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An analysis of teaching perspectives on music education among South Korean primary and secondary school teachers

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Abstract This study analyzed teaching perspectives of 50 Korean primary school teachers and 48 secondary school teachers. A modified version of the Teaching Perspectives Inventory (TPI), was used, consisting of 45 items adapted to reflect the characteristics of music education. The TPI measures five teaching perspectives: Transmission, Apprenticeship, Developmental, Nurturing, and Social Reform. The results showed that teachers perceived Nurturing, Transmission, and Apprenticeship perspectives as highly relevant to music education, whereas the Social Reform perspective was rated the lowest. Secondary school teachers with a major in music scored higher on the Transmission and Apprenticeship perspectives, reflecting the influence of disciplinary socialization. While higher levels of education was associated with higher scores on the Transmission perspective, teaching experience did not significantly differentiate the perspectives. These findings highlight the need for customized teacher education curricula and professional development programs that foster a 'perspective-balancing' model and strengthen the social agency of music education.

Key Words: music education, primary school teachers, secondary school teachers, teaching perspectives, teacher professionalism

목차

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Ⅰ. Introduction

1. Research context and rationale

Confining discussions of educational quality solely to the improvement of instructional methods or technical efficiency risks overlooking the philosophical foundations and essential purposes of education (Jorgensen, 2003). Effective teaching is not merely determined by advanced techniques or efficient delivery

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strategies, but rather is shaped by teachers' underlying beliefs and philosophical orientations toward knowledge, learners, and the role of the teacher (Pratt & Collins, 2000). This emphasis on teachers' beliefs is particularly salient in subject areas such as music education, where instructional decisions are closely intertwined with artistic values, performance traditions, and deeply held pedagogical philosophies that often transcend simple methodological choices.

Despite the foundational role of teacher beliefs, there is a lack of consensus on how music-specific instructional settings influence their formation. Music teaching and learning, which emphasize performance-based practice and artistic achievement, have traditionally been shaped by the master–apprentice model (Schiavio et al., 2020). This unique pedagogical environment suggests that Pratt's (1998) Teaching Perspectives Inventory (TPI)—comprising Transmission, Apprenticeship, Developmental, Nurturing, and Social Reform—may manifest in distinct ways within music classrooms. For instance, the 'Apprenticeship' perspective aligns naturally with one-on-one instrumental coaching, while 'Transmission' relates to the delivery of formal music theory. As a result, music teachers are likely to form belief systems that differ from those of general classroom teachers. In South Korea, this professional identity is further bifurcated by the institutional structure: primary school teachers act as generalists who teach all subjects, whereas secondary school teachers serve as subject specialists who teach music exclusively. Comparing these two distinct populations is critical because this dichotomy represents fundamentally different professional identities and pedagogical priorities, which are expected to manifest as distinct teaching perspective profiles. Moreover, variations in demographic and situational factors, such as teaching experience and advanced degrees, serve as indicators of professional socialization and development, revealing how these perspectives evolve and mature over the course of a career. While these contextual differences likely influence teachers' beliefs, empirical research has yet to fully elucidate how such perspectives are distributed among in-service music teachers. At the same time, previous research on teachers' beliefs and approaches to teaching has largely focused on higher education contexts (Kember, 1997) or on adult learning settings, particularly in studies using frameworks such as the Teaching Perspectives Inventory (Pratt & Collins, 2000). Despite the widespread use of the TPI across various educational fields, its application to music education has received very limited empirical attention. To date, only a small number of studies have explored teaching perspectives within music education contexts, including recent work conducted with pre-service elementary teachers in Korea (Jung, 2026). However, empirical evidence describing how these perspectives are distributed among in-service primary teachers and secondary music teachers—particularly across different school levels—remains scarce. This study argues that identifying these profiles is not merely a matter of addressing a research gap, but is essential for a comprehensive understanding of how the specialized nature of music interacts with institutional roles to shape professional identity. Since teaching perspectives directly influence

teachers' instructional decisions and classroom practices (Pratt & Collins, 2000), they should be carefully considered in the design of teacher education and professional development programs to avoid uniform, top-down approaches (Desimone, 2009; Guskey, 2002). Without such descriptive evidence, discussions of teacher education risk being built on unexamined assumptions about teachers' existing orientations, underscoring the need for systematic empirical investigation.

