by developing relevant materials.- Additional teaching/learning materials such as alternative audio-visual materials, tactile resources, and digital materials may be provided for students with severe or overlapping disabilities.
Evaluation	<ul style="list-style-type: none">- For remote submission assignments, protocols for utilizing and storing music assignments on a designated platform are established, along with plans for providing feedback based on these submissions.- When remote assessment is carried out for students with severe or overlapping disabilities, guardians are informed beforehand about the assessment tools and methods to be used.

In light of the alterations in teaching, learning, and evaluation approaches, the proposed direction for textbook development under the new 2022 revised curriculum is as follows.

Firstly, it is imperative to craft textbooks that foster convergence and integration between contents, as well as establish connections with other subjects. Activities such as linking with the contents of other subjects similar to the content of music or expressing music of lyrics or topics reflecting cross-curricular learning topics such as safety, personality, and environment may be possible.

Secondly, it is advisable to formulate textbooks while taking into account various teaching and learning methods and environments, including artificial intelligence, digital utilization, and remote classes. New textbooks should consist of teaching and learning activities and environments suitable for these environmental changes, such as allowing disabled students to experience customized music visually, audibly, and kinesthetically through movement through digital technology.

IV. Current Textbook Analysis for the Direction of Textbook Development

1. Direction of unit composition

The unit structure of the music textbook under the current 2015 revised special education curriculum comprises an introduction, development, evaluation/arrangement, and supplementation/deepening.

The content is structured around the three areas of expression, appreciation, and daily life. Examples of the introduction for each unit are shown in [Figure 1] and [Figure 2]. The 3rd-grade unit's presentation seems limited in encapsulating the core idea emphasized in the 2022 revision. The unit question in the 5th grade textbook is "Shall I introduce my beloved family to my friends?" which is insufficient as an essential question covering the entire unit.



[Figure 1] Example of unit introduction
(Source: Special elementary 3rd grade textbook, p. 19)



[Figure 2] Example of unit introduction
(Source: Special elementary 5th grade textbook, pp. 32-33)

Illustrated in [Figure 3] and [Figure 4] are instances of the arrangement within each textbook unit.

For the 3rd grade, the structure is designed as an engaging wayfinding game but focuses solely on the specific activity called Pungmulnori, thus not encompassing the entire unit. Furthermore, advanced supplementary content is not distinctly provided in the 3rd and 4th grade textbooks. In the 5th-grade example, the organization is aimed at facilitating effective organization and supplementary enhancement, though a seamless connection between the unit summary and supplementary intensification appears somewhat lacking.



[Figure 3] Example of a unit summary
(Source: Special elementary 3rd grade textbook, p. 96)



[Figure 4] Example of unit supplementation/deepening
(Source: Special elementary 5th grade textbook, pp. 54-55)

2. Selection and organization of unit content

The following [Figure 5] illustrates an example of the selection and organization of content for each unit in the textbook. The unit, titled 'Forest Animal Friends,' is primarily organized around expressive activities such as singing, playing, and playing. Although the theme revolves around animals, it is challenging to determine how musical activities are organically structured according to specific goals. Moreover, creative activities are notably scarce in frequency.

재제명	차시	쪽수	학습 활동	교과서 쪽수
말 리듬과 신체 표현하기 (동물 걸음마)	1	2	• 노랫말에 어울리는 신체 표현하기 • 여러 가지 타악기로 말 리듬 표현하기	20~21쪽
빠른 곡과 느린 곡 감상하기 (‘동물의 사육제’ 중 ‘제 3곡 당나귀’, ‘제 4곡 거북이’)	2	2	• 빠른 곡 ‘당나귀’와 느린 곡 ‘거북이’를 감상하기 • 빠른 곡과 느린 곡을 들으며 몸으로 표현하기	22~23쪽
악곡의 특징 표현하기 (‘동물의 사육제’ 중 ‘제 1곡 사자 왕의 행진’)	3	1	• ‘사자왕의 행진’을 들으며 사자의 특징을 표현하기 • 주제 선율에 노랫말을 넣어 노래 부르고, 타악기로 표현하기	24쪽
악곡의 빠르기를 표현하기 (‘동물의 사육제’ 중 ‘제 2곡 수탉과 암탉’)	4	1	• 빠르기를 생각하며 ‘수탉과 암탉’ 감상하기 • 음악을 들으며 몸으로 빠르기 표현하기	25쪽
일정 박을 치며 노래 부르기 (숲속의 하루)	5	2	• 신체 악기를 치며 노래 부르기 • 여러 가지 타악기로 리듬 표현하기	26~27쪽
자연의 소리 탐색하기	6	3	• 자연의 소리를 탐색하기 • 자연의 소리를 듣고 느낀 점 이야기 나누기	28쪽~30쪽
자연의 소리 표현하기	7		• 자연의 소리를 말 리듬과 타악기로 표현하기 • 자연을 표현한 감상곡을 듣고 이야기 나누기	

