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A HISTORICAL AND SOCIAL PERSPECTIVE OF KOREAN ART EDUCATION

by

Kyong (Izabella) Kean

Under the direction of Melody Milbrandt

ABSTRACT

The purpose of this study is to explore the South Korean art education system in the context of history, culture and politics. This thesis provides further explanation on how history has impacted the South Korean art education system and affects current curriculum, theories and practices. Four highly qualified educators and professors from South Korea were interviewed to collect data relating to current practices in South Korean art education. The study focuses on Korean history, which affected the education policies, social perspective, art education theories and curriculum. This study also highlights the relationship of western art education theories and the traditional Korean theories. Understanding culture through history and policies can provide in-depth perspective on why and how South Korean art education has evolved to what it is today. This information may assist art teachers as they modify lessons to fit the needs of students who are immigrating from South Korea.

INDEX WORDS: South Korean art education, South Korean art education history, South Korean curriculum, Social perspective

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Kyong (Izabella) Kean

A Thesis Submitted in Partial Fulfillment of the Requirements for the Degree of

Master of Art Education

in the College of Arts and Sciences

Georgia State University

2006

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2006

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August 2006

This thesis is dedicated to four teachers in my life.

To my mother for teaching me how to speak my very first word,

To Mrs. Warner for teaching me how to read my very first English book,

To Dr. Milbrandt for teaching me how write with passion.

And finally,

To my dear husband Charles, who taught me how to love life.

Thank you for making my life and work possible.

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A historical and social perspective of Korean art education

Purpose of the Study:

The purpose to this study is to understand and identify why and how the South Korean art education system was established, and the context of Korean culture. In addition, I plan to investigate how history, culture, and politics influenced the shaping or reshaping of Korean art education and art curriculum. I am hoping through this research to better understand how a non-Western country like South Korea developed an art education system that facilitates the enrichment of their own culture. I believe knowing and understanding the South Korean art education system through its historical aspects will provide a stronger foundation for teachers to understand the educational background of immigrant South Korean students.

We can implement this knowledge in our own classroom. A basic understanding of the South Korean art education curriculum can help teachers to understand student's culture, which will lead to better modification in lessons that will fit the needs of the individual student. The teachers who understand the dynamics of South Korean art education system will give South Korean immigrant students the opportunity to make an easier transition into the American art education system. I believe as technology continues to advance so will our knowledge. The globalization of ideas that we glean from one another can be utilized to support non-Western student advancement through our educational system. In addition, understanding the reasons behind the development of art education curriculum in other countries may assist in our own practice as we reflect on the development of innovative teaching practices in art education.

Research Questions:

This study seeks to answer the following questions:

1. What is the history of Korean art education?
2. How does Korean art education address cultural transmission and preservation?
3. How might I assist Korean students in their transition from Korea to America in the art classroom?

Methodology:

I investigated the history of South Korean art education through written documents and interviews to determine how the Korean art education system evolved to what it is today. The focus of historical analysis was based on the cultural, political and social perspective that has affected education from late 1800's to present condition. I utilized the interview method of gathering data from four participants. Interview questions were designed and supported by my review of literature about Korean art education.

I conducted interviews with two South Korean art educators and two South Korean professors. The first professor whom I interviewed is from South Korea. She is currently teaches art education at one of South Korea's National Universities of Education. The second professor is a former Korean elementary art teacher and is now a U.S. university professor teaching art education. Two South Korean teachers make up my third and fourth interviewees. They are currently attending a university in the U.S. to earn their doctoral degrees in art education. All interviewees had the experience in teaching art in South Korea and also received or are in the process of receiving doctoral degrees in the U.S. The interview was a series of questions pertaining to South Korean art education history and modification of Korean art education curriculum based on historical, political, and social perspectives that led to the current art

education in Korea today. I also asked my interview participants to speculate on the implications of the Korean art education experience on immigrant students. My method of documentation was notes and voice recordings of each interview. In addition, I participated in my research by writing a reflective autobiography on my personal experiences as an immigrant student.

Participants:

All of the participants experienced the South Korean art education through attending schools as well as teaching experiences in South Korea, so they are my primary sources of information. The four art educational participants are all experts in the field of South Korean art education. The participants were three females and one male. Two participants were female professors. The other two participants were one female and one male for doctoral students.

The first professor Dr. Kung, currently teaches at one of the South Korean National Universities. In her forties, she is the chair for her department and has sixteen years of teaching experience as a professor of art education in South Korea. She has published numerous works both in South Korea as well as in United States. Well known in South Korean academic circles, she is recognized as one of the innovators who brought new ideas from the U.S. to South Korea during early 1990's. She received her formal education in the United States. She attended and received her undergraduate degree in studio art. After her graduation, she attended one of the major teaching universities in the U.S. receiving her master and doctorate degrees in art education.

The second professor Dr. Park currently teaches art education at a U.S. university. Dr. Park received both her undergraduate and master degree in South Korea. She majored in elementary education and minored in oriental painting. She received her master's degree in art education. Next, Dr. Park received her doctorate degree at a major art education program in an

U.S. university and now teaches here in the United States at the university level. Dr. Park's approximate age is in the mid-thirties. After receiving her doctoral degree, Dr. Park has taught two years in the university system as an art education professor.

Two other participants were one female and one male doctorate students from one of the major art education program in a U.S. university. Both students are in their early thirties. Both participants received their undergraduate degrees in elementary education and received master degrees in art education. The participants have teaching experiences as a homeroom teacher, and art teachers for elementary school level. Overall, all competencies in English were clear and well understood, however, some paraphrasing of the translations by myself were required to clarify some of the phrases spoken by the participants.

I am the fifth participant due to my personal experiences in cultural transition from South Korea to United States. I have decided to use my personal experiences as a view from an immigrant student's perspective. I immigrated from South Korea when I was nine years old. I attended South Korean elementary school up to 3rd grade. Twenty years ago when I started elementary school in the United States, the school I attended did not have an ESOL program since it was rare to have immigrant students in the area I was attending school. Most of my time in elementary school was spent outside the homeroom class and I was resourced through a reading specialist from my school. During middle school, our family moved to a bigger city where I met students in a similar situation except they were from other countries.

Limitations:

The primary limitations were the result of translation difficulties. Other limitations may have come from my bias as a researcher. I am Korean American and may show favoritism to particular ideas and beliefs in my culture. My self-reflection may not represent the same

experience as all other immigrant students. Finally, my interview pool is small so it may not represent all views of South Korean education. The sample may not adequately reflect the entire population of South Korean art educators but I hope that these participants' expertise in the field will help compensate for the sample size.

Timeline:

This study took place during the spring and summer semesters of 2006. The interviews took place during May through June of 2006. The projected time line for the entire research and study concluded in July of 2006.

Review of Literature

What happens when a student from another country enters your classroom and he or she may not feel that they belong? This may not be a familiar situation for some teachers, however, we must recognize racial and ethnic shifts are under way and immigrant students in the art classroom is becoming the norm. According to U.S. Department of Commerce, Bureau of the Census, “National Population Projection: Summary Files” (2000), the United States has experienced an increase in new waves of immigration. Among this growth of new racial and ethnic shifts in United States are Asian immigrants. The “National Population Projection: Summary Files” (2000) estimates that the Asian population will more than double within fifty years (Newman, 2002). How does this relate to understanding South Korean art education? The point of this matter is that at some time art teachers will need to be prepared to teach immigrant students; specifically students from Asia. In order for us to provide a smoother transition and integration of our new students from different parts of the world we must first understand where they are coming from. According to Sasaki, (2005), “Korean Americans are one of the fastest growing Asian American ethnic groups (U.S. Census Bureau 2000) with more than one million (1,076,872) Korean Americans in the United States” (p.1). The majority of Korean Americans immigrated to United States after the Act of 1965 was passed and they came to seek a better life for their families as well as better education for their children (Hurh, 1998). Hong and Min (1999) labels first generation immigrant’s children as the 1.5 generation Korean Americans because they were born in Korea and educated in United States. Sasaki (2005) mentions that immigration itself can be a difficult experience for student adjustment due to conflicting value systems, new culture or environments, language, social mores and role expectations. For teachers

to understand the social dynamics of South Korean immigrant families is very helpful to their students. However, for us to understand our students better, we need to know more than the psychological and social aspects of our South Korean immigrant students. The additional information art teachers should know to better serve the needs of those students in cultural transition is to be familiar with South Korean art curriculum; knowing what and how art education was taught prior to their arrival to United States can assist teachers in understanding the student. This knowledge can help bridge the gap for South Korean students who are feeling displaced. If teachers discuss and implement aspects of South Korean lessons, vital connections may be created between new and old experiences, which allow South Korean students to recognize and activate pre-existing knowledge from their own country. This information will help all South Korean students, whether they have recently immigrated, or have been in United States for a longer period. Understanding the history of South Korean art education and the influences that shaped South Korean art curriculum paints a more comprehensive picture for teachers wishing to understand the dynamics of South Korean students.

History of Korean art education:

Korea is a peninsular nation, which is located on the eastern part of North Asia. It is important to understand the geography of this country since its history was altered and made based on its location (Smith, 1994). According to Smith, the neighboring countries had an influence in the construction of Korean education system.

Most of the cultural attributes of Korea have their provenance in Chinese civilization; Confucianism is an example. The Korean academic community is quick to acknowledge the importance of China in the evolution of the peninsula. Until quite recently, education in Korea was modeled on the traditional Chinese system, as was the structure of the government (1994 p.

12). Smith (1994) argues that the Korean education system progressed over two thousand years with relatively little changes until recently. Another scholar, Kim also believes that in past 200 years the Korean people were subjected to foreign military and political domination that ultimately had a profound impact on Korean education theories and practices. Kim (1997) stated that:

Traditional ideas inherited from a feudal past have clashed with education policies dictated by Japanese imperialism, by Western democratic theory, by individualism, and by a strident nationalism promulgated by series of authoritarian civilian and military regimes. Art education has not escaped from these ideological conflicts (1997, p.1).

Kim divided these changes into five categories based in historical periods:

Feudalistic Society before the 1870s

Prior to 1876, Korean society was class-centered feudalism and strongly influenced by Buddhism and Confucianism. Art education has an early beginning in as far back as the Silla Dynasty around 57 B.C.-917 A.D. A few privileged upper-class men attended schools and various subjects such as art, poetry, music, dance architecture, painting of temples, pagodas and Buddhist figures were taught along with calligraphy and philosophy. The government even sponsored a school called Dohwasu (Government Institute for Drawing and Painting) which was to train only the professional artists (Kim, 1997).

Imperialist Expansionism and Cultural Changes

This period was the real starting point of modernization in Korea. The feudal society was transformed to imperialistic expansion when Japan, America, Great Britain, Germany, and Russia came to Korea in search of foreign trade. Along with new trade came Western ideology, which was instrumental in bringing changes into Korean social structure, economy, education,

and politics. Modernization spread rapidly and took its place in Korean society. It brought universal schooling for all students and even art education took a place in the standard subject curriculum. This practice was short lived due to the 1905 Ulsa Boho Joyak (Treaty of Protection) that was signed between Japan and Korea by force. As a result of this treaty, the entire Korean education system was controlled by Japanese policy. Art education was removed from the curriculum since Japanese believed that expressive education like art was one of the dangerous tools for promoting liberation for Korean people. They believed that art education promotes expression of “individual autonomy” (Kim, 1997 p. 3), which was forbidden, along with speaking the native language. The main educational focus was the development of a working force with manual labor skills (Kim, 1997).

Immediate Postwar Period: 1945-1960

Korea was liberated from Japan in 1945 when the Americans defeated Japan and began to infiltrate Korea with their cultural influences. Once again, the Korean education system was established to promote modernization. This time it was through American democratic ideology. The most profound promoter of modernized art education in Korea was the establishment of Seoul National University. The university promoted and educated students in western doctrine and produced teachers with western ideology. All this was short lived once again. Korea fell victim to the Cold War in 1948 and the result was three long years of civil war. The Korean nation was divided into two. North and South Korea is now divided by the conflict between two different political views one accepting and one rejecting communism. The South Koreans attempted a second try at American democracy in 1953. This event changed the future of their art education. The government aggressively pushed for ways to promote modernization through adapting democratic methods of instruction and curriculum into the school system. Modernized

instruction and democratic methods of teaching were soon welcomed into South Korean art education (Kim, 1997).

Economic Development and Nationalistic Aspirations: 1960-1979

In 1963, the Third Republic was established and a military authoritative government took control over the society, economy, and education. The South Korean government promoted capitalism, which led to a modern industrial economy; however, they did not like the side effects of success. The South Korean government also sought to promote nationalism, which would free the country from foreign influences in politics, economics and education. With these new ideas came a new policy and new philosophy of emphasizing traditional Korean culture in the art education curriculum (Kim, 1997).

The Fifth Republic: 1980-1990's

In 1979 President Jung-Hee Park was assassinated. This event was followed by corruption in the government as well as in the education system in South Korea. Although steady economic growth occurred in this period, many individual liberties and rights were taken away from people due to government suppression. Widespread concern for human rights developed during this period. The rapid spread of Western ideology through mass media changed the political climate. The South Korean government tried to address the problem; however, very few programs were successful. In the 1990's, there was an introduction to a broader arrangement of art education activities through textbooks and into classrooms. An increase in research and publication of art education journals and books to promote the art education in South Korea also began (Kim, 1997).

Education Policies:

According to Kim (1997), after liberation from Japan, South Korean education policies attempted to “cleanse Korean art from Japanese influences and establish an indigenous Korean art” (p.38). South Korean art education adapted American education philosophies and instructional methods. During the First Republic, (1948-1950) the American military transferred the responsibility for South Korean education back to the South Korean government. The Ministry of Education established various grade levels and competencies for elementary, middle and high school. Korean art education during the Korean War (1948-1950) was almost non-existent.