2. Purpose and research questions

This study aims to empirically examine the overall characteristics of teaching perspectives on music education among Korean primary and secondary school teachers using the Teaching Perspectives Inventory (TPI) framework. Specifically, the research focuses on identifying the prevailing instructional orientations within South Korean music education context and analyzing how these perspectives are differentiated by diverse professional and demographic variables. The specific research questions are as follows:

1. What are the overall characteristics and dominant tendencies of teaching perspectives among Korean primary and secondary school teachers in music education?
2. How do demographic and professional variables—including gender, school level, teaching experience, educational attainment, and undergraduate major—significantly differentiate these teaching perspectives?

By addressing these questions, this study seeks to provide foundational insights into the philosophical bases of Korean music teachers' instructional orientations and to inform the design of targeted professional development programs that foster reflective practice in music education.

Ⅱ. Theoretical background: Five Perspectives of Teaching

1. Teaching perspectives framework

In this context, the present study employs the Teaching Perspectives Inventory (TPI; Pratt & Collins, 2000) to systematically identify teachers' underlying educational philosophies. The TPI defines a teaching perspective as the integration of actions, intentions, and instructional beliefs, providing a cognitive framework that guides how instruction is organized and justified (Collins et al., 2003; Pratt & Collins, 2000). This work is grounded in the understanding that the teaching of adults is a complex, pluralistic,

and multi-faceted enterprise. While previous research, most notably Kember's (1997) review, identified qualitatively different views of teaching, those studies remained largely descriptive. In contrast, the TPI framework operationalizes these perspectives into quantitative scales, allowing for empirical measurement and validation. Furthermore, Pratt and Collins (2000) defined these five perspectives not as arbitrary categories, but as a coherent configuration of actions, intentions, and beliefs, ensuring the inventory captures the complex interplay between a teacher's philosophical commitment and classroom practice.

The TPI framework was chosen because it allows for a comprehensive analysis of the congruence between a teacher's intentions and their classroom actions, a perspective often missing in studies that focus solely on instructional methods. These perspectives are distinct from teaching styles or instructional methods, representing the underlying value systems grounded in educators' philosophies (Pratt et al., 2001). This line of work is rooted in the seminal study by Pratt (1998), who identified five qualitatively distinct orientations through a study of 253 adult educators from five countries: Canada, China, Singapore, Hong Kong, and the United States. Teaching perspectives also bridge two major approaches to teaching—knowledge transmission and learning facilitation—by linking teachers' beliefs with their methodological choices (Collins et al., 2003; Conti, 2007; Jarvis-Selinger et al., 2007; Potter et al., 2015). These perspectives vary across academic disciplines and sociocultural contexts, influencing teachers' instructional strategies and their relationships with students (Rotidi et al., 2017). As categorized by the TPI, this section explores these five distinct orientations: (1) Transmission, (2) Apprenticeship, (3) Developmental, (4) Nurturing, and (5) Social Reform

1) Transmission: Efficient delivery of structured knowledge

The Transmission perspective conceptualizes teaching as the accurate and efficient delivery of structured knowledge, positioning teachers as subject-matter experts responsible for organizing content and evaluating learning outcomes (Pratt & Collins, 2000; Collins et al., 2003).

Within music education, this perspective is often reflected in instruction that emphasizes technical accuracy, conceptual understanding, and the mastery of established musical knowledge, serving as an analytical lens for identifying content-oriented instructional orientations among teachers.

2) Apprenticeship: Practical mastery and modeling

The Apprenticeship perspective conceptualizes teaching as guided participation in disciplinary practices, where teachers function as expert practitioners who model professional ways of thinking and acting (Pratt & Collins, 2000; Collins et al., 2003). Learning is understood as progressively internalizing these practices

through supported participation and increasing autonomy. In music education, this orientation is particularly relevant in performance-based and rehearsal contexts, where students acquire musical competence through modeling, feedback, and gradual assumption of responsibility.

3) Developmental: Refinement of cognitive structures

The Developmental perspective frames teaching as supporting learners' progressive reorganization of conceptual understanding, emphasizing alignment between instructional design and learners' existing cognitive frameworks (Pratt & Collins, 2000; Collins et al., 2003). Rooted in constructivist and cognitivist traditions, this perspective highlights instructional sensitivity to how learners reason and make meaning. In music education, it provides an analytical lens for identifying teaching orientations that prioritize conceptual understanding, reflective thinking, and the integration of musical ideas beyond surface-level performance.