[Figure 5] Example of unit content selection and organization
(Source: Special elementary 4th grade textbook, p. 360)

The subsequent [Figure 6] depicts an example of a learning activity organization, predominantly presenting a combination of 'Sheet Music (Left) + Learning Activity (Right).' However, the unit-specific learning activities, shown as 'Sheet Music-Activity,' are presented in a fragmented manner without a seamless connection to the unit's final goal, essential questions, and performance tasks. This format, commonly seen in the existing curriculum, fails to effectively integrate the core idea-based competency development.



바람 소리를 여러 가지 악기로 표현해 봅시다.



판 플루트 스트릭 드럼 셰이브 라운

우리 주변의 재활용 물건을 활용해 친구들과 리듬 주고받기 놀이를 해 봅시다.



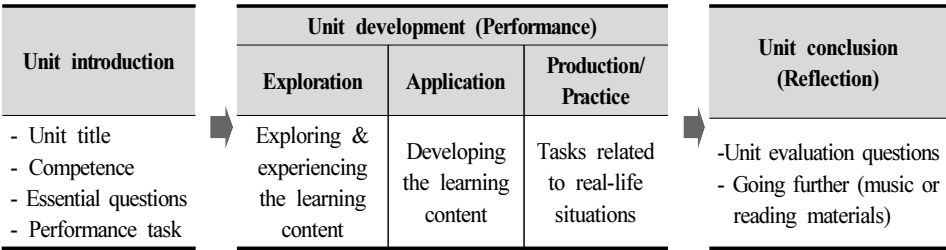
[Figure 6] Example of activity organization
(Source: Special elementary 6th grade textbook, pp. 108-109)

V. Proposal for the Composition of Teaching-Learning for the Development of a New Textbook

In the previous chapter, through the analysis of the new curriculum, the following directions were confirmed: namely, linkage with all music areas rather than treating the area of daily life as an independent area, systematization of creative activities, realization of diverse and free learning activities, practical application of value and attitude learning, strengthening of integrations with other areas, and the implications of applying new methods such as digital. Furthermore, through the analysis of the current textbook, it was found that there is a lack of linkage among activities, tasks, and summaries within a unit, insufficient organization of music activities to achieve learning objectives, and a lack of statements that encapsulate core ideas. In this section, we will examine a more detailed teaching-learning structure for developing a textbook based on the new curriculum.

1. Textbook unit design model

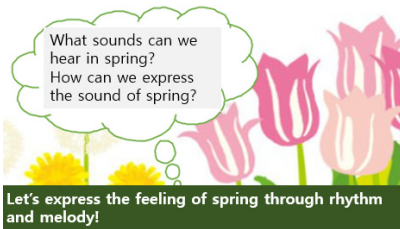
The new textbook should be structured around 'essential questions' and 'performance tasks' as a process of finding answers to these questions. Firstly, from the introduction, the 'competence' targeted in the unit, the 'essential question' to stimulate thinking for cultivating the competence, and the 'performance task' for solving the essential question are presented. Secondly, the unit unfolds centered on students' performances, structured as 'exploration'-'application'-'production/practice' learning activities. This means exploring or experiencing the main content, developing it, and performing tasks linked to real-life situations. Thirdly, the conclusion of the unit presents problems that allow students to self-reflect and evaluate, enabling them to answer the essential question introduced at the beginning of the unit. Additionally, the summary of the unit and supplementary/deepening activities are presented in a way that naturally connects to everyday musical activities and can be supplemented or deepened by students with a variety of disabilities([Figure 7]).