The Emergency Education Act of February was passed in 1951. During this time, art education was centered in handicrafts while the emphasis was placed upon the reconstruction of nation. From 1960’s to late 1990’s there were many reforms to construct and reconstruct the South Korean art education curriculum. In 1981, South Korea reformed their fourth art curriculum and in 1987 went through a fifth curriculum guidelines reform. The fifth Curriculum Guidelines include the addition of:

Pyo’hyun (Expression) and Art Appreciation. Each of these domains was further divided; for example, the Expression domain was subdivided into Expression of Personal Experience, Imaginative Expression, Observation Expression, Environment Decoration, Object making, Decoration with Shapes and Color, and Calligraphy Expression (Kim 1997, p. 216).

Kim (1997) also called this era “New Education Movement” (p. 200). There was an art movement called Misool Gyoyook (true art education). In the late 1980’s conditions in schools were improving with a new publication of art textbooks to stabilize art education classes

throughout primary and secondary schools. Parents especially with students at the elementary level believed that art provided creativity for their children and provided private art lessons, which were especially popular in the urban areas of South Korea. However, Kim also stated that, “although the content of art instruction did reflect life-adjustment and child-centered Progressive ideas, as well as the influence of the Aesthetic Education movement, art classes continued to be conducted in an authoritarian and teacher centered manner”(1997 p. 203).

In South Korea, the government is the centralized powerhouse when it comes to making decisions for all facets of education. According to Synott (2002), “Article 51 of the Education Act stated that ‘books except textbooks should not be used at class’(Chunhyojo 1994, Section 8), which prohibited teachers from introducing new or innovative materials” (p.157). Three kinds of books are permitted: one, written by a Ministry of Education author; two, those not authored by the Ministry but inspected and approved; three, books the Ministry regards as relevant for the study. According to Synott, (2002), this can lead to manipulation and distortion of information and truth. The South Korean teachers union recognized this and raised concerns about the use of textbooks that reflected political and ideological government agendas, which includes (Synott, 2002 p.158):

- 1) the content of distorting democracy (through emphasis on the reactionary feudal order, totalitarianism, militarism)
- 2) the content of violating national autonomy (through pro-America attitude, the remnants of the Japanese colonial days, the West-centered international viewpoint)

- 3) the content of hindering national unification (through cold war ideology, propaganda of the Government's unification slogans, stress on negative opinions about North Korea, including hatred on North Korea)
- 4) the content of hierarchical bias (through the distortion of workplace conditions, negligence of acknowledging physical labor, the praise of capitalist development)
- 5) the content of expanding sexual discrimination (through male-centered ideology)

Unbalance between Traditional and Western Art:

According to Aeun (1987), only 11 out of 63 colleges of fine art universities have a Department of Korean Art or Oriental Art study program. She states that, "Western art dominates art education" (Aeun 1987, p.148). This is very important factor in South Korean art education. According to Kim (1997), although South Korea has an art education program for teachers, students graduating with a fine art degree can apply to teach at middle and high school level.

What does all this mean? Aeun's reply:

Most of the teachers of fine art who have graduated from college have majored in Western art, and naturally their teaching would be based on what they have learned, i.e., Western art. In addition, the younger generation educated by these teachers would have the aesthetic perceptions and standards of Western art. This generation would go to college, major in Western art, teach the next generation Western art, and this would go on and on. Then traditional art would be too weak to be characterized as 'Korean,' and Western art would dominate the Korean mind and sensitivity (1987, p. 148).

Art Education in the School Curriculum:

In 1955 after the Korean War, the Ministry of Education published its first Curriculum Guideline to cultivate attitudes necessary for a developing country like South Korea to be industrialized and use art in daily life. During the 60's to 70's, South Korea pushed for economic growth and industrialization (Kim 1997). The following overview of all five Curriculum Guidelines is based on Kim's (1997) analysis of curriculum changes in South Korea.

The First Curriculum Guideline (1955) for Elementary schools, promoted personal and social goals of art education through drawing, painting, and design-making, writing or calligraphy. Middle school instruction was categorized under *pyo'hyun* or Expression, Art Appreciation and Understanding. High School-specific goals were described as *Johyung* or Fine Arts, Craft and Calligraphy.

The Second Curriculum Guideline in 1963 for Elementary schools presented more specific objectives compared to the first Curriculum Guideline. In addition to the list before, it include drawing from imagination, memory, observation of life and from nature. Teachers were instructed to help students develop their personal style. The Middle School curriculum guide followed the same pattern with the addition of more specific objectives. In the High School curriculum, the general goals were to cultivate citizenship, aesthetic emotion and to promote industrialization through art, by understanding arts as necessary for daily life.

The Third Curriculum Guideline in 1973for the Elementary School focused on developing creative expression, aesthetic emotion, effective use of materials and tools, and appreciation of Korean art and the art of foreign countries. The Middle School guide emphasized developing a noble personality and creative intuition with a “disposition to contribute in daily life and cherish toward Korean art by appreciating South Korean art and the art of other

countries” (p. 134). In the High School curriculum guide, it was suggested that students develop an “understanding for arts for daily life, to take pleasure with creative expression by developing aesthetic intuition and the disposition to change one’s environment by the use of artistic ability for daily life” (p.135).

In the fourth Curriculum Guideline in 1982 for Elementary, two new objectives were introduced the first stated that the “expressive objective is to develop the ability to express one’s own feeling and thinking and second, the art appreciation objective is to develop the ability to appreciate nature and art objects with an attitude of love”(p. 209). At the Middle School, the general idea was to embrace “love of the environment by fostering noble personality with aesthetic emotion, and creativity through basic activities for expression of art and appreciation” (p.211). The High School curriculum guide promoted thinking independently when expressing emotion in art and appreciating nature in Korea, and the valuing the beauty of Korean art objects as well as others.

In the Fifth Curriculum Guideline in 1987 at the Elementary level, art lessons were to “develop the ability to express students’ feeling and thinking joyfully and to develop the attitude and ability to love Korean nature and art objects with enjoyment” (p.215). The Middle School guide suggested the aim was “to develop the ability to express feelings and thinking independently and to develop the attitude and ability to find value in nature and art objects and love them” (p. 219). The High School guide suggested students “develop the ability to enjoy his feelings creative thinking and develop the ability to enjoy the beauty of nature and art objects by developing appreciation ability” (p. 220).

In 1992, the Sixth Curriculum Guideline was reformed. According to Park (1999), the curriculum had added a new idea of “art and daily life” (p. 5). Park suggested that this idea is not

a new idea, but rather a Reconstructionist view of art in the 1930's. The art in daily life represents the idea of "interpret art and daily life as meaning a discovery of the diverse characteristics of artistic form in every day life" (p. 5). He also goes to explain that this movement and change in the overall curriculum leads to "applying art to a practical daily life which embraces the idea which is in the time vein with the postmodernist everyday aesthetics" (p. 5). Also in year 2000, the Seventh Curriculum Guideline was reformed; however, due to limited documentation on art education curriculum in English translation I could not provide an in-depth analysis of the latest curriculum reform. These changes and reformations will be addressed through interviews with the four South Korean art educators.

Art in the Elementary School

According to Kim (1997), only minor changes occurred from the 1980's in art education to present time. Most of the media that were taught and included in the 1970's curriculum continues on to recent elementary curriculum which includes drawing, painting, design, craft, printmaking, sculpture and calligraphy. However, a few changes did occur. The current curriculum provides Art History and Art Appreciation in early grades. Kim also claims that previously most of the emphases were placed upon Imaginative Drawing from memories and imagination of the students (Kim, 1997). In 1983, paper-mache was incorporated into the curriculum along with clay, which is the most popular medium. Printmaking lessons were less frequently taught in elementary level due to longer preparation time. However, sculpture and calligraphy were taught in traditional manner, and continued to be taught in the same way as in the previous curriculum (Kim, 1997).

Art in the Middle School

Today, the Middle school curriculum includes sculpture and calligraphy, art appreciation, craft, traditional Korean art, design, printmaking and art history. Even with the reformed curriculum, teachers often ignored the recommendation guidelines and selected studio as the main focus of art education in the classroom. Even teachers who graduated from art education university programs are still inclined to use the student- centered approach, often because there are too many students in the classroom. Many paintings and drawings are the staple of the curriculum and more emphasis are placed on imaginative and abstract form of art (Kim 1997).

Art in the High School

Kim (1997) suggests that art education in private school provide better studio facilities, which provides greater opportunity for students to experience a variety of art activities. Since art grades count for university admission, high school students treat art class as if it was another subject area and have a serious attitude toward art. Students are taught all areas of studio art. Art history and art appreciation are used to enhance studio activities with video, slides and art books are commonly used to provide further information (1979).

How to help student cope transitional period:

Finding the common ground between South Korea and United States will help South Korean students to bridge the gap between the two cultures. This in return will lead to a smooth transition and integration into the American school curriculum. I believe these three steps may aid teachers in guiding South Korean immigrant students to make that connection. First, learn about the student's history. Knowing the social, cultural and political history of immigrant students will lead to the understanding of any pre-existing history about the student. Second, find similarities with both cultures; this may trigger student's memories of familiarity. It will make

the student feel at ease to see or feel what they once knew and gain confidence about him or herself. Third, effectively communicate with the student. This will help teachers to gain trust between teacher and students and eventually lead to an easier experience for the student to address issues in his or her learning environment. According to Lee, understanding and learning Korea culture with effective communication will help support immigrated Korean students and parents (2003). The following are suggestions from Lee (2003) to help teachers to achieve successful transitional experiences for South Korean immigrant students from the South Korean classroom experiences to American classroom experiences.

1. Encourage South Korean children to be bicultural.
2. Assure parents that using Korean language at home is not only okay, but also important.
3. Avoid the assumption that all Korean children and their parents have language problems.
4. Learn about the Korean family through home visits.
5. Become familiar with Korean cultural practices.
6. Plan educational programs for Korean parents.
7. Be clear and firm about meeting times when arranging meeting with Korean parents. Understanding that cultural differences exist in how time is perceived.
8. Be understanding when Korean parents miss parent-teacher conferences. Their absence may be because they work long hours or feel uncomfortable about their limited English proficiency.
9. Make it clear that a child's academic or psycho-social problems are not source of shame. Some Korea parents of children who need special services in school may

reject programs such as ESL because they fear their children are being stigmatized as “slow learners.”

10. Learn the personal, social, cultural, and psychological background of each Korean student and family
11. Be aware of Korean tradition of respect toward elders and teacher. Korean parents highly respect school administrators and teachers, and believe that the parents’ role is to listen and follow educator’s professional judgments.
12. Encourage Korean parent volunteer to play a role as mentors for newly arrived children and their families.
13. Use written communication when relaying important information to Korea parents.

Koreans learn written English in middle school, high school, and at the university level. Although they might not understand what is said verbally, they might easily comprehend written English.
14. During the first six months communicate extensively. Send parents directions regarding what homework students need to do at home. (p. 4-6)

Data Analysis and Discussion

The findings from these interview questions and answers were derived from conversation with four South Korea art educators. The first thesis question: What is the history of Korea art education? Was primarily answered mostly through the review of literature; however, several of the interview question and answers also verifies the history of South Korea art education. The second and third thesis question are: 2) How does South Korean art education address cultural transmission and preservation? 3) How might I assist South Korean students in their transition from South Korea to America in art classroom?

The data collected from the interview answers these questions from several points of view. The answers and questions are arranged in a chart form for visual organization of each individual answers to make easier comparison of four educators. The answers given by the South Korean art educators were compared and contrasted to reveal additional information about South Korea art education system in context with historical, social and political.

Interview Questions and Answers:

ANALYSIS OF DATA

(This information is base on interviews with four participants and their statements are paraphrased to condense the information. The original interview transcripts are located in the Appendix.)