4) Nurturing: Self-efficacy and emotional growth

The Nurturing perspective emphasizes the role of affective support in learning, highlighting how learners' self-concept and self-efficacy shape engagement and persistence in educational settings (Pratt & Collins, 2000; Collins et al., 2003). This perspective conceptualizes teaching as the creation of emotionally supportive environments that encourage risk-taking and sustained effort. In music education, it serves as an analytical lens for identifying instructional orientations that prioritize emotional security, motivation, and interpersonal relationships alongside musical learning.

5) Social Reform: Critical transformation

The Social Reform perspective frames teaching as a practice oriented toward social awareness and collective responsibility, emphasizing critical examination of social structures, norms, and values embedded in educational contexts (Pratt & Collins, 2000; Collins et al., 2003). This perspective highlights how disciplinary knowledge can be interrogated in relation to issues of power, inclusion, and social positioning. In music education, it provides an analytical lens for identifying instructional orientations that connect musical learning to broader social meanings and civic engagement.

2. Application of the TPI in music education

The five teaching perspectives have been widely applied to examine the relationship between teachers' beliefs and instructional practices across diverse educational fields, including higher education, adult learning settings, and teacher education (Collins & Pratt, 2011; Pratt & Collins, 2000). However, their application within K–12 educational contexts has received relatively limited empirical attention, and subject-specific investigations remain scarce.

Music education constitutes a particularly appropriate context for extending the TPI framework, as it encompasses multiple instructional dimensions commonly discussed in relation to teaching and learning. Pratt and Collins (2000) observed that individual teacher profiles are often influenced by occupational norms and professional socialization. In the context of South Korean music education, where primary school generalists and secondary school specialists operate under fundamentally different institutional structures and pedagogical priorities, the TPI serves as a critical analytical filter. Specifically, music education integrates structured knowledge transmission, performance-based learning, cognitive development, and affective support, reflecting the multidimensional nature of musical learning and teaching(Hallam, 2010; McPherson & Welch, 2018). Classroom instruction in music often requires teachers to balance technical accuracy with expressive interpretation, individual skill development with ensemble participation, and cognitive understanding with emotional engagement, reflecting the multidimensional nature of musical learning and teaching and aligning with theoretical discussions that emphasize the complex and integrative character of music pedagogy (Elliott & Silverman, 2015; Jorgensen, 2008). These characteristics suggest that music education provides a context in which multiple teaching perspectives may coexist and interact.

From this perspective, applying the TPI framework to music education enables a systematic examination of how teachers' underlying beliefs are reflected in their instructional priorities and pedagogical orientations. Given that the TPI conceptualizes teaching perspectives as coherent configurations of beliefs, intentions, and instructional actions, it offers a theoretically grounded framework for exploring the distribution and patterns of teaching perspectives within specific subject contexts (Pratt & Collins, 2000; Collins et al., 2003). Furthermore, Pratt et al. (2001) observed that individual teaching perspectives are not static but are influenced by professional socialization and institutional contexts. Their empirical findings revealed significant variations across occupational groups; for instance, a notably high prevalence of the Nurturing perspective was observed among teachers-in-training compared to other professional groups. Their study also indicated that newer teachers tend to possess higher Nurturing scores, while those with greater fractions of job duties devoted to instruction exhibit different dominant profiles. These findings provide a theoretically grounded basis for the present study to examine how demographic and situational factors—such as teaching

experience, gender, and institutional roles—intersect with the formation of music teachers' pedagogical orientations. By investigating these background variables, this study seeks to understand the underlying value systems that constitute professional identity across different career stages and educational levels.

III. Research Design

1. Participants and Sampling Strategy

The target population of this study consists of all in-service primary teachers and secondary school music teachers in South Korea. From this population, the study analyzed a sample of 50 primary school teachers and 48 secondary school music teachers. A convenience sampling strategy was employed to recruit participants nationwide through professional music educator networks and alumni associations. In the South Korean primary education system, since all primary teachers are potential instructors of music and may be assigned to music-specific roles depending on school staffing, this study included all practicing primary teachers regardless of their current specialized assignment. While a convenience sampling approach was adopted due to practical challenges, efforts were made to enhance the sample's diversity. However, it is acknowledged that this non-probability sampling method may limit the generalizability of the findings to the entire population. In particular, the sample may be subject to selection bias, as teachers with a stronger interest in music education or pedagogical reflection may have been more likely to participate voluntarily.