[Figure 7] Design model of the new textbook unit

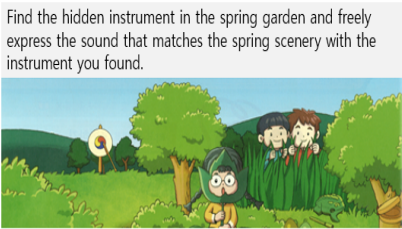
2. Selection and organization direction of the textbook content

First, the selection and organization of the unit content should be organic and interconnected from the essential questions of the unit to the performance tasks, teaching-learning activities, and summary. That is, based on the essential questions of the introduction in the unit, tasks are presented to address them, and the essential questions are answered through these tasks([Figure 8]).



<Unit introduction>

Essential questions & Performance task



<Unit conclusion>

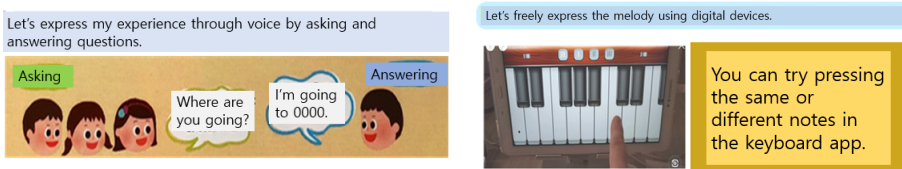
[Figure 8] Examples of unit introduction and conclusion

Secondly, it's essential to center 'topics' in the curriculum that are relevant to the daily lives of students with disabilities, ensuring that these topics can be linked to musical learning. Such a topic-centered learning approach assists students with disabilities in organically connecting their everyday experiences with music education, providing a deeper learning experience. This strategy enhances student engagement and interest, allowing them to find connections between their lives and music. In other words, alongside general topics like school life, family, and seasons, it's vital to include musical topics such as instruments/world music in the curriculum. This will enable students to engage in musical elements like rhythm/melody and activities like singing/instrumental performance([Figure 9]).

The scent of music	Let's sing to the beat while feeling spring
Flower friend, Music friend	Let's express various flowers using melody
Move with music	Let's express the movements of animals the can be seen in spring through rhythm
With the sound of spring	Let's feel the beauty of sound while listening to music that expresses spring

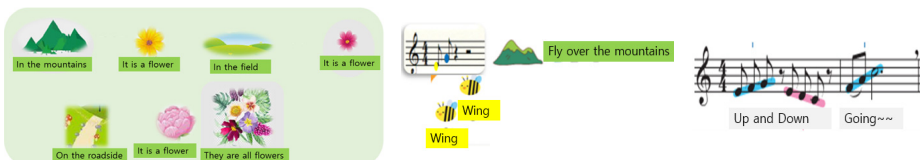
[Figure 9] Examples of music learning based on real-life topic (Spring)

Thirdly, the textbook should diversify music activities that are overly focused on the expression area and expand the creation area. In doing so, it can be designed in a more engaging manner by emphasizing the use of digital tools, as highlighted in the revised curriculum([Figure 10]).



[Figure 10] Examples of creation activities

Lastly, the textbook should be designed with music learning tailored to the abilities of students with disabilities. For instance, traditional staff notation may be challenging for some students, so alternative methods such as pictorial notation, alphanumeric notation, mixed notation with symbols/pictures, or color-coded staff notation can be utilized([Figure 11]). Additionally, alternative music activities that encompass students with various types of disabilities should be proposed([Figure 12]).



[Figure 11] Examples of various notation structures

How to support the learning of diverse learners

For students who have difficulty expressing the melody line through body movements, suggest alternative activities such as having them wave a ribbon or react to movement with a sound or facial expression.

Guidance plan for students with severe disabilities

In the case of visually impaired students, teachers focus on auditory materials that can be heard in spring rather than the colors or scenery of spring so that students can fully experience the sounds of spring. Additionally, teachers teach students to touch instruments or objects directly and feel them through tactile senses.