Interview Questions		Participants Response			
		Participant A	Participant B	Participant C	Participant D
		Pseudonym Name			
		Young	Lee	Dr. Kung	Dr. Park
1	Years that you taught art in South Korea:	I have taught four and a half years.	I taught seven and half years.	I have taught art education since 1990. (16 years as a professor of art education)	I taught art education in elementary school for five and half years.
2	Grade levels taught:	I have taught 4 th , 5 th and 6 th graders	2 nd through 6 th grade	I taught University level, which include undergraduate levels as well as graduate levels.	3 rd , 4 th and 5 th
3	What is your background in art education?	I attended National University for teachers. This university train future elementary teachers for province that I resided in South Korea. I graduated from this school in 1999.	I went to one of the National University of Education in 1992 for undergraduate work and graduated February 1996. In Korea, the school year starts in March and you graduate in February. I started my Master's degree in 1998 and	I attended one of the university in Pennsylvania for my undergraduate and I received a degree in studio art. For my graduate degree, I attended major teaching university for my master and doctorate in art education.	Masters in education Major in art education, minor in oriental painting (In South Korea and received doctoral degree in a major art education program university in U.S.)

			finished in 2001.		
4	In your opinion, who are the most well-known South Korean art educators who have influenced you and the field of art education?	I would have to say my professor. My professor also received his dissertation from U.S. in early 90's. When he came back to South Korea, he brought new idealism into South Korean art education system for teacher training which lead to innovative art education for our students in primary and secondary schools. I share his passion for new ideas and theories that we can incorporate with Korean culture. I think there are many good things about western art education. I believe studying and sharing knowledge from other countries or cultures made our art program stronger for our students and teachers. If we never brought new theories from other countries, like for example from U. S., South Korean art education would be based on the old ways of		I am not sure but I do know that in South Korea all art educators are working very hard to make our art programs stronger. I was educated here in U.S. and I am use to reading articles and getting newest information about art education through what is researched in U.S. Due to the size of our country and limited art education theorists in South Korean, many art educators and scholars use educational theory and ideology from U.S. and Europe. However, things are changing since increase numbers of graduate students are graduating from U.S. as well as in South Korean Universities.	Influenced greatly by undergraduate professors, most influential was a teaching proctor as an undergraduate who's teaching style I really liked; Kong Don Lee was a professor of mine during my master's; I worked as his research assistant. He emphasized the importance of Korean art in the classroom which was different because most of art history in school when I was a student was western art. I wasn't exposed to much Korean art while I was a student in school 30 years ago. His difficulty is that he has stayed in Korea all his life and doesn't know how to publish in English. So that is why he paired up with Dr. Kim for some of the published articles. Another professor, Ton Hae Pak? Introduced me to modernism, post-

		<p>focusing mainly on skills. The education system will only be a skilled based and only for talented art students. We want all students to enjoy and learn art! Art is not only for talented but for all.</p>			<p>modernism and how it relates to Korean art. She was famous educator is America in the 1960's.</p>
5	<p>When you teach art, what concepts do you feel are the most important to teach?</p>	<p>In my class, I try to apply art education theories and various concepts in my teachings. I focus my teaching in studio. However, I also incorporate social issues through visual culture. Some South Korean artists are concerned about our political, ecological and social issues. For example, the division between North and South Korea, I try to introduce current issues that are affecting our political scene with our contemporary Korean artists. I try to introduce current issues and question what the purpose behind these artworks done by many</p>	<p>I want my students to express beauty. In Korea, there are about 45 students per class and sometimes more. Usually there are 6-9 classes in a day. I like to take time with the students to meditate quietly so they can use their senses so they can be more aware of their surroundings. Holistic approach!</p>	<p>Knowing and understanding art is very important concept to grasp. In South Korea, we teach all aspects of art. It is very similar to U.S. in terms of teaching theories, discipline based art education and multicultural art education. Our education is all based on our National art education curriculum. We have teacher's guide for teachers to help organize the lessons and textbooks for students to follow the lesson.</p>	<p>As a Korean art teacher from 1993-2000, I was trained by DBAE. Because I studied under Dr. Lee, I tried to incorporate traditional Korean art into my DBAE; also like to stress the appreciation, the aesthetics, and production of art. Now as an art professor, I try to teach different theories to my students; my current interest is visual culture which is not part of DBAE.</p>

		contemporary artists. In my class, my students analyze the concept first and then in groups they conduct further research, which they will apply in their own personal artwork. When project is completed, the students present their work to the class for further discussion. My students understand the concept is about they are aware of the situation and very much concern for their community, environment and family.			
6	Which South Korean artists or styles of art are most often studied in art class?	The visual culture like Nam June Paik, his installation video art work is very popular. We take pride in our international artist. He is one of well-recognized artist in South Korea today.	No specific artist or style is taught in Korean classroom. Everyone knows European artist like Van Gogh and appreciate the beauty in his art. His artwork is easy to explain to elementary school students. Hon Don Kim is a Korean artist that I show as an example in class who like Van Gogh is easy for elementary kids to understand	If you have observed South Korean art textbooks you will notice that we have included various ranges of art. We have many traditional Korean art to modern art and contemporary art. We teach eastern concepts as well as western concepts. We try to include various art and diversity into our art education in our classroom. However, we have some restriction due	Analyze the Korean textbooks and you'll know. Based on the 7 th national curriculum, they are incorporating more traditional Korean art in their textbooks. In the early 1990's, most art teachers background was studio art not art education; so mostly painting and drawing were taught; It wasn't until the late 1990'd that theories began to be

			<p>especially when teaching concepts. Art education in Korea spans all types of art (western, traditional Korea, modern and natural). Education now is far more diverse than it was in the past. Elementary students in Korean are far more exposed to three dimensional art and more comfortable with art work that deals with three dimensional works.</p>	<p>to copy right of the images for our textbook. The copy right can affect tremendously in making of textbook due to cost. We have art images from western art like U.S. and Europe; however, we do not have Chinese and Japanese art images in our art education textbook. In 1910 through 1945 Japanese occupation of Korea left a negative impression about Japan and so we do not include art images that associate Japan's artwork. The Chinese are in similar faith due to some long connected history entanglement with Korea.</p>	<p>taught by art teachers that got their PhD's in art education. The biggest political movement was around the 1990's when scholars decided the national curriculum should shift from western art to traditional Korean art to better preserve cultural identity.</p>
7	<p>What is the contemporary Korean art education history from early 1990's to Now?</p>	<p>I believe 1990's was a critical period in South Korea for art education. Because during this time the trained Korean professors are graduation from U.S. universities and coming back home to share their new concepts from U.S. These professors brought</p>	<p>I don't know really. In mid 1990's, Korean university started to hire more professors of art education from the west. Dr. Kim is first art professor of National University of Education.</p>	<p>The National Curriculum changes every six to seven years and the last changes occurred in year 2000, which was our seventh curriculum. We are now in process of passing our new eighth curriculum. It takes time and money to change our curriculum. We would</p>	<p>Diverse study, but before 1990's primarily western art, afterwards with change in the national curriculum, more traditional Korean art. You need to understand the history from the first National curriculum to the current 7th National curriculum. Also how</p>

		<p>western ideas back to Korea. Previous art education professors were trained as an artist not as art education scholars. The previous art education professors only knew about studio art not about art education. My professor back in Korea specializes in Japan and United State art education theories. However, prior to 1990's all professors were trained as studio artist. In 1990's new professors who received art, education in U.S. brought new ideas to South Korean art education system to university level. This big movement affected many art teachers' teaching styles in our classroom. This movement was kind of a seed at planted new ways to teach art. In same time, it also gave many graduate students the motivation to follow the steps of their mentors.</p>		<p>have series of official meetings with government officials to set the budget and agendas that is needed to include in our new curriculum and our textbook. When we change our curriculum, our textbook changes since the textbook are based on our National curriculum. Right now, we are in process of introducing our new eighth curriculum we have been working on this for almost two years.</p>	<p>the curriculums are applied to classroom setting.</p>
8	Is the content	It depends on the teacher.	Is it mandatory to teach	Yes, yes, teachers mix	It is mandatory to teach

	of textbook taught in Korean classroom? Is it mandatory to teach from textbook?	Teachers like me teach art not just based on textbook alone. We incorporate other helpful materials with textbooks. We also give test and test is based on textbook. Therefore, we have to use textbook.	from textbook? It is mandatory to teach from textbook because the national standard for art education is what the textbook is based from. How the material is taught is based on the individual teacher. Other media can be used as long as it follows the curriculum. I like the textbook. Although it can be boring, it provides structure so you are sure to cover what needs to be taught for the school year.	textbook with their own inputs. Lesson plans include both textbook information as well as outside information teachers like to use to expand information for their students.	from textbook to follow the curriculum.
9	How does cultural transmission address technology and globalization in art education in Korea?	The globalization is a good and bad side affects to South Korea. You can see Mc Donald's in Korea, Japan, China and Russia. It's all over the world. The globalization make people united pot. Good thing about globalization is that it brings understandings of different culture to people. If you go to Seoul it is easy for you to adapt	Not really addressed because Korea is not very multicultural. Unlike America, this is not seen as important in Korea. Koreans are exposed to a wide diversity of art, but it is not mainstream in their lives. There is use of technology in the classroom with use of computers, the internets, and projection televisions.	Nam Jun Paik is Korean born artist, who received his training in Japan and eventually went to Germany to further his career as an artist; He joined Fluxus art movement while he was in Germany and eventually moved to U.S. to continue his career as an artist. He is internationally recognized artist, who incorporates	After the 7 th national curriculum, there is more emphasis on globalization and technology in art education; prior to that, not stressed much.

		<p>it would not take you no more than one month to find familiar things. In our textbook globalization is something new and different. Our textbooks try to address by incorporating Korean culture and other cultures. We communicate so much among each other that we started to find similarity among each other. I do not think all people or countries give up their indigenous culture but develop and adapt to work for them. We respect other cultures but we still have our own culture. We do not completely transform ourselves but assimilate other culture. I think it is a good thing. I emphasize, “we must know our own culture and then we should be more open mind to other culture.”</p>		<p>technology with conceptual meaning. Some of his work deals with his connection with Korea. We take pride in association with his work as an artist as well as his artwork. In our classroom, we use many forms of technology. We use and incorporate computers, internet, graphic design, video art and PowerPoint in our classroom lessons. Almost all schools have computers in schools. I think when it comes to technology, I think South Korea better equipped than U.S. We are always looking for newest and best ways to provide technology in our classroom. We believe this a part of growth and advancements.</p>	
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10	What is important for art educators in the west to know about Korean art and Korean art education?	I think introducing Korean art lesson in classroom is a good start. The teachers should try to decipher the meaning of the art in this lesson. “Art is a universal language”. For example, doing a lesson like Korean masks making would be a great lesson to start of f as an introduction to Korean culture. Mask exists in many cultures and you can incorporate the familiarity of mask making to tie interest of your students.	Most educators in the U.S. know about Chinese and Japanese art, but not really Korea. If compared, westerners can acknowledge the differences between what definitely Korean, Japanese, or Chinese.	I do not think that South Korean art education and U.S. art education have a big gap between them. We use same or similar theories and concept in teachings. However, I would like to take pride in our passion for calligraphy, Korean philosophy and some of our treasured traditional art.	Must know history and politics of Korea and how it affected the country.
Additional Information	Participant Pseudonym Name				
	Young	Lee	Dr. Kung	Dr. Park	
	The students are tested in art. The questions are pulled from test bank. This test bank was formed by local teachers. First, a committee is formed to create questions and answers for art test banks. Teachers pick high marked art teachers for this job. The	Normally, Master's degree takes 2 years to complete, but in my case I took vacation classes which took 3 years to complete. There are 2 master programs in Korea, normal and vacation. The normal program takes 5 semesters and can be	Our textbook is based on our National Curriculum and within our curriculum, we have three categories: 1) aesthetic experiences 2) art appreciation 3) art making. In 1990’s the DBAE affected our curriculum, however, we modified to keep the	The U.S. Peabody educational organization came to restructure and redefine South Korean curriculum and this is why our educational curriculum is very similar to U.S. since it was modeled after U.S. Although, our curriculum was modeled after U.S.	

	teachers also have to modify to local level and each district and cities have their own committee for each subjects other than art.	finished in 2 years. The vacation program is given during summer and winter breaks and required 6 semesters and is finished in 3 years. I had to do the vacation program because the school was far from my home. This is good because it gives teachers flexibility.	integrity of our culture. We introduced multi-culture and is part of our curriculum. The multi-culture is very similar to U.S. concept.	we still teach Korean traditional art with variety of artworks from other countries and culture.
What are most important ideas taught in Korean art education today?	Now, we study art education theories with our studio art and I think this is very important to our art education system. In South Korea, all thirteen elementary school teacher collages have their own art education department, which provide art education theory classes. Twenty years ago even ten years ago, they were more focused on the “how to train students in classroom to paint, make sculpture, potter and it solely based their art education in skills. But	Focus shifted on more Korean artworks, the beauty of it as compared to western artworks. After the Korean war, a lot of western influence because Korea was destitute and weak, so Korean government adopted western philosophy and isolated their own identity. Everything western was considered forefront and the best. As Korea progressed over the years after the war and thrived, so did Korean pride and nationalism which brought back traditional	In our textbook, we categorize into three sections and they are aesthetic experience, art making and art appreciation. We approach our lesson with these three categories in mind. We include variety lessons, which we explore traditional Korean art, contemporary art, modern art to Western art and try to cover all bases in our teachings.	Not Applicable

	<p>now, many graduate students who went to U.S. to further their education came back with more theory-focused practice for art education. The graduate students who have received a doctoral degree became professors in art education department and introduced new ideas such as multi-culturealism, visual culture, aesthetic and more.</p>	<p>Korean influence. The government helped push nationalism by adding more Korean art into the curriculum. The social youth in Korea consider old traditional way as popular and cool.</p>		
	<p>We change our textbook about every three to five years, so it takes a while to catch up. However, teachers are doing a great job incorporating missing issues and ideas and incorporate with our textbooks.</p> <p>The South Korean culture and population, we are indigenous to our land. However, in U.S., its culture is divers and so</p>	<p>Comparing United States with Korean Education, what is better in Korea is that kids make more "individual" art. In the US, there are a lot of pre-made copies of art which hinders individuality. Korean students have to come up with their own pictures, styles, colors, etc. The U.S. has better technology in classrooms. For example, there are</p>		<p>Need to understand the history of Korean art education. Diverse study, but before 1990's primarily western art, afterwards with change in the national curriculum, more traditional Korean art. You need to understand the history from the first National curriculum to the current 7th National curriculum. Also how the curriculums</p>

	<p>are the people. There are differences among us two countries. Although we have our differences in make up our culture and people, we can apply this theory into South Korea with little adjustment to fit our culture. This is part of globalization and we can make it work as long as we still keep the essence of the idea behind the theory itself. For example, in early 1990's we applied multi-culturalism in our textbook. At the time, one professor just graduated from U.S. university and she modeled the textbook based on multi-culturalism for new edition. He or she try to explain what multi-culturealism was all about but many professors do not know much about multi-culture. Many believed that this theory only apply to U.S. because this country is a melting pot of many</p>	<p>kilns in classrooms in elementary school which is not seen in Korea because in Korea we do not have individual art classrooms. The classroom is used for all subjects.</p>		<p>are applied to classroom setting.</p>
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	<p>culture. But they do not understand that multi-culture is concern about minorities and disadvantage people. Now, we are applying this theory as to make awareness to female rights and disability people. It is the same concept but a spin of a multi-cultural theory.</p>			
	<p>We have two art education movements; one focus on the studio aspects of art education and other focus more on the theory side of art education. The two ideas clash due to the political situation in South Korea. Before 1990's the art education professors were trained as studio artists. However, things started to change during and after 1990's when new graduates from U.S. came back to South Korea with</p>			

	new art education theories and teach their new theories in teacher universities.			
How Korean art educators are trained at the university level and if there are alternative programs, what are the criteria?	We have far more elementary schools than high schools in South Korea. We have on or two art teachers per school in secondary school levels. Let me give you an example of high many elementary schools. We have 13 national education universities in each providence in Korea. We have two types of education universities, one is specific for elementary school teachers and other one is for secondary school teachers for future middle and high teachers. When we enter our university, we have ten programs in the school of collage to choose from. The freshman and sophomore year we have common curriculum for all future elementary school teachers. We learn to	You can study at the university to be a homeroom teacher but minor in art education; if you studied another subject, you can take different classes and exams and still become an art teacher; to be an art teacher, you must be artistic meaning you have to be able to draw or paint realistically.	We have total of thirteen teaching National Universities in South Korea right now, eleven universities train future elementary school teachers, and two universities train future secondary school teachers. I am a professor at one of the National University for elementary school art teachers. The future teachers who are in university must complete four years of collage trainings. Once students are done with their training, they must take certification examination to teach in classroom. a. Some art education theorists who are against visual culture are saying that social issues should be taught in social study class not in art class. What do you feel about	2 different ways: 11 normal universities for elementary teachers – graduated teachers can teach elementary school. Other teaching universities – graduate from this school teach middle and high school. There is a push now to get rid of art in high school as of 2000; there were no alternative programs like in America.