Data were collected via an anonymous online questionnaire distributed through Google Forms. Among the participants, 83 (84.7%) were female and 15 (15.3%) were male. Regarding age, 41 participants (41.8%) were aged 30–39, followed by 38 (38.8%) aged 40–49, 12 (12.2%) aged 50–59, 5 (5.1%) aged 20–29, and 2 (2.0%) aged 60 or older. In terms of teaching level, 50 (51.0%) were primary school teachers and 48 (49.0%) were secondary school music teachers. Regarding teaching experience, 29 participants (29.6%) had between 5 and 10 years of experience, 25 (25.5%) had 10–15 years, 21 (21.4%) had more than 20 years, 16 (16.3%) had 15–20 years, and 7 (7.1%) had less than 5 years. For educational background, 60 participants (61.2%) held a master's degree, 35 (35.7%) held or were completing a bachelor's degree, and 3 (3.1%) held a doctoral degree. As for undergraduate major, 50 (51%) majored in primary education, 34 (34.7%) in music (including 26 in performance and 8 in composition), and 14 (14.3%) in music education.

〈Table 1〉 Demographic Characteristics of Participants

Variable	Category	N (%)	Variable	Category	N (%)
Gender	Male	15(15.3)	Teaching experience(years)	〈5	7(7.1)
	Female	83(84.7)		5-9	29(29.6)
Age	20-29	5(5.1)	Educational attainment	10-14	25(25.5)
	30-39	41(41.8)		15-19	16(16.3)
	40-49	38(38.8)		≥ 20	21(21.4)
				Bachelor's	35(35.7)
	50-59	12(12.2)		Master's	60(61.2)
				Doctoral	3(3.1)
School Level	60+	2(2)	Undergraduate major	Primary education	50(51)
	Primary	50(51)		Music	34(34.7)
	Secondary	48(49)		Music education	14(14.3)
Total	N=98 (100%)				

2. Survey instrument

This study employed a questionnaire based on the 45 items of the Teaching Perspectives Inventory (TPI) developed by Pratt and Collins (2000). The TPI measures five distinct teaching perspectives—Transmission, Apprenticeship, Developmental, Nurturing, and Social Reform—and has been widely validated for its reliability and construct validity. In addition to measuring scores on each perspective, the TPI also classifies teachers' profiles as dominant, co-dominant, or recessive based on the relative strength of their orientations (Milutinovic, Lungulov, & Andelkovic, 2023).

To reflect the specific instructional context of music education and align with 'core practices' or 'high-leverage practices' in the music classroom (Ball & Forzani, 2009; Grossman et al., 2009), several items were adapted. To ensure the instrument's relevance, a systematic adaptation process was conducted in three stages: (1) terminology adjustment (e.g., changing 'content' to 'musical concepts or repertoire'), (2) contextualization of actions to reflect music classroom realities, and (3) expert consensus on ecological validity. These adaptations capture essential pedagogical actions such as modeling and facilitating musical dialogue. For instance, the original item "demonstrate how to perform in real situations" was refined to "demonstrate necessary skills through modeling in musical performance and instructional settings," reflecting the core practice of modeling essential in music pedagogy. Similarly, the item "challenge each other's thinking" was adapted to "critically engage with each other's musical ideas," capturing the high-leverage practice of facilitating discourse within a creative and aesthetic context.

Following the modifications, content validity was established through expert review by two music education professors and one in-service secondary school music teacher. Responses were collected using

a five-point Likert scale (1 = strongly disagree, 5 = strongly agree), and completion time was approximately 5–10 minutes. An exploratory factor analysis (EFA) was conducted to examine the construct validity of the revised items. Six items with low factor loadings were removed, resulting in a final set of 39 items. The analysis identified five distinct perspectives, which were Nurturing, Developmental, Apprenticeship, Social Reform, and Transmission. All factor loadings exceeded .40, accounting for 58.03% of the total variance. Reliability analysis demonstrated high internal consistency, with a Cronbach's α of .955 for all items. Subscale reliabilities were .903 for Nurturing, .893 for Developmental, .880 for Apprenticeship, .838 for Social Reform, and .794 for Transmission. These results indicate that the modified TPI for music education possesses excellent reliability and validity as a measurement instrument.

To ensure a strong connection between the theoretical framework and the research design, the TPI directly informed every stage of the methodology. First, the selection of both primary and secondary teachers allowed for a contextualized analysis of teaching perspectives across different school levels. Second, the use of EFA served as a critical step to validate the framework's five-factor structure in the Korean music education context. Finally, the analysis focused not only on mean scores but also on identifying dominant and recessive profiles as prescribed by Pratt (1998), ensuring the findings directly reflect the theoretical constructs of the TPI.