[Figure 12] Examples of suggestions considering the characteristics of students with disabilities

VI. Discussion & Conclusion

This study discussed the direction of developing music textbooks for elementary special education within the framework of the newly introduced 2022 revised curriculum. To accomplish this objective, the study was grounded in the theoretical foundation of music education's role and concept within special education, as well as the trajectory of special education in Korea. It entailed an analysis of the current 2015 special education elementary music textbook and the 2022 revised special education music curriculum. Insights were then drawn regarding how textbooks should evolve. Essentially, the new textbooks must encompass content that acknowledges the educational needs of students, rooted in their identities within the realm of special education. This implies an education that is inclusive of students across diverse disability types and characteristics, even those with severe disabilities. Building on the outcomes of this study, we wish to discuss the avenues for enhancing the new textbooks as follows.

In terms of the overall textbook development direction, the following are key considerations: First, the textbooks should be formulated to accentuate the development of capabilities among students with disabilities and foster their musical knowledge, skills, values, and attitudes. Drawing on insights from several post-2015 revised curriculum studies (Kim, 2023; Sung, Ryu, & Park, 2014), establishing pertinent essential questions for students with disabilities and implementing corresponding tasks is imperative. The teaching-learning should be structured in a manner that systematically connects a series of learning processes, aligning from goal-centered competency to teaching-learning content, methods to achieve the goal, and subsequent evaluation.

Second, the teaching-learning approach within the textbooks should naturally intertwine music lessons at school with musical activities in daily life. For students with disabilities, music classes act as a platform for communication, sensory integration, expression, and emotional stability (Hwang,

2016; Jo, 2012; Lee & Hwang, 2023). Concurrently, music activities in their daily routines extend as a means of both learning and a conduit for stability and communication with their surroundings (Lee & Hwang, 2023; Park & Jeong, 2005). This correlation can also align with the cultivation of musical values and attitudes as highlighted in the new curriculum.

Concerning the composition of textbook content: Firstly, textbooks should comprise music teaching-learning content that spans various disability types, maintaining an appropriate level of engagement. To achieve this, a reassessment of duplicated or omitted content, such as excessive expressive activities, is necessary to ensure a balanced level of learning. Moreover, given the diversifying and intensifying characteristics of students with disabilities within special schools, introducing creative music activities tailored to their characteristics and proposing a plethora of supplementary and enriched activities that are extensively interconnected is paramount.

Second, meticulous consideration is required to curate content suitable for creative activities involving students with disabilities, presenting it in a manner that renders diverse music creative activities easy and enjoyable. As highlighted by multiple studies (Hammel & Hourigan, 2017; Sung, Ryu, & Park, 2014), enabling students with disabilities to engage in music activities freely, rather than conforming to set music pieces, is more apt. Hence, incorporating straightforward yet diverse creative activities linked to their daily lives is essential. Furthermore, content tied to creation—such as activities that stoke interest in music creation or encourage imaginative exploration—must be systematically and explicitly addressed in this textbook.

Third, textbooks should be structured to elevate the educational experience for students with disabilities, emphasizing integration and convergence with other fields or disciplines in line with the music education goals of special education. Similar to the notion that music can reinforce mathematical concepts, linguistic skills, and social abilities (Lee & Hwang, 2023), interlinking different areas allows students to holistically grasp diverse experiences and bridge music with their everyday lives, thereby enriching the overall experience. The textbook should also reflect cross-curricular learning topics mentioned in the general introduction of the 2022 revised curriculum or core ideas from other subjects.

Finally, regarding methods and strategies, textbooks need to be developed with various strategies for music lessons catering to students with disabilities, considering forthcoming societal changes. Especially, textbooks encompassing the utilization of artificial intelligence, digital technology, and distance learning methods are crucial. An AI-powered music education program can enhance the musical capabilities of students with disabilities, offering tailored education aligned with their individual needs and abilities (Park & Jeong, 2005). It is important to develop textbooks considering

that remote music lessons can motivate students with disabilities to engage in learning at their own pace within a comfortable environment (Lim, 2013).

In the future, building on this research, in-depth implementation studies on how to craft textbook content and teaching-learning methods in finer detail, as well as the composition of learning materials, are essential. Currently, the development of textbooks for special education, adhering to the 2022 revised curriculum and set to be distributed to schools from 2025, is in full swing. Through this study, we anticipate that textbooks will be compiled in an enhanced manner and distributed to educational institutions.

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