	<p>teach all subjects, for example: reading, English, music, science, social study, art and more. Then, during our senior and junior years, we focus on our specialty area. These are some of the classes we have to take in studio art. We take two oil painting and they are mandatory classes for art education specialist. One is just basic oil painting class and second an advanced oil paint class. We also have to take two sculpture classes, two portrait classes (electives) and Korean painting class (mandatory). In art education theory classes, we take two-art education class that is mandatory and one elective.</p>		<p>this statement? Well, if art is made form feelings and ideas, I think using our environment to improve their lives is a good thing. It promotes higher thinking skills. It's a professional art education. There are art educators and artists. I think art educators have different approach to teaching art and it is more than just teaching techniques and studio based art.</p>	
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Interpretation of Data:

The data revealed that art education in South Korea has responded to the culture, politics and history of their own country. The data also revealed a strong relationship between South Korean art education and United States art education. The interviews addressed sociopolitical and historical context of South Korea art education leading to the 1990's. This time was very critical period because it brought the internationalization movement of new theories and ideas from west to east. The data also suggested and recommended lesson modification for South Korean students so that art teachers can provide the opportunity to make an easier transition into the American art education system.

Question #1: “Years that you taught art in South Korea?”

This question was asked to verify the years of teaching art education. According to this question, the four teachers have 33 1/2 years of combined experiences which ranges from low of 4 1/2 years to high of sixteen years of teaching art.

Question #2: “Grade levels taught?”

This question was asked to verify the teaching experiences in various levels throughout their teaching careers. According to this question, Young and Lee had experienced teaching at an elementary school level, Dr. Kung only at the university level and Dr. Park had experience teaching in both elementary and university levels.

Question #3: “What is your background in art education?”

This question was asked to verify when and where the four teachers were educated. The information provided how current their training as art teachers. The question also provided where they received their degrees as art educators. Many teachers and professors sought additional graduate degrees outside South Korea which many suggested influences from outside source due

to their formal education. According to this question, Young attended and received his undergraduate degree in elementary education and master degree in art education from one of the thirteen national universities for teachers in 1999 in South Korea. Young is following his mentor's footsteps by working on his doctorate in the United States. Young is attending a major art education program at an American university and is currently working on his doctorate degree in art education. Lee also received her undergraduate degree in elementary education in 1996 and master degree in 2001 in art education in South Korea. She currently attends a major art education program at an American university for her doctorate degree in art education.

The two professors, Dr. Kung and Dr. Park, are currently teaching at the university level and teaching future art teachers. Dr. Kung attended university in Pennsylvania for her undergraduate degrees in studio art and continued her education in the United States and received her master and doctorate degrees in art education at a major teaching university. Dr. Park received her undergraduate degree in elementary education and minored in oriental painting. She received her master in art education in South Korea. However, she received her doctorate degree from a major U.S. university in art education and now teaches here in the United States at the university level.

Question #4: "In your opinion, who are the most well-known South Korean art educators who have influenced you and the field of art education?"

This question was asked to find out if South Korea had well known art education theorists and theories that are currently in practice. Young was influenced by his professor from South Korea and suggested that his professor had a strong influence in art education in South Korea. According to Young, "my professor also received his dissertation from U.S. in early 90's. When he came back to South Korea, he brought new idealism into South Korean art education"

(personal communication, 2006). Young suggested that new ideas and theories from the West is a good thing for South Korea because before the introduction of new art education theories it was all studio and product based. Now, art education in South Korea has evolved and flourished due to professors who brought new ideas and theories from the West. Young stated, “we want all students to enjoy and learn art! Art is not only for talented but for all” (personal communication, 2006). He believed that sharing knowledge from other countries or cultures made the South Korean art education program stronger for students and teachers. Lee also stated that it was her professor who had a great influence on her as well as in the art education program in South Korea.

Dr. Kung first suggested that she was not sure; but, continued with her reply:

I know that in South Korea all art educators are working very hard to make our art programs stronger. I was educated here in the U.S. and I am used to reading articles and getting newest information about art education through what is researched in the United States. Due to the size of our country and limited art education theories in South Korea, many art educators and scholars use educational theory and ideology from U.S. and Europe (personal communication, 2006).

Dr. Kung received her latest art education research information from outside sources; however, she also stated that things are changing since increasing numbers of graduate students are graduating from the U.S. as well as in South Korean universities.

Dr. Park had two innovative professors who she felt brought importance to her and the art education program in South Korea. One professor was Kong Don Lee, who emphasized the importance of Korean art in the classroom. She also stated, “This was different because most of art history in school when I was a student was western art. I wasn’t exposed too much to Korean

art while I was a student in school 30 years ago” (personal communication, 2006). Dr. Park also suggested that Ton Hae Park, who was a well-known U.S. art educator, had great influence in art education due to her introduction to modernism and post-modernism theories that related to Korean art.

In question #4, “In your opinion, who are the most well-known South Korean art educators who have influenced you and the field of art education?” All four-art educators recommended that it was their professors from undergraduate to graduate schools. Another similarity that I noticed was that all the mentors, with the exception of Dr. Park, had two mentors, one mentor formally educated in South Korea and the other from the United States. All mentors shared a common link with the United States. They received their formal education in the United States.

Question #5: “When you teach art, what concepts do you feel are the most important to teach?”

This particular question was asked to see if South Korean art education had different theories and concepts that may have been incorporated in their lessons. According to Young, he tried to incorporate several theories and various concepts in his teaching. He incorporated social issues through visual culture in his art lessons. He used some South Korean artists whose work represented political concerns and used these examples with art lessons. Young suggested that it is imperative that students understand contemporary issues because it affected their own community, environment and family. On the other hand, Lee emphasized aesthetics. She wanted students to express beauty through meditation and encourage students to use inner senses to recognize their surroundings.

Dr. Kung emphasized knowing and understanding art is a very important concept. She stated that in South Korea students learn all aspects of art, and that structurally, South Korea is very similar to United States. It is very similar in terms of practicing theories, for example, multiculturalism, DBAE (Discipline Based Art Education) and others. Dr. Kung stated that all art education in South Korea is based on the National Art Education Curriculum. Textbooks are based on the curriculum for guidance and organization for both students and for teachers.

Dr. Park also suggested during her teaching career from 1993 to 2000, the teaching concepts were based on DBAE and she tried to incorporate Korean traditional art into DBAE to make it work for both ideas. In her teachings, she stressed the idea of appreciation, aesthetics and production of art. Now that she is a professor teaching in the United States, her concepts and ideas have evolved to current theories such as visual culture.

All four teachers use current concepts in their teachings. The question asks, “When you teach art, what concepts do you feel are the most important to teach.” All four teachers used western concepts in their teaching practices as well as eastern practices. Eastern theory involved meditation and relating the artist’s self with nature. According to Yi and Kim (2005), using quietness, calmness, spontaneity and spirituality are all part of an Eastern theory that ties in with the religion and philosophy of Taoism and Zen Buddhism. The true representation of eastern art theory is the unification of man and nature (Yi and Kim, 2005). Another example would be traditional Korean paintings, which does not emphasize the realism of external values but expresses its’ meaning through symbols of nature and spirituality (Yi and Kim, 2005). Three out of four teachers used western concepts and theories in their teaching. They are familiar with western theologies as well as the use of eastern theology in terms of art education. Dr. Kung suggested that art education in South Korea is “very similar to the U.S. in terms of teaching

theories” (personal communication, 2006). Dr. Park infused DBAE with traditional Korean art. Young used visual culture to raise awareness of politics, social issues, community and environments. It is evident that U.S. art education theories and concepts are incorporated in South Korean art education.

Question #6: “Which South Korean artists or styles of art are most often studied in art class?”

This question was asked to provide information on the most often studied Korean artists. The reason behind this question is to find out what type of art and artists are viewed as important. I also wanted to know whether traditional Korean art or contemporary art was more highly valued.

According to Young, visual culture is introduced in his lessons and he liked to use the famous South Korean born artist, Nam June Paik. Young stated that Nam June Paik’s work is very popular in South Korea due to his international fame. Lee suggested Hon Don Kim as one of the South Korean artists often studied in elementary school and made a comparison with Van Gogh for suitability of the lessons for elementary school. She suggested that in terms of teaching and art education in Korea, the curriculum includes all types of art from the west, traditional Korean, modern art and appreciation for nature. She stated, “Education now is far more diverse than it was in the past” (personal communication, 2006).

Dr. Kung suggested that I should look at South Korean textbooks for some of the artist and styles used in classroom. She stated that the textbooks included various ranges of art and styles from traditional Korean art to modern and contemporary art. The textbooks are good sources for what is being taught in South Korean classrooms. According to Dr. Kung, Eastern and Western concepts are taught in South Korean art education simultaneously. The Korean art

curriculum textbooks tried to provide diverse lessons and concepts for South Korean students. However, there are some restrictions due to copyrights. She stated, “The copyright can affect tremendously in making of textbook due to cost” (personal communication, 2006). She also suggested that Korean art textbooks contained images from Europe, United States and other countries; however, it is not common to use images from China and Japan. According to her explanation, the political history ties with these countries have affected use of Chinese and Japanese art images in the textbooks. Dr. Kung stated (2006), from 1910 through 1945, Japanese occupation of Korea left a negative impression about Japan and so we do not include art images that are associated with the Japanese. The Chinese are held in similar regard due to a long historical entanglement with Korea.

Dr. Park also used the textbook as a reference to what is been taught in South Korea. She stated that based on the seventh national curriculum, the government and the textbook writers are incorporating more traditional textbooks. According to Dr. Park, in the early 1990’s, most professors’ backgrounds were studio based and it was not until the late 1990’s that theory began to be taught by art teachers who had received PhD’s from the United States. The biggest political movement was around the 1990’s when scholars decided the national curriculum should shift from western art to traditional Korean art to better preserve cultural identity.

According to all four teachers, South Korean artists are used in the classroom as an inspiration and example for students. Data also suggests that the textbook has greatly influenced the way art is being taught in South Korea. This question also provided information on images used in the textbooks. South Korean textbooks incorporated many images from different countries, particularly from the U.S. and Europe. However, due to unpleasant historical and political ties with Japan and China, the South Korean textbooks do not include images from these

two countries for art examples or for inspirational purposes. This bias is due to the involvement of the South Korean government in the educational system, which controls what goes in the textbooks as well as what is being taught in classroom.

Question #7: “What is the contemporary Korean art education history from early 1990’s to Now?”

This question continued my review of literature. I have researched up to the late 1980’s, however, due to limited information available in English I decided to incorporate this question to update South Korean art education history.

Young (2006) stated that “I believe the 1990’s was a critical period in South Korea for art education.” His explanation was that during this time the trained Korean professors graduated from the United States and brought western ideas and introduced these theories and concepts to their students at South Korean national universities. Prior to 1990’s, all education professors were trained as studio artists. The South Korean professors who studied abroad and brought back new concepts changed the entire art education system. This movement affected many art teachers and the way teachers were trained at the college level. Young (2006) stated, “This movement was kind of a seed and it planted new ways to teach art.”

Lee was not sure about contemporary Korean art education history from the 1990’s to now, however, she recognized that during the mid 1990’s the university started to hire more professors who received their doctorates from the West.

Dr. Kung provided information on recent works on the South Korea National Curriculum. The last curriculum was passed in 2000 and currently the government and the committee are working on an eighth curriculum, which will be introduced later this year. According to Dr. Kung, the curriculum change is very costly due to time and money needed for textbook

alterations and the passing of new policies. Usually, the curriculum term is about six years and changes take about two years to complete from start to finish.

According to Dr. Park, before 1990 the primary studies in art education were western-based ideas: however, after the 1990's many changes occurred in South Korean art education, the National Curriculum changed to promote traditional Korean art. She suggested that it was all due to the first National Curriculum to seventh curriculum.

According to three teachers, the 1990's were a critical time for art education in South Korea. Lee was not sure about the history of the 1990's but she indirectly supports the other three teachers. The major political change in the 1990's to the present time is the strong movement back to traditional Korean art. Prior to the 1990's the professors who trained art teachers were trained as artists. Many received their degrees in the west and brought western art and style back to South Korea. In the 1990's a new breed of Korean professors who studied art education theories in the United States started to teach, which led to expansion of the new concepts in art education. This movement became almost like a domino affect, where the ideas were passed down to future teachers and they brought these ideas into classroom.