3. Data analysis

Descriptive statistics were first calculated to examine the overall trends across the five teaching perspectives. Differences according to gender, school level (primary vs. secondary), and educational attainment (undergraduate vs. graduate) were analyzed using independent-samples t-tests, and effect sizes were calculated using Cohen's d. Differences by age, teaching experience, and undergraduate major were analyzed using one-way ANOVA. Levene's test was conducted to verify the homogeneity of variances, and when this assumption was violated, Welch's robust test was applied. Effect sizes were reported as η^2 for standard ANOVA and ω^2 for Welch's test. All analyses were conducted using SPSS version 29, and the level of statistical significance was set at $p < .05$.

IV. Result

1. Overview of teaching perspectives

Descriptive statistics for all participants (N = 98) showed that the Nurturing (M = 4.31, SD = 0.51) and Transmission (M = 4.31, SD = 0.45) perspectives had the highest mean scores, followed by Apprenticeship (M = 4.29, SD = 0.46), Developmental (M = 4.10, SD = 0.53), and Social Reform (M = 3.94, SD = 0.51). Overall, teachers tended to value Nurturing, Transmission, and Apprenticeship more strongly than Developmental or Social Reform.

2. Differences in teaching perspectives by demographic and professional variables

1) Analysis by gender

Independent-samples t-tests were conducted to examine gender differences in teaching perspectives. The results indicated no statistically significant differences between male and female teachers across all five perspectives. Specifically, for Transmission, no significant difference was found between males (M = 4.19, SD = 0.31) and females (M = 4.33, SD = 0.47), $t(96) = -1.46$, $p = .155$, $d = 0.45$. For Apprenticeship, the difference between males (M = 4.11, SD = 0.42) and females (M = 4.33, SD = 0.46) also showed no significant difference, $t(96) = -1.80$, $p = .087$, $d = 0.45$.

Similarly, no significant differences were found in Developmental (males: M = 4.41, SD = 0.39; females: M = 4.10, SD = 0.55), $t(96) = 0.29$, $p = .772$, $d = 0.53$; in Nurturing (males: M = 4.14, SD = 0.41; females: M = 4.34, SD = 0.52), $t(96) = -1.67$, $p = .109$, $d = 0.51$; or in Social reform (males: M = 3.81, SD = 0.42; females: M = 3.96, SD = 0.52), $t(96) = -1.25$, $p = .224$, $d = 0.50$.

2) Analysis by school level

Independent-samples t-tests were conducted to examine differences in teaching perspectives by school level (primary vs. secondary). In Table 2, the results showed statistically significant differences in Transmission and Apprenticeship perspectives. In both perspectives, secondary school music teachers scored significantly higher than primary school teachers, indicating that secondary teachers tend to place greater emphasis on knowledge transmission and professional guidance in music education. In contrast, no significant differences were found between the two groups for Developmental, Nurturing, or Social Reform ($p > .05$).

〈Table 2〉 Comparison of Teaching Perspectives by School Level

Teaching Perspectives	Primary school teachers *M (SD)*	Secondary school teachers *M (SD)*	*T*	*P*	*d*
Transmission	4.18(0.43)	4.44(0.43)	3.02	0.003*	0.43
Apprenticeship	4.16(0.44)	4.43(0.44)	3.04	0.003*	0.44
Developmental	4.05(0.53)	4.16(0.52)	0.98	0.329	0.52
Nurturing	4.22(0.53)	4.41(0.48)	1.84	0.069	0.50
Social reform	3.87(0.54)	4.01(0.47)	1.39	0.169	0.50

*p 〈 .05

3) Analysis by advanced degrees

Independent-samples t-tests were conducted to compare teachers with graduate-level education (master's degree or above) and those with undergraduate-level education (bachelor's degree). Teachers with doctoral degrees (n = 3) were included in the graduate-level group due to the small sample size.

The results revealed a statistically significant difference in the Transmission perspective (t = 2.08, p = .040, d = 0.44), indicating that teachers with graduate-level education placed greater emphasis on the accurate delivery of musical knowledge and content Although the difference in the Developmental perspective did not reach statistical significance (p = .055, d = 0.52), graduate-level teachers showed a higher numerical orientation toward students' cognitive growth and structural understanding.

No significant differences were found in the Apprenticeship, Nurturing, or Social Reform perspectives (p > .05). T-test results by educational level are presented in Table 3.