Question #8: "Is the content of textbook taught in Korean classroom? Is it mandatory to teach from the textbook?"

According to all four teachers, the textbook is mandatory in the art classroom; however, they all agreed that extra information could be incorporated with the textbook. According to Young, although he uses many outside sources in his art lessons he has to use the textbook due to testing. Tests are based on a test bank, which was created by a committee from each province of South Korea, and questions are also selected through this committee. Test questions come from the textbooks; therefore, textbooks had to be incorporated.

Question #9: “How does cultural transmission address technology and globalization in art education in Korea?”

This question was asked to four teachers to gain more information about how South Koreans are coping with Western-ness and modifying to new technologies in the classroom. The four responses to this question varied. According to Young, globalization brought good influences to South Korea. The good thing about globalization was that if people united and brought a greater understanding of different cultures. He even suggested to me that if I went to Seoul, the capital of South Korea, I would fit in quickly. He suggested that because of mass communication, people tend to find similar things across different cultures. Young did not believe people gave up their indigenous culture but developed within a global culture. Young stated, “We respect other cultures but we still have our own culture. We do not completely transform ourselves but assimilate with other cultures” (personal communication, 2006). He believed that globalization is a good thing for South Korea.

Lee provided information about the many technological advances that are used in the classroom with computers, the internet, and projection televisions (LCD). Dr. Kung suggested Nam Jun Paik was an important artist due to the incorporation of technology into his artwork. Dr. Kung agreed with Lee that the South Korean classroom is well equipped technologically. Teachers incorporate computer, internet, graphic design, video art and PowerPoint in classroom lessons. Dr. Kung also believed that South Korea is better equipped than the U.S. in terms of looking for the newest and best ways to provide technology in the classroom. She believed this is part of growth and advancement. Dr. Park suggested that globalization was incorporated into the seventh curriculum, which is the current curriculum in South Korea right now.

Question #10: “What is important for art educators in the West to know about Korean art and Korean art education?”

This question was asked to gain further insights and recommendations for non-Korean art educators who maybe interested in Korean art education. Young suggested that introducing a Korean art lesson in the classroom is a good start. The teachers should use universal images or objects that may be familiar to many cultures. He also recommended using Korean masks, as they would be a great way to start as introduction to Korean culture. Young stated (2006), “Mask- making exists in many cultures and you can incorporate the familiarity of mask making to tie the interest of your students” (personal communication, 2006). He also gave recommendations to teachers who have students from South Korea. According to Young, this mask-making lesson would be a great warm up for a new Korean student. He suggested that teachers should try something universal, which had commonality across all cultures, yet brought something very familiar to a Korean immigrant student. This activity would transcend the difficulty in adjusting to a new environment and would bridge the gap from Korea to America. Lee suggested that teachers in the U.S. have more information about and familiarity with Chinese and Japanese art than with Korean art. She suggested that she would like teachers in the United States to be more familiar with Korean art. Most educators “lump” the artworks of these three Asian countries into the same category, or if Eastern art is taught, usually Korea is not as popular as China or Japan. According to Lee, all three countries have very distinct characteristics.

According to Dr. Kung, Korean art education and U.S. art education do not have a big gap between them. The two countries have similar theories and concepts in teaching art. However, she recommended the U.S. art programs should include a study of calligraphy, which

has a proud tradition for Koreans. Dr. Park on the other hand, suggested that art educators in the United States should understand the history and politics of Korean art history and understand how art education was affected by the history of Korea.

All four participants gave diverse answers to this question, but my interpretation to this question leads me to believe that knowing the history and the culture of South Korea art education system would provide information needed to help Korean students integrate into the U.S. art education program. A basic understanding of the South Korean art education curriculum, history, and policies could help teachers understand a student's culture, which could lead to better modifications in lessons that would fit the need of that particular student. Teachers who understand the dynamics of the South Korean art education system would give South Korean immigrant students the best opportunity to learn and integrate into their new class.

Reflection of Personal Experiences

This Journal was written in spurts and included memories that I shared about my early childhood in South Korea and in the United States. I immigrated to the United States when I was nine years old. I attended first through third grade in a South Korean elementary school. This chapter shares some of the memories and experiences that I had as a student learning art in South Korea as well as a student trying to fit into a new setting in the United States.

Journal One: “No memories of Korean traditional art”

My very first memory goes back to age four. I was born in South Korea and the main religion in our country was Buddhism. When I was young, I remember being sick all the time and my family was worried about me. They treated me as if I was made of glass, very fragile and helpless. I remember going to the Buddhist temple with my grandmother to pray for my health and seeing these huge gargoyle creatures staring intensely at me. They were brightly colored woodcarvings placed all around the temple to ward off evil spirits from entering the sacred temple. Whether gargoyles can really ward off evil spirits is questionable, however, through the eyes of a four year old, it was very real. I hated going to the temple because I thought those gargoyles would come to life and devour me. I have this faint memory of those sharply shaped scary eyes following every move I made. It really made an impression on my childhood. Even today as an adult, seeing any gargoyle sculptures makes me cringe with fear. I do believe I was classically conditioned to fear gargoyles. I always relate being sick to gargoyles. I guess when I got sick my grandmother thought it was time to go to the temple and when we got there, I had to face my fears.

Thinking back I never appreciated the beauty of the architecture of the temple or had any appreciation for the traditional artworks when I was in Korea. I think it is because we were not taught to appreciate traditional art in the classroom setting. When people do not understand or it is unfamiliar to them, they start to form their own meanings and I believe I made my own decisions about my fear of gargoyles. I do not remember learning much about the traditional Korean artwork or art history when I attended school in South Korea. Maybe it was my age or grade level. However, looking back to some of the recently published textbooks (grade three through six) from current curriculum seven, I realized there are definitely a lot more traditional artworks used as references and lessons that center on Korean traditional ideas and art. One thing that I remembered as an art student in South Korea was calligraphy. I really enjoyed the calligraphy exercises and I took pride in being good at it. We learned to mix the ink and write the letters out with each individual strokes. I still remember even today, how our homeroom teacher made the experience a very spiritual exercise; although I was in second grade, I knew it was a very serious activity. My homeroom teacher was also my art teacher, music teacher and even physical education teacher; she taught all subjects.

Journal Two “Difference in teaching style”

When I was growing up I did not look up to the supermodels or rock stars like my fellow classmates who idolized popular stars with posters on their bedroom walls and school lockers. To me that message seemed to be that if you have the characteristics of fame, fortune and beauty then you are thought of as being a true winner in life. I think my understanding of what is important in life was more mature than the average pre-teen or teen. Growing up I did a lot of thinking about why I am here and what my purpose in life would be. I don't know if it was because of my religion or just wanting to know if there's more to life than going to school and

being a young child. I was different from what my father referred to as the American kids. He said that I was different from the rest of the kids and that it was special to be different. He often said that in our world we needed different things in life to make life more interesting. My father knew I was uncomfortable and out of my comfort zone when we came to this country and he did his best to make us understand that, we had to make the best of our situation.

When I was attending Columbus Elementary School in Martinez, Georgia they did not offer an ESOL (English as a Second or Other Language) class. My sister and I were the very first foreign students to come to that school and they had to make a special resource class for us. The very first day at school was frightening and strange. My fellow students looked different. Even the school facilities were different from what I was used to in Korea. One great thing about American schools was that we did not have to attend school on Saturday or clean our own classrooms as we did in Korea. My life was gaining a sense of normalcy when I met Mrs. Warner for the very first time. My very first impression of her was wow, she is old. Mrs. Warner was a retired teacher in her late 70's; she came back as a part-time reading specialist for our school. Her daughter was our school principal and it seemed to me that teaching was in their family blood. Mrs. Warner was wonderful from the very moment we met and she became my role model. Mrs. Warner had many excellent qualities that I admired. One distinctive memory about her was that she was the most patient person that I ever met in my whole life. She never rushed me and always gave me one hundred percent of her ability when it came to teaching. Mrs. Warner created lessons that were challenging, however, with the right amount of guidance and structure so I could perform in my own zone of proximal development. I had great teachers when I was in South Korea; however, Mrs. Warner was different. Her teaching style and approach to classroom discipline was very different from what I experienced in South Korea. The teachers in

South Korea had a strong disciplinary presence with teacher centered lectures. I remember teachers were respected and feared at the same time. Mrs. Warner taught differently, she seemed more student-centered and took her time. Instead of disciplining me with force, she used positive incentives so that I would choose to behave appropriately. I remember being afraid of getting in trouble for talking in the classroom because disciplinary consequences were harsh in Korean classrooms.

Personally, looking back and comparing how two countries have distinctive styles of teaching and addressing discipline I realized it had to do with cultural background. I believe in Korean culture, teachers are respected and socially ranked in high regard as a profession similar to doctors. Usually if I complained to my mother about my teacher, my parents would ask me what had I done wrong first before questioning my teacher's abilities. The relationship between student and teacher is highly respected and even the language used in the classroom to address the teacher is different. In the U.S., society has different values for teachers. In my opinion, teachers here in the U.S. are viewed as a social servant rather than respected for choosing such a noble career.

Journal Three "Your student may feel pressured during their transitional period"

I did not know I had a learning disability until later in my school years. Teachers thought I had some problems with my reading and writing because English was my second language and didn't investigate the matter further. However, later in college I found out I was dyslexic. It took some time for me to focus and to read because I did not want to make mistakes and look stupid. The worst experience I ever had was in Middle School when I was making the transition from the ESOL class to a mainstream reading class. I have one memory of my mainstream reading teacher and that she was like the Minotaur from the Greek mythology. The Minotaur was a

creature that was half bull, half man. I have this visual imagery of this teacher with a middle aged female upper body and her lower body as a combination of a metal and wood desk, with four legs that never seemed to move. She rarely got up or walked around our classroom during our reading lessons. One day she called my name and asked me to read aloud in front of my classmates. I was slow and I mispronounced a few words. I could hear in the background snickering and laughing from my class including my reading teacher. I still think about that today and I still remember that reading teacher who was so insensitive to throw me right into the lion's den. What was she thinking? I wish she would have spoken to me and asked if I was comfortable with reading out aloud before asking me to read in front of everyone. I felt as if I was a burden to her because she had over 120 students and I was an extra problem she really did not need. She made me feel as if I was lazy and too stupid to learn. If she only knew that when I went home, I cried my eyes out as I read the next chapters to try to be ready for the next class. I wanted to be prepared to read aloud if she called on me again. The reading teacher displayed her frustration with me with responses like, "you would know this if you were born here and your native language was English." She said that I should go back to ESOL class because I was not ready for her regular reading class. I was so distressed. In my mind there was no going back to ESOL because my ESOL teacher had told me I was ready to join the regular class. My class even gave me a good-bye party. I did not want to disappoint my ESOL teacher or myself. Then one day I gathered all the courage I had and sought Mrs. Warner for her advice about what to do. She gave me some advice that I use even to this very day. She said, "Never give up". You can achieve any goal if you put your mind to it. It does not take the smartest person to succeed in this world. It takes persistence and hard work to achieve individual success. People who give one hundred percent in what they do are the true winners in this world. She told me that I had all the

ingredients to be that person. Mrs. Warner asked me to listen to what my heart was telling me. I told her that I was going to try harder and I wouldn't give up until I succeeded in that reading class!

Every time I am stuck or frustrated with what I am doing in my life and that includes teaching, relationship, family matters, friendship and education I go right back to good old Mrs. Warner. Every aspect of my is touched by the advice that she shared with me that day. I will always remember her patience and understanding. One thing that I learned from my mentor is that as teachers, our job is not just to teach textbook materials but also to teach our students to survive and function in our hectic society. Our students face many challenges that come hand in hand with modern society and they have to make some tough choices in the real world. What we need is to provide not only textbook information but social skills and meaningful classroom experiences that will help them to make the right choices for themselves. We all get caught up on deadlines and standardized tests but we also need to stress to students their confidence level and self-worth. We need to give our students the encouragement and love they need to achieve greater things in life, without fear.

Journal Four “Art for sake of art”

What is intelligence and do I think intelligence is synonymous to being smart, bright and clever? Well, I do think intelligence is somewhat related to being smart, bright and clever but I also think that there is more to what we call book smart. It is embedded in Korean society that education is a must. This might be true for all cultures, however, from my experience the attitude is very apparent in Korean society. While it's natural for parents to feel proud and brag about their children's accomplishments, in Korean society, the pressure to do well for high school students is a matter of life or death. My cousin was an accomplished artist. He could draw, paint

and sculpt. He had passion, talent and enjoyed doing his artwork. My uncle supported his talent with many private lessons until he entered high school. His art lessons were soon transformed into academic private lessons. I remember my uncle saying, “Art is for hobby and now you must be serious”. My cousin took private academic lessons after school almost everyday. It was highly competitive among Korean parents to provide the best tutors and best English teachers for their children. My uncle was no exception. My cousin even started a year earlier to study for his high school examinations to beat out other competitive students. Studying art became secondary to studying math and science. This is my recollection at the age of seven of the pressure to do well. At a very young age I understood the expectation to do well because that was the way things were in my family. It is imperative that students have creative ways to solve problems through both the intelligence of books and also common sense. I think that both qualities of intelligence are needed not just to become a better student but also a better human being. In this kind of atmosphere “What happened to loving art for the sake of loving art.” I do not believe standardize tests give the true picture of our students’ knowledge because our students have different strengths in intelligence. In both South Korea and the United States, we are dealing with the issue of art as secondary importance compared with other academic subjects. What happened to love art for the sake of art?