〈Table 3〉 Comparison of Teaching Perspectives by Advanced Degrees

Teaching Perspectives	Bachelor's degree M (SD)	Master's degree or above M (SD)	T	P	d
Transmission	4.18(0.44)	4.38(0.44)	2.08	0.040*	0.44
Apprenticeship	4.20(0.44)	4.35(0.46)	1.55	0.124	0.45
Developmental	3.97(0.49)	4.18(0.47)	1.93	0.055	0.52
Nurturing	4.20(0.53)	4.36(0.48)	1.54	0.125	0.51
Social reform	3.82(0.53)	4.00(0.45)	1.58	0.119	0.50

*p 〈 .05

4) Analysis by age

A one-way ANOVA was conducted to examine differences in teaching perspectives by age group. Because the number of teachers aged 60 and above (n = 2) was too small for separate analysis, they

were included in the 50s group. The analysis showed no statistically significant differences across age groups for any of the five teaching perspectives ($p > .05$). Mean scores remained relatively consistent; for instance, in the Transmission perspective, scores ranged from 4.23 (20s) to 4.43 (50s and above) ($F = 0.54$, $p = .660$). Similarly, no significant variations were found in Apprenticeship ($p = .253$), Developmental ($p = .921$), Nurturing ($p = .997$), or Social Reform ($p = .969$)

5) Analysis by teaching experience

A one-way ANOVA was conducted to examine differences in teaching perspectives according to teaching experience (less than 5 years, 5–10 years, 10–15 years, 15–20 years, and more than 20 years). Regarding the Transmission perspective, differences among groups did not meet the threshold for statistical significance ($F = 2.41$, $p = .055$, $\eta^2 = .094$). While a numerical increase in mean scores was observed among teachers with 15–20 years of experience ($M = 4.56$, $SD = 0.46$), these findings should be interpreted with caution as they do not indicate a statistically significant trend. No statistically significant group differences were found for the other four perspectives ($p > .05$).

6) Analysis by undergraduate major

A one-way ANOVA was conducted to examine differences in teaching perspectives by undergraduate major (primary education, music, and music education). As Table 4 shows, the results revealed statistically significant differences in the Transmission and Apprenticeship perspectives. In both perspectives, teachers who majored in music or music education scored higher than those who majored in primary education. No significant differences were observed in the Developmental ($F = 0.48$, $p = .620$), Nurturing ($F = 1.94$, $p = .149$), or Social Reform ($F = 1.38$, $p = .256$) perspectives ($p > .05$).

〈Table 4〉 Comparison of Teaching Perspectives by Major

Teaching Perspectives	Primary education	Music	Music education	*F*	*p*	η^2
	M (SD)	*M (SD)*	*M (SD)*			
Transmission	4.18 (0.43)	4.46 (0.42)	4.41 (0.47)	4.600	.012*	.088
Apprenticeship	4.16 (0.44)	4.38 (0.43)	4.53 (0.44)	5.262	.007*	.100
Developmental	4.05 (0.53)	4.15 (0.50)	4.17 (0.58)	0.480	.620	.010
Nurturing	4.22 (0.53)	4.37 (0.49)	4.48 (0.46)	1.939	.149	.039
Social Reform	3.87 (0.54)	3.96 (0.41)	4.11 (0.56)	1.383	.256	.028

*p 〈 .05, df= 2.95

V. Discussion

1. Overview of findings

This study explored various factors influencing teaching perspectives on music education. Overall, participants perceived the Nurturing, Developmental, Transmission, and Apprenticeship perspectives as highly relevant, whereas the Social Reform perspective was rated the lowest. These prevailing tendencies indicate that teaching perspectives are shaped by professional and contextual variables such as educational environment, academic background, and undergraduate major. The following sections discuss the meanings of these findings in relation to school level, advanced degrees, and disciplinary backgrounds.

2. Factors Influencing teaching perspectives

1) Teaching perspectives and gender differences

Although no statistically significant differences were found between male and female teachers, several gender-related tendencies were observed. Male teachers tended to score relatively higher on the Developmental perspective, whereas female teachers showed the highest scores on Nurturing and also rated the Transmission and Apprenticeship perspectives relatively highly. These patterns suggest that female teachers may prioritize relational and affective dimensions of teaching, while male teachers may place greater emphasis on cognitive development and structured understanding. Both groups rated the Social Reform perspective lowest.

These tendencies partially align with Collins et al. (2003), who reported that female teachers scored significantly higher on the Nurturing and Developmental perspectives. In the present study, however, only the Nurturing perspective followed this trend, whereas the Developmental perspective showed an opposite direction. The absence of statistically significant differences may be attributed to the modest sample size and the disciplinary context of music education.

2) Teaching perspectives and school level

The finding that secondary school music teachers scored higher than primary teachers on the Transmission and Apprenticeship perspectives reflects differences in the educational contexts and institutional structures of the two school levels. Secondary school music education tends to emphasize academic expertise and technical proficiency, leading teachers to adopt instructional approaches focused on systematic knowledge transmission and modeling. In contrast, primary school music education places greater value on emotional

development and exploratory learning, fostering more relational and learner-centered teaching beliefs. This tendency can be understood in light of the findings of Lehmann and Weber (2015), who compared secondary English teachers in Chile and Germany. They reported that institutional and assessment systems influenced teachers' instructional orientations. Their findings help explain why secondary school music teachers in this study scored higher on the Transmission and Apprenticeship perspectives, reflecting the structure of secondary education that values organized instruction and academic achievement. Crucially, these findings should be integrated with the results concerning undergraduate majors. In the South Korean context, secondary music teachers are subject-matter specialists with intensive disciplinary training in music, whereas primary teachers are generalists. The significantly higher scores in Transmission and Apprenticeship among secondary teachers can be attributed to this specialized artistic socialization, which emphasizes technical mastery and modeling. Furthermore, Rotidi et al. (2017) highlighted that teaching perspectives are dynamic constructs shaped by interactions among educational environments, learner characteristics, and institutional expectations. The differences observed between primary and secondary school teachers in the present study therefore reflect the influence of distinct educational contexts rather than hierarchical variation.

3) Teaching perspectives, academic background and epistemological orientation

Teachers with higher levels of education scored higher on the Transmission perspective and also showed a tendency toward higher scores on the Developmental perspective. This pattern may reflect the inclination of highly educated teachers to emphasize both explicit knowledge transmission and the cognitive development of learners. Pratt et al. (2001) and Collins et al. (2003) noted that teaching perspectives vary according to teachers' epistemological backgrounds and underlying beliefs, and the present findings support this view. Academic training often shapes epistemological orientations that lead teachers to regard knowledge as objective and transferable, thereby reinforcing the Transmission perspective. In addition, graduate-level education typically includes theoretical coursework focused on learners' cognitive structures and thinking processes, which may contribute to higher Developmental orientations.

These findings suggest that teaching perspectives are not merely expressions of personal disposition but dynamic constructs influenced by teachers' educational attainment and academic socialization. Accordingly, professional development programs should support teachers in recognizing the strengths and limitations of their existing orientations and in integrating multiple perspectives in a balanced way, rather than reinforcing a single dominant approach.

4) Teaching perspectives and teaching experience

The analysis of teaching perspectives by years of teaching experience revealed that only the Transmission perspective approached statistical significance across groups. Contrary to the findings of Pratt et al. (2001), who reported that novice teachers tend to hold stronger Nurturing perspectives and emphasize student-centered approaches, the present study found no significant differences across levels of teaching experience for any of the perspectives, including Nurturing. While a marginal numerical increase in Transmission scores was observed during the mid-career stage (15–20 years), it must be emphasized that this pattern did not reach the formal threshold for statistical significance ($p > .05$). Therefore, these results should be interpreted as a potential observation within this specific sample rather than a confirmed developmental trend among music teachers. Nevertheless, this modest numerical variation might tentatively with the results of Clarke and Jarvis-Selinger (2005), who found that experienced teachers were more likely to adopt the Transmission perspective. As teachers advance in their careers, they may potentially focus on maximizing instructional efficiency and content delivery, reflecting a shift toward more content-centered orientations. Similarly, Pratt, et al. (2001) reported that experienced teachers tend to maintain strong Transmission and Apprenticeship perspectives and are more likely to preserve established instructional practices.

At the same time, Hyndman (2014) reported that teachers who had completed formal teacher training scored significantly higher than pre-service teachers on the Apprenticeship and Developmental perspectives. This finding suggests that the evolution of teaching perspectives is not solely a linear function of accumulated experience but can be accelerated by qualitative experiences at specific career stages, such as teacher education and professional training.

5) Teaching perspectives and disciplinary culture

The analysis of teaching perspectives by undergraduate major revealed significant differences in the Transmission and Apprenticeship perspectives. Music and music education majors scored higher than primary education majors on both perspectives. These results indicate that teaching beliefs are closely associated with the nature of disciplinary training and that, in the arts, explicit knowledge transmission and learning through modeling play central roles in instruction. This finding is consistent with the work of Collins et al. (2003), who argued that the epistemological characteristics of academic disciplines influence the formation of teaching beliefs. They noted that teachers in performance-based and practice-oriented fields tend to value observation and imitation of expert models as essential components of learning. Similarly, Schiavio et al. (2020) described music education as a form of socially situated, practice-based learning in which the teacher assumes dual roles as both a transmitter of knowledge and a model for performance.