Journal Five “The different Art classroom”

Since I was so young when I attended school in Korea, I have only a few memories but I remember Saturday was my favorite day. Saturday was a very special day for me because we had art among other subjects. As long as I could remember, Saturday was always a day for art from grade one to three. When I was attending school in South Korea about 20 years ago the school system did not provide art supplies. It was up to the parents to provide list of supplies

needed for that week for art. I remember asking my mother for money for art supplies every Saturday morning. I walked to school everyday with my neighborhood friends. We walked about 30 minutes to school and back home. The Saturday routine was a sort of ritual for many students in my school. I left my home earlier than usual to meet my friends and headed toward my elementary school. Right before we reached our school, there was a school supply store and we would pick up supplies for our art lesson and other goodies.

According to my interview with Lee, art supplies are now provided and teachers are given a budget for each teaching year. She stated that at each grade level teacher would gather money for the budget and schedule meetings to disburse supplies.

I remember having almost 50 students in my homeroom class and our entire elementary school had over 2000 students from grade one to six. Although, we had a big class we did not have behavioral problems in the classroom. If a teacher recommended that you do a task, you just did it because they are your teachers and you are their pupil.

My recollection of my art lessons in South Korea involved drawing and using oil pastels as a commonly used medium and exercise. We used oil pastels for many drawing lessons indoors and outdoors. My favorite lessons involved clay and calligraphy. Many of the drawings and paintings were based on daily life, still life, about community, politics and nature. I remember one particular project we did in our classroom involved carving out a thick plaster board and making a low relief sculpture. We used watercolors to paint it. I drew, carved and painted a famous Korean pagoda but do not remember why I made this architectural figure. I think we were learning about Korean pagodas in history lesson and my teacher integrated the history lesson with an art lesson. In fact, I remember doing art based on what was taught in other subjects. I remember making a poster in the art classroom for a social studies class about

communism and nationalism. It is all coming back slowly. I do not believe all art lessons were integrated with academic subjects. This may have been common in elementary level, since teachers taught all subjects.

Art lessons in elementary school varied from woodcarving, clay, print-making, plaster carving, painting etc. I remember using sharp wood carving tools to carve small statues like animals and using linoleum carving tools to make printing boards. Personally, I do not think I could name one art teacher that I know of today who would give their second or third graders a sharp wood carving tool to cut away negative space to make sculpture, but it wasn't a problem in my Korean classroom. Lessons were definitely studio-based and technique-based.

In my art class in Korea, I remember making posters and drawings about anti-communist movements. We would talk a lot about anti-communist movement and how awful the conditions were in North Korea. We even read a story about the a young boy who was tortured and threatened by North Korean spies. He would not give into their ways and fought for freedom and democracy. In death he became a martyr for all students in South Korea. We were taught to model after him and serve our country. We made posters and discussed some of the political situations dealing with South and North Korea. Although I attended 1st through 3rd grade, all students were very aware of the War and the split between North and South Korea. It was evident that the government had a huge influence on educating students about the political issues through the South Korean school system.

What I remembered, as a student in my art class lessons, as well as academic lessons, was that it was not individualized like it is in the United States. The lessons were not individualized according to the needs of students. The information provided by teachers was presented in a lecture style and the teaching methods were teacher-centered. The necessary

instructions were taught and distributed to all students equally. I am not sure if they had modifications for students who needed extra help. For example, art lessons usually start with teacher's explanation and example, which were followed by the classroom art-making process. The final product and techniques were stressed in art lessons. I remember the teacher reinforcing the individual student's work rather than grouping students who could mentor other students who need extra help. In my own art classroom, I pre-assign students who need extra help with classroom mentors. Sometimes students are too embarrassed to have a teacher constantly around giving criticism and prefer peer help rather than the teacher's. This is only my personal speculation and this may not hold true for the entire South Korean art education system. I remembered being pressured to follow through with lessons given by my teachers because it is the responsibility of the students to understand the material. If a student does not comprehend the material, it is up to the student to figure it out or catch up with the rest of class.

I have high expectations for my students as an art teacher and so did my teachers from South Korea and here in United States. However, it is also very important to set and provide individual goals and accomplishments that our students can achieve. Although, students should be held responsible for their own learning, I think the combination of sharing the responsibilities for teaching and learning is the best learning environment for our students.

Overall:

In looking back and recalling my experiences as a student in South Korea, I realized that the South Korean art education system had similarities with the United States but differences that set them apart as well. The overall perspectives of my personal experiences were positive. I believe that the teacher has the greatest effect on the success of our students regardless of their country of origin. Teachers could help immigrant students make a smoother transition to their

new schools, which would eventually lead to mainstreaming back to regular art classes as well as other academic classes. In order for us to provide these services to our students, teachers must first understand the immigrant students' background so they can instruct more effectively.

Conclusion and Recommendation

Conclusion:

The purpose of this study is to understand and identify why and how the South Korean art education system was established, in the context of Korean culture. The data I have gathered supports a strong connection between the United States and South Korea due to political entanglements during the Korean War. The investigation utilized in this study explained how history, culture, and politics influenced the shaping or reshaping of Korean art education and their art curriculum and how a non-Western country like South Korea has developed an art education system that facilitates the enrichment of their own culture. The information gathered in this research provides a stronger foundation for teachers to understand the art educational background of South Korea.

The data gathered and analyzed provided answers to the following thesis questions:

What is the history of Korean art education?

Most of the information on Korean history was introduced in review of literature. However, we are missing the literature from the early 1990's to the current model of art education in South Korea. My research suggested that the decade of the 1990's was the most critical period for South Korean art education. In the 1990's, South Korea went through an internationalization movement. According to Young (2006), "I believe the 1990's were a critical period in South Korea for art education." His explanation was that during this time the trained Korean professors graduated from United States universities. They took western ideology and introduced these theories to their pupils at the South Korean national universities. Prior to 1990's

all education professors were trained as studio artists. The South Korean professors who studied abroad and brought new concepts changed the entire art education system. This movement affected many art teachers and the way teachers were trained in college level. Young stated, “This movement was kind of a seed that planted new way” (personal communication, 2006).

Also during mid 1990’s, multiculturalism was introduced to South Korea. All four scholars who I interviewed suggested that when multiculturalism was first introduced to South Korea it was not well received by the art education community because South Korea was indigenous to its own people. However, they recognized the importance of multiculturalism through the realization that it was important to appreciate your own culture first and then recognize and appreciate other cultures. Overall, the data I collected revealed that multiculturalism played a critical role in bringing a sense of pride and value for traditional art back into the National Korean Art Curriculum. Prior to this in the 1990’s, art teachers were trained only to teach techniques and all art classes were based on end results or products. Today, various theories and concepts are incorporated into art lessons in South Korea.

Another important aspect of Korean art education that was revealed in my investigation was about China and Japan. This information addressed a strong relationship between politics and education in South Korea. In her interview, Dr. Kung suggested that South Korean art textbooks do not include Japanese and Chinese art images as one might think. It is evident that in South Korean textbooks there are hardly any Chinese or Japanese images that are used for inspiration or comparison examples. Based on my observation of South Korean art textbooks (third grade up to High school level), for example, in a 5th grade textbook, I noticed one Chinese image of art was used in multicultural chapter to appreciate artworks from other countries and no Japanese artwork reproductions were used in the textbook. In another example, an art history

time line from a high school textbook compared Korean, Chinese and European art history. The time line dated from 5000 B.C. to 2000 A.D. and numerous images were used to represent Korean art history as well as European art history. However, very few Chinese artworks were reproduced in the textbook and only one Japanese reproduction was used in the entire high school textbook. From 1910 to 1945, the Japanese occupation of Korea left a negative impression about Japan. During their occupation, the Japanese government tried to strip all identity away from the people of Korea along with their native language. Japan's main educational focus was to develop a manual working force made up of Koreans. The Chinese are held in similar regard due to a long history of entanglement with Korea. It is evident that the political and the historical oppression that was imposed by these countries have affected how art education is taught in South Korea.

How does Korean art education address cultural transmission and preservation?

According to my research, Korean art education incorporated the latest theories such as visual culture into classroom lessons as well as introducing lessons on traditional South Korean artists like Hon Don Kim and Nam June Paik to European artists like Vincent Van Gogh. Korean art education encompassed and brought variety. According to the four South Korean art educators, Korean art education covers most all aspects of art. This is very recognizable in the textbook. It covered traditional, European and other cultural art and artifacts. Lee states, "Education now is far more diverse than it was in the past" (personal communication, 2006).

Dr. Kung and Dr. Park suggested that I should review the South Korean textbook for some of the artists and styles used in the classroom. Based on observation, the textbooks included various ranges of art and styles from traditional art to contemporary artworks from both Korea and from the West. The reproductions range from European artists like Gauguin, Matisse,

Kandinsky, Dubuffet, Michelangelo, Christo, Segal, Munch, Oppenheim and the list goes on. For example, in a third grade textbook one of the chapters is about portraiture and the title of this section is called “Expression and Feeling”. In this chapter, reproductions like Picasso’s “Weeping Woman” was used side by side with the famous Korean painter Dong do Kim’s “School”. These examples were used as inspirations for various facial expressions people have when they are in different emotional states. These reproductions were followed by examples of student artworks. There were three types of student examples; the first example was a student’s reproduction of Picasso’s “Weeping Woman”. The second examples were three pictures of portraits depicting Picasso’s style with bright colors. The third example was based on Kim’s “School” which looked very similar in style to Korean traditional portraits. The medium used in the Korean portraits was Asian watercolor which is the same material used for calligraphy. In westernized examples, the students used oil pastel as the medium for the Picasso inspired portraits.

My observation of the textbooks and data from my interviews suggested that South Korean art education is incorporating not only the traditional artwork of Korean artists but recent artists who are introducing a modern twist to Korean art today. Such as Nam June Paik, who is an internationally known video installation artist. The textbooks used numerous examples of western art as well as images from other parts of the world. I have concluded that South Korean art education included both eastern and western concepts and both are taught in the South Korean classroom. Korean art education had tried to provide diverse lessons and concepts for South Korean students, while at same time keeping up with globalization.

National Curriculum Seven placed tremendous importance on traditional artworks in Korean textbooks. In all the textbooks from grade three to high school, there was at least one

chapter dedicated to Korean traditional artwork. Toward the secondary level, the textbooks incorporated traditional Korean artworks with art from other countries. Korean textbooks also addressed multicultural theory brought by the scholars who studied western art education theories and transplanted them into South Korean art education. In the 1990's, when the scholars decided the national curriculum should focus on multiculturalism, it also brought the importance of recognizing South Korea's own art. This movement allowed for the shift from western centered art to traditional Korean art where both concepts were used, yet at the same time not forgetting the true identity of their country and preserving cultural identity.

In my research, I recognized that globalization is a serious matter that art communities should study closely to see the long term effects on an indigenous culture like South Korea. On a positive note, globalization could bring the world closer for people to share and comprehend the difference between cultures. However, some argued that globalization would erase the memories of tradition and replace it with the dominant idealism. According to the collected interview data and my observations about Korean textbooks, I believe people do not give up their indigenous culture completely but develop and redirect to adapt with time.

How might I assist Korean students in their transition from Korea to America
in the art classroom?

A basic understanding of the South Korean art education curriculum could help teachers to understand a student's culture, which would lead to better modifications in lessons that would fit the need of the individual student who is making a cultural transition. One way to help a Korean immigrant student transition in art class is to introduce Korean art lessons. Introducing lessons that are familiar to the student would bring a sense of pride and comfort to the student's self-esteem. Relating the student's culture will introduce Korean art to students in the classroom,

which will transpire respect for the culture of Korea and the immigrant student. The cross-cultural lesson will promote a positive self-image for the Korean immigrant student. This will bridge the gap between unfamiliarity from both cultures.

All four teachers recommended that a South Korean student's recognition of familiar things would help with the student transitioning from one culture to the next. The lessons that were recommended were: making traditional Korean masks, introducing calligraphy, introducing Korean art history and providing more information about Korean art in art classes. I also have a few recommendations of my own. These ideas stem from some of the issues I had to deal with when I first came to the United States. Now that I am a teacher, I thought the following suggestions might provide some insights for assisting Korean students:

1. Encourage South Korean children to be bicultural and provide support through art lessons that relate to Korean art or history. Let your student be an expert and this will provide encouragement as well as a sense of empowerment.
2. When having difficulty communicating with the student use visual images and body gestures to get the point across. In art class, we use many visual images and examples to show our students how things are done in art lessons. The same approach could be applied with patience and understanding.
3. Become familiar with Korean cultural practices. For example, one of the Korean cultural practices that may be misconstrued involves making eye contact. When speaking to elders or teachers in Korea, making eye contact is rude and disrespectful. Give more time for students to get used to the new ideas. Eventually, students will pick-up new social behaviors and cultural practices in the United States. Just

remember that little nuances we take for granted may play a big part in helping your student to integrate with the mainstream class.

4. Avoid the assumption that all Korean students are studious and perform well in math and other areas of academia. Treat them individually based on their own abilities. Failure to recognize this bias may cause unnecessary pressure and stress to your student.
5. Do not put your student in the spotlight without talking to your student first. This may cause pressure and fear of ridicule due to difficulty with the new language. Ask your student prior to a classroom exercise if they would be comfortable participating orally.
6. Be familiar with the South Korean art education system and the history of art education in South Korea. Knowing what the student has already learned may help you to modify necessary changes in your instructional IEP (individual education plan).
7. The most important advice I could give to U.S. art teachers: Be patient and try to understand that your immigrant students have to deal with new a language, new faces, and an unfamiliar culture and place. They are in a state of culture shock, which will take time to overcome.

Overall, my conclusion to this research is that knowing the history and the culture of South Korea will provide information that can be used to help Korean students integrate into U.S. art education. A basic understanding of the South Korean art education curriculum, history, and policies can help teachers understand a student's culture, which will lead to better modifications in lessons that will fit the need of the individual student. The teachers who

understand the dynamics of the South Korean art education system will give South Korean immigrant students the opportunity to learn, integrate and mainstream back into classroom settings.

Recommendation:

The research in this study investigated the history of Korean art education through written documents and interviews to determine how the South Korean art education system evolved into what it is today. The focus of the historical analysis was based on cultural, political and social perspectives that affected education from late the 1800's to today. In addition, I included my personal reflection, which offered my personal perspective on my transitional process as a South Korean student adapting to new culture. Although research information was gathered from various sources and four highly qualified experts in the field of South Korean art education, they all agreed there were political and social issues that affected the development of the South Korean art curriculum.

These are my recommendation for further research:

1. Use a larger sampling population in South Korea to investigate more accurate over all perspectives of the South Korea art education system.
2. Create an in-depth investigation of cultural and educational concepts that are important to Korean art education. Also identify cultural traditions that may be a part of an immigrant students' personalities, such as high personal standards for achievement.
3. Future in-depth analysis of South Korean art textbooks and their development should also be conducted.

4. Identify and dissemination of information about important traditional Korean Artists and artworks, as well as contemporary artists who display important artistic values and tradition.
5. Further development of art lessons based on Korean artworks or artists that will encourage greater appreciation and respect for the Korean Culture, and develop self-esteem in Korean students.

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APPENDIX

A. KOREAN ART HISTORY TIME PERIODS:

Well known Korean art, artifacts and the masters

The Three Kingdoms and Unified Silla Period:

Goguryeo (B.C. 37-668 C.E.) - Tomb Wall Murals, King Gwanggaeto

Baekje (B.C. 18-660 C.E.) - the Royal Tomb of King Munyeong

The Three Kingdoms and Unified Silla Period :

Old Silla(B.C.57~668 C.E.) – Various artifacts from Tombs

Unified Silla (668 – 935) – Buddhist Art

Goryeon (918 -1392) – Korean Ceramic Art

Joseon Dynasty Period: (1392 – 1910)

Classic Style of Early and Middle Period

Master Jeong, Seon (1676~1759) and his Korean Landscape Paintings

The Golden Age of Korean Style

Master Kim, Jeonghui (1786~1859) and his Calligraphy

B. HELPFUL WEB-SITES:

<http://www.buddhanet.net/e-learning/history/buddhist-art/korean01.htm>

This web-site provides traditional images and historical explanation Korean arts and artifacts.

Examples:

Buddhism and Art

Korean Architecture

Art of Stone and Wood (Korean stupas and pagodas)

Traditional Statues

Traditional Korean paintings

Murals

Dance and Music

http://en.wikipedia.org/wiki/Korean_art

This web-site provides information on famous Korean artist and art history.

The famous traditional painter and reproductions of their artworks are shown:

Landscape of [Geumgangsan](#)

Ink and oriental watercolor on paper by [Jeong Seon](#) (1676–1759).

Painting by [Joseon dynasty's Kim Hong-do](#).

http://www.asia-art.net/calligraphy_tech.html

This web-site is great for calligraphy techniques and history of calligraphy. Reproduction examples are shown as well as explanation of calligraphy techniques.

http://www.asia-art.net/korean_paint.html

This web-site provides history of Korean painting and some of famous reproductions are also shown in this site.

http://www.chass.utoronto.ca/~jdhan/caraka/Korean%20Gallery%20Portal%201_files/korea.htm

This web-site provides images and cultural aspects of Korea art and artifacts:

Ceramic Art

Religious Art

Printing Technology

Scholar officials

Women of Korea

C. TEXTBOOK ANALYSIS ELEMENTARY LEVEL:

Title: Art

Grade Level: Third Grade

Published date: 2001 used until new curriculum has established

Curriculum: Seventh (2000-2006)

Page Number: 1-48

Table of Content:

Chapter One: Beauty of Nature (Page 2)

Chapter Two: Story of Daily Life (Page 6)

Chapter Three: Many Colors (Page 10)

Chapter Four: Expression and Feelings (Page 14)

Chapter Five: World of Clay (Page 18)

Chapter Six: Art that Moves (Page 22)

Chapter Seven: Characteristics of Brush Strokes (Page 26)

Chapter Eight: Writing Calligraphy (Page 28)

Chapter Nine: Design Graphic Signs and Invitations (Page 34)

Chapter Ten: Korean Traditional garments (Page 38)

Chapter Eleven: Beautiful Interior (Page 42)

Chapter: Twelve: Our National Treasures (Page 46)

Observation of Textbook: The South Korean art textbooks are categorized in three components of art. The three components are aesthetics, art making and art appreciation.

Overview example of how chapters are arranged:

Chapter One: Beauty of Nature

Aesthetics:

In chapter one, the aesthetic section of the textbook contains pictures and questions pertaining to the awareness and the beauty of nature. The textbook contains pictures from natural scenes. The pictures make a connection with natural surroundings with basic lines and shapes. The textbook gives many visual as an examples for students to identify these qualities in beautiful nature.

For example:

- green leaf associate with ziz-zag lines.
- interior of cave pictures associates with thin and thick lines.
- round cactus associates with small and large sized circles
- sharply cut rocky hill associates with geometric long rectangular shapes
- snail shell associates with spiral lines
- branches from trees associates with connected lines
- fish associates with large triangle shape for body and small triangle for tail
- flower shape of pentagon

Art Making:

The art making section contains three examples made by students. All three pictures depict nature and its elements and principle qualities. The topic of this section is “let’s express the beauty of nature.”

Art Appreciation:

The title of this section is call “let’s appreciate artworks that express nature”. This section contains four pictures. One is an artwork by a famous South Korean artist who made an abstract

painting of a mountain. The three other artworks are by students work. The students' mountain paintings range in style there are from Korean traditional painting to abstract. On the bottom of this page there are three questions that re-question the art aesthetic, art making and art appreciation.

-Did you observe shapes and lines in our nature study closely?

-Did you express the beauty of nature in your artwork?

-Did you appreciate all the shapes and lines that we saw in the artworks?

Chapter Two: Story of Daily Life

Aesthetics:

The chapter deals with the issue of daily life. The topic of this section is "let's express freely about our daily life based on how we feel, see and think." This page contains two pictures, one is a Korean tradition painting from and second painting is "Sunday Afternoon" by French artist Georges Seurat. The section asks students to make up a story based on these paintings and the first sentence starts with "once upon a time on a very quite day..." Students had to fill in the rest of the story using their own imagination to come up with original story for these artworks.

Art making:

The topic of this section is "let's express our experiences by using art" This section contains three pictures. Two examples are from students' personal work titled "fire works" and "me using a computer to draw." The last image is a picture of paint supplies and statement above states: "Let's discuss how we can use these art tools and techniques to express our art." The second page contains a step-by-step guide to printmaking using layers of papers to add shapes to create people in daily life as well as the background details. The textbook contains pictures to show each technical step.

Art Appreciation:

The topic for this section is “let’s discuss and appreciate other artworks” and asked, “what daily life did the artist expressed in these artworks?” Lets discuss the artworks that we created. This page contains four student examples (two prints from print-making project and two paintings from a watercolor project). On the bottom of this page are three questions that re-question:

- Did you express our daily life in an interesting ways?
- Did you use the correct tools and techniques to create your artwork?
- Did you share and discovered fun stories about the artworks from our class discussions?

Chapter Ten: Korean Traditional garments (Page 38)

Aesthetics:

This chapter covers Korean traditional clothing and accessories. This section contains pictures of real ornate accessories worn on the head during marriage ceremonies to traditional Korean dress for a woman and man. The textbook also gives reproduction examples from the Joseon Period by the artist name Yuan-Bok Shin called “Beautiful Women” (1759). The traditional Korean painting is used to show her garment and how accessories were used with her clothing as well as how she wore her hair during this period.

Art Making:

In art making section are student examples of traditional Korean garments made by using origami and painting detail to recreate the garments. These examples show the realistic qualities of real traditional garments and accessories. On the other page, the students’ examples of garments had a more modern style with contemporary material used like shiny metals and

plastics. This chapter addressed traditional garments but at the same time showed students contemporary design for today and the future.

Art Appreciation:

This chapter asked students to talk about what they made and share what they know about these traditional and non-traditional garments and accessories that students made for this lesson. Also, it used re-questioning to verify if students understood the main points of this lesson.

Did you find out the history behind these garments and accessories?

Did you consider the shape and the functionality of what you created in your artwork?

Let us talk about each other's artwork and talk about how it should be used.

Chapter: Twelve: Our National Treasures (Page 46)

The last chapter talks about Korea's national treasures from traditional artifacts and monuments to contemporary museums. This is directed at an awareness of Korean national treasures and an appreciation of its history and beauty. Three questions are asked:

Did you find about out our national treasures?

Did you make art about appreciating our national treasures in your artwork?

How did you feel about the importance of our national treasure

D. THE INTERVIEW QUESTIONS

(Modified Version)

1. Years that you taught art in South Korea:
2. Grade levels taught:
3. What is your background in art education?
4. In your opinion, who are the most well-known South Korean art educators who have influenced you and the field of art education?
5. When you teach art, what concepts do you feel are the most important to teach?
6. Which South Korean artists or styles of art are most often studied in art class?
7. What is the contemporary Korean art education history from early 1990's to Now?
8. Is the content of textbook taught in Korean classroom? Is it mandatory to teach from textbook?
9. How does cultural transmission address technology and globalization in art education in Korea?
10. What is important for art educators in the west to know about Korean art and Korean art education?

E. INTERVIEW TRANSCRIPTIONS

(This information was base on interviews with four participants and their statements were paraphrased to condense and clarify the information.)

Questions: Interview participant “A” (Mr. Young)

1. Years that you taught art in South Korea: I have taught four and a half years.
2. Grade levels taught: I have taught fifth graders, sixth graders and fourth graders.
3. What is your background in art education? (When and where did you begin your studies and how many years did you study art education in school?)

I attended National University for teachers. This university train future elementary teachers for province that I lived in South Korea. I graduated from this school in 1999.

Is there a specific teaching university for teachers? Yes, we have university just for teachers.

We have 13 universities in South Korea just for training future teachers. In addition, elementary schools teachers have to attend separate university from secondary teachers like for example future middle school teachers and future High school teachers.

Does this apply to future art educators? Well, South Korea all elementary school teachers are taught to teach all subjects. However, you can specialize in various areas. For example, we have 10 programs in the university. The freshman and sophomore year we have common curriculum for elementary school education. We learn about various subjects such as English education, music education, science education, social study education, art education and more. However, in our junior and senior years we can specialize in an area. For me I chose art education as a specialty.

Did you have one art teacher for entire school? It depends on each district or even each school. Some schools have their own art teachers; however, some schools have homeroom

teachers to teach all subjects even art. Let me give you some examples, art education, physical education and music education are all taught by one homeroom teacher. Having separate art teacher in school exists but not common. Some schools have specific English teacher and that is more common than having art teacher in individual school. Many principles and vice-principles prefer to hire English teacher rather than art teacher. Some administrators think art is very easy to teach. Which I think is a very big misunderstanding. I think art education is very important to our students because it can be used as important teaching tools that can address many issues such as contemporary issues as well as making connection about life and their environment.

4. In your opinion, who are the most well known South Korean art educators who have influenced you and the field of art education?

I would have to say my professor. My professor also received his dissertation from U.S. in early 90's. When he came back to South Korea, he brought new idealism into South Korean art education system for teacher training which lead to innovative art education for our students in primary and secondary schools. I share his passion for new ideas and theories that we can incorporate with Korean culture. I think there are many good things about western art education. I believe studying and sharing knowledge from other countries or cultures made our art program stronger for our students and teachers. If we never brought new theories from other countries, like for example from U. S., South Korean art education would be based on the old ways of focusing mainly on skills. The education system will only be a skilled based and only for talented art students. We want all students to enjoy and learn art! Art is not only for talented but for all.

5. When you teach art, what concepts do you feel are the most important to teach?

I do not see myself as normal homeroom teacher teaching art as a subject. Since my specialty and passion is for art education, I have continued to enrich myself with higher education in art. I have kept with latest readings in art education. In my class, I try to apply art education theories and various concepts in my teachings. I focus my teaching in studio. However, I also incorporate social issues through visual culture. Some South Korean artists are concerned about our political, ecological and social issues. For example, the division between North and South Korea, I try to introduce current issues that are affecting our political scene with our contemporary Korean artists. I try to introduce current issues and question what the purpose behind these artworks is. In my class, my students analyze the concept first and then in groups they conduct further research, which they will apply in their own personal artwork. When project is finished, they must present their conceptual concept in front of class. I apply these types of theme and techniques to make art. My students understand the concept is about they are aware of the situation and very much concern for their community, environment and family. I see myself as a teacher who facilitates the project by introducing, organizing, recommending and guide so that they can achieve their own voice about the matter.

Some art education theorists who are against visual culture are saying that social issues should be taught in social study class not in art class. What do you feel about this statement? Well, if art is made form feelings and ideas, I think using our environment to improve their lives is a good thing. It promotes higher thinking skills. It's a professional art education. There are art educators and artists. I think art educators have different approach to teaching art and it is more than just teaching techniques and studio based art.

6. What kinds of teaching strategies do you feel are most valuable in nurturing artistic growth?

Motivation skill, ah, this is a very good question. I try to start by doing something that students can relate to their real life situation. Sometimes I show advertisements in television or animations. This is very specific motivation skill, which relates the theme of the lesson. I then apply the main topic with this motivation skill. Students seemed to enjoy relating things that they can relate with real life situations.

7. What do you feel are the most important qualities of being a good art teacher/professor?

Enthusiasm and love kids. You must also have love for art and love for everything that around you. Love for everything is very good theme for teaching art.

8. Which South Korean artists or styles of art are most often studied in art class?

Now, art education! The visual culture like Nam June Park, his installation video art work is very popular. We take pride in our international artist. He is one of well-recognized artist in South Korea today.

How about major artistic period or even ideas that is important to study in Korea right now?

Now, we are studying visual culture.

9. What would you most like me to know about art education in South Korea today?

We have two art education movements; one focus on the studio aspects of art education and other focus more on the theory side of art education. The two ideas clash due to the political situation in South Korea. Before 1990's the art education professors were trained as studio artists. However, things started to change during and after 1990's when new graduates from U.S. came back to South Korea with new art education theories and teach their new theories in teacher universities. Still, teachers want to study art education. They want to continue their education to learn and gain further knowledge in art education to promote new ideology in

art education. One great thing about expanding further education in Korea is that you can receive financial support from the government. The government offer free workshop and programs for art teachers. We learn about current issues, new technology in classroom and about best way to reach and teach our students art education.

Is graduate school also paid by government? The tuition is very low comparing to other universities. In addition, the training program at the University is very organized and efficient. They are very good!

I herd that getting into University in South Korea is very difficult. Is this true for teaching universities for future teachers and future art teachers in South Korea? Well in South Korea, we have three major universities and all parents and students want to get into these top three universities. Now, things are getting better, but still some problem exists due to higher expectation from students and parents. It all about prestige it brings to the students' future. It's also a big pressure in South Korea for students to do well academically. In the U.S., we have a life long education system where we can take time off from school and when we decide to go back, we can apply to attend any universities. However, in South Korea, GPA, entrance exam matters tremendously to be accepted by universities and if you do not follow through during your senior year in high school, it's almost impossible to go back into the program. Many people who miss this opportunity have to find a job that does not require university training.

10. What is the contemporary Korean art education history from early 1990's to Now?

I believe 1990's was a critical period in South Korea for art education. Because during this time the trained Korean professors are graduation from U.S. universities and coming back home to share their new concepts from U.S. These professors brought western ideas back to

Korea. Previous art education professors were trained as an artist not as art education scholars. The previous art education professors only knew about studio art not about art education. My professor back in Korea specializes in Japan and United State art education theories. However, prior to 1990's all professors were trained as a studio artist. In 1990's new professors who received art, education in U.S. brought new ideas to South Korean art education system to university level. This big movement affected very many art teachers' teaching styles in our classroom. This movement was kind of a seed at planted new ways to teach art. In same time, it also gave many graduate students to follow the steps of their mentors. Many graduate students and future graduate students aspire to go to U.S. to receive higher education to bring innovative ideology back home. I was also one of those graduate students who want to be here in U.S. to receive my doctorate degree. This is the trend for many young aspired art educators. That's why we see many South Korean graduate students attending Ohio State University, Florida State University, Pennsylvania State University due to high remarks about art education program in these Universities. Also in Florida State University, they will wavier tuition to in state for international students.

11. Is the content of textbook taught in Korean classroom? Is it mandatory to teach from textbook?

It depends on the teacher. Teachers like me teach art not just based on textbook alone. We incorporate other helpful materials with textbooks. We also give test and test is based on textbook. Therefore, we have to use textbook.

Is test made by individual teachers?

No, test questions are pulled from test bank. This test bank was form by local teachers. First, a committee is formed to create questions and answers for art test banks. We pick high

marked art teachers for this job. We also have to modify to local level and each district and cities have their own committee for each subjects other than art. I use textbook but textbook does not cover social issues as well as contemporary issues. Therefore, I include information from outside source. I try to make connection with real life situation and experience that my students can understand.

Do you think textbook is behind since it does not include some of the issues you are covering in your class?

Yes, I think because it takes time to re-write textbooks in South Korea. We change our textbook about every three to five years, so it takes a while to catch up. However, teachers are doing a great job incorporating missing issues and ideas and incorporate with our textbooks.

12. What are most important ideas taught in South Korean art education today?

Now, we study art education theories with our studio art and I think this is very important to our art education system. In South Korea, all thirteen elementary school teacher colleges have their own art education department, which provide art education theory classes. Twenty years ago even ten years ago, they were more focused on the “how to train students in classroom to paint, make sculpture, potter and it solely based their art education in skills. But now, many graduate students who went to U.S. to further their education came back with more theory-focused practice for art education. The graduate students who have received a doctoral degree became professors in art education department and introduced new ideas such as multi-culturealism, visual culture, aesthetic and more. However, not all theories cannot apply in South Korean culture.

Can you further explain the statement you just made?

The South Korean culture and population, we are indigenous to our land. However, in U.S., its culture is diverse and so are the people. There are differences among us two countries.

Although we have our differences in make up our culture and people, we can apply this theory into South Korea with little adjustment to fit our culture. This is part of globalization and we can make it work as long as we still keep the essence of the idea behind the theory itself. For example, in early 1990's we applied multi-culturalism in our textbook. At the time, one professor just graduated from U.S. university and she modeled the textbook based on multi-culturalism for new edition. He or she try to explain what multi-culturealism was all about but many professors do not know much about multi-culture. Many believed that this theory only apply to U.S. because this country is a melting pot of many culture. But they do not understand that multi-culture is concern about minorities and disadvantage people. Now, we are applying this theory as to make awareness to female rights and disability people. It is the same concept but a spin of a multi-cultural theory.

We now have growing population of foreigner who come to South Korea to work. The South Korean people do not want to accept work that involves dangerous or dirty jobs. So we hire and accept many neighboring country immigrants to come and work in South Korea. For example, people from, Bangladesh, China, Pakistan, South Asia and many more countries. Some Korean employees and employers treat them very unkind so sometimes we teach about that kind of situation based on multi-culturalism.

13. How does cultural transmission address technology and globalization in art education in Korea?

I just think about back home when I was in South Korea, I never thought about the importance of our Korean traditional art. But now, that I am in U.S. I realize how important

to know traditional Korean art. It is our root, we learn and accept every cultural theories and ideas from outside and sometimes we loose touch with our own culture. Sometimes we get caught up with cultural categories, creativity, progressive and other art issues. However, I do not think Korea art education is more focus on traditional art. I think Korean art education now focus on westernized art and contemporary art. Some younger generation does not know much about Korean traditional art. I myself lean about calligraphy only in elementary school; I do not think it is not enough.

The globalization is a good and bad side affects to South Korea. You can see Mc Donald's in Korea, Japan, China and Russia. It's al over the world. The globalization make people united pot. Good thing about globalization is that it brings understandings of different culture to people. If you go to Seoul it is easy for you to adapt it would not take you no more than one month to find familiar things. In our textbook globalization is something new and different. Our textbooks try to address by incorporating Korean culture and other cultures. We communicate so much among each other that we started to find similarity among each other. I do not think all people or countries give up their endogenous culture but develop and adapt to work for them. We respect other cultures but we still have our own culture. We do not completely transform ourselves but assimilate other culture. I think it is a good thing. I emphasize, "we must know our own culture and then we should be more open mind to other culture."

a. Based on your own personal experiences, do you think future art teachers who were taking studio class tend to take more Eastern based studio classes or Western based studio classes? Well, for example, my university professor who taught western oil painting class does not know much about classroom situation. They just trained us as if we were artists taking studio

class. The professor does not teach in perspective of teachers who have to teach in classroom situation. It is the same for Korean traditional painting professor. I think for my situation, I wanted more of the balance between Eastern and Western art trainings. I can not say for all teachers but many focus in Korean traditional art class but I think that many more teachers take not necessary western art but more contemporary approach to their art.

14. What is important for art educators in the west to know about Korean art and Korean art education?

I think introducing Korean art lesson in classroom is a good start. The teachers should try to decipher the meaning of the art in this lesson. "Art is a universal language". For example, doing a lesson like Korean masks making would be a great lesson to start of f as an introduction to Korean culture. Mask exists in many cultures and you can incorporate the familiarity of mask making to tie interest of your students.

15. How are Korean art educators trained at the university level and if there are alternative programs, what are the criteria?

We have far more elementary schools than high schools in South Korea. We have on or two art teachers per school in secondary school levels. Let me give you an example of high many elementary schools just in my teaching district. In the city of Dagoo, a second largest city in South Korea, we have over 300 elementary schools. We have 13 national education universities in each providence, for example, Seoul, Dagoo, Pusan, Daechun, Kyong Gee, Kyong Sang Nam etc. In total, we have eight providences in South Korea. We have two types of education universities, one is specific for elementary school teachers and other one is for secondary school teachers for future middle and high teachers. When we enter our university, we have ten programs in the school of collage to choose from. The freshman and

sophomore year we have common curriculum for all future elementary school teachers. We learn to teach all subjects, for example: reading, English, music, science, social study, art and more. Then, during our senior and junior years, we focus on our specialty area. These are some of the classes we have to take in studio art. We take two oil painting and they are mandatory classes for art education specialist. One is just basic oil painting class and second is an advanced oil paint class. We also have to take two sculpture classes, two portrait classes (electives) and Korean painting class (mandatory). In art education theory classes, we take two-art education class that is mandatory and one elective.

a. Why is this the case for South Korean university to separate primary education to secondary education trainings for future teachers?

That is because it was imposed by the Japanese education system during their occupation of Korea. During early 1900's teachers just finished high school and became teachers. After a while, teachers needed more education and had to increase their standard of training to two years of collage trains and eventually up to four years of training at the university level.

b. What was the main cause that leads to increase trainings for art teachers in South Korea?

In early 1990's, although teachers had two years of high school trainings they received respect from parents. Many Korea parents themselves never finished higher education and some parents received no education. Our country was rich in tradition yet economically poor. As time progressed, the Korean government promoted higher education to improve countries future. This brought increase level of education to entire country and with increase, education to our students Korean teachers had to accommodate the growth of higher education. The holistic process of education system in South Korean with young people today like me tries to study more to improve our knowledge. To receive art education doctoral degree in South

Korea is very rare. We only have one program in South Korea right now offers doctoral program in art education. It is very competitive and we also have some political situation. There is a long line of graduate students who want to study to receive doctorate in art education in this program, however, they only accept five to three doctoral candidates per year.

Questions: Interview participant B (Mrs. Lee)

Art Education Interview Questions:

1. Years that you taught art in South Korea: I taught 7 ½ years
2. Grade levels taught: 2nd through 6th grade

What is your background in art education? (When and where did you begin your studies and how many years did you study art in school?)

I went to one of the National University of Education in 1992 for undergraduate worked and graduated February 1996. In Korea, the school year starts in March and you graduate in February. I started my Master's degree in 1998 and finished in 2001. Normally, Master's degree takes 2 years to complete, but in my case I took vacation classes, which took 3 years to complete. There are two master programs in Korea, normal and vacation. The normal program takes 5 semesters and can be finished in 2 years. The vacation program is given during summer and winter breaks and required 6 semesters and is finished in 3 years. I had to do the vacation program because the school was far from my home. This is good because it gives teachers flexibility.

3. In your opinion, who are the most well-known South Korean art educators who have influenced you and the field of art education? I have to say my professors during my graduate and undergraduate school.
4. When you teach art, what concepts do you feel are the most important to teach?

I want my students to express beauty. In Korea, there are about 45 students per class and sometimes more. Usually there are 6-9 classes in a day. I like to take time with the students to meditate quietly so they can use their senses so they can be more aware of their surroundings. Holistic approach!

5. What kinds of teaching strategies do you feel are most valuable in nurturing artistic growth? I try to use diversity as a motivation tool. Usually have two to three different ideas before class starts.

6. What do you feel are the most important qualities of being a good art teacher/professor?

I think this may apply to all teachers in general. I believe teachers who are enthusiastic about being an educator and love to be around students are some of the important qualities in a teacher.

7. Which South Korean artists or styles of art are most often studied in art class?

No specific artist or style is taught in Korean classroom. Everyone knows European artist like Van Gogh and appreciate the beauty in his art. His artwork is easy to explain to elementary school students. Hon Don Kim is a Korean artist that I show as an example in class who like Van Gogh is easy for elementary kids to understand especially when teaching concept. Art education in Korea spans all types of art (western, traditional Korea, modern and natural). Education now is far more diverse than it was in the past. Elementary students in Korean are far more exposed to three dimensional art and more comfortable with art work that deals with three dimensional works.

8. What would you most like me to know about art education in South Korea today?

Comparing United States with Korean Education, what is better in Korea is that kids make more "individual" art. In the US, there are a lot of pre-made copies of art, which hinders individuality. Korean students have to come up with their own pictures, styles, colors, etc. The U.S. has better technology in classrooms. For example, there are kilns in classrooms in elementary school, which is not seen in Korea because in Korea we do not have individual art classrooms. The classroom is used for all subjects.

9. What is the contemporary Korean art education history from early 1990's to Now?

I don't know really. In mid 1990's, Korean university started to hire more professors of art education from the west. Dr. Kim is first art professor of National University of Education.

10. Is the content of textbook taught in Korean classroom?

Is it mandatory to teach from textbook? It is mandatory to teach from textbook because the national standard for art education is what the textbook is based from. How the material is taught is based on the individual teacher. Other media can be used as long as it follows the curriculum. I like the textbook. Although it can be boring, it provides structure so you are sure to cover what needs to be taught for the school year.

11. What are most important ideas taught in Korean art education today?

Focus shifted on more Korean artworks, the beauty of it as compared to western artworks. After the Korean war, a lot of western influence because Korea was destitute and weak, so Korean government adopted western philosophy and isolated their own identity. Everything western was considered forefront and the best. As Korea progressed over the years after the war and thrived, so did Korean pride and nationalism, which brought back traditional Korean