In contrast, primary education majors, who engage with multiple subject areas beyond music, appear to hold comparatively weaker beliefs grounded in musical expertise. These results suggest that disciplinary background functions as a key factor shaping teachers' pedagogical orientations—that is, what and how they choose to teach. Accordingly, teacher education programs should consider the disciplinary nature of teaching perspectives and provide systematic support to strengthen music teachers' professional competence in modeling and explicit knowledge transmission.

VI. Conclusions

This study analyzed Korean primary and secondary school teachers' teaching perspectives in the context of music education. The findings suggest that teaching perspectives are not static traits but dynamic constructs shaped by institutional environments, academic backgrounds, and disciplinary socialization. Rather than indicating the superiority of any single perspective, this study illustrates how professional contexts are embodied in pedagogical beliefs. Ultimately, fostering balanced and reflective teaching perspectives is essential for instructional flexibility and for ensuring that music education effectively serves both the student's personal growth and the broader social context.

Despite its contributions, this study has certain limitations. The participants were limited to Korean primary and secondary school teachers, which may restrict the generalizability of the findings. In addition, because the study relied on self-reported survey data rather than direct classroom observations, it may not fully explain how teachers' beliefs are enacted in actual instructional behavior.

Based on the findings, this study offers concrete implications for the field of music teacher education. First, since undergraduate majors and school levels significantly differentiate teaching perspectives, teacher education curricula should be strategically tailored. For example, primary teacher programs need more focus on technical musical modeling (Apprenticeship), while secondary programs should incorporate reflective modules to balance high transmission orientations. Furthermore, the consistently low scores on the Social Reform perspective suggest a need for professional development that explicitly addresses the social agency of music. While some traditional approaches focus on aesthetic and technical mastery, contemporary discourse emphasizes music education as a "public pedagogy" and a moral imperative to care (Allsup & Shieh, 2012). As Allsup and Shieh (2012) argue, music educators should embrace their roles as public figures who act against social injustices and reach beyond incomplete musical engagements into larger social and political domains. Professional training should therefore help teachers see music

education not just as a skill-based activity but as a vehicle for social change and democratic engagement. Finally, professional development programs should move away from a one-size-fits-all approach, instead adopting a 'perspective-balancing' model. This model would allow teachers to identify their dominant profiles and intentionally cultivate less-practiced orientations—such as the Developmental or Social Reform perspectives—to respond more effectively to diverse learners' needs in the music classroom. The findings of this study suggest that fostering balanced and reflective teaching perspectives is essential not only for instructional flexibility but also for ensuring that music education effectively serves both the student's personal growth and the social context.

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국문초록

한국 초·중등학교 교사의 음악교육 교수 관점 분석

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본 연구는 한국의 초등학교 교사 50명과 중등학교 교사 48명을 대상으로 음악교육에 대한 교수 관점을 분석하였다. 연구 도구로는 음악교육의 특성을 반영하도록 수정한 Teaching Perspectives Inventory(TPI)를 사용하였으며, 총 45문항으로 구성되었다. TPI는 전달(Transmission), 도제(Apprenticeship), 발달(Developmental), 양육(Nurturing), 사회개혁(Social Reform)의 다섯 가지 교수 관점을 측정한다. 연구 결과, 교사들은 음악교육에서 양육, 전달, 도제 관점을 상대적으로 중요하게 인식한 반면, 사회개혁 관점은 가장 낮게 평가하였다. 또한 음악을 전공한 중등교사들은 전달 관점과 도제 관점에서 더 높은 점수를 보였으며, 이는 학문적 사회화(disciplinary socialization)의 영향을 반영한다. 또한 학력이 높을수록 전달 관점 점수가 유의미하게 높게 나타난 반면, 교직 경력에 따른 교수 관점의 유의미한 차이는 나타나지 않았다. 이러한 결과는 교사의 교수 신념 형성에 영향을 미치는 요인을 고려하여, '관점 균형(perspective-balancing)' 모델을 육성하고 음악 교육의 사회적 책무성(social agency)을 강화하는 맞춤형 교원양성 교육과정 및 교사 전문성 개발 프로그램의 필요성을 시사한다.

주제어: 음악교육, 초등학교 교사, 중등학교 교사, 교수 관점, 교사 전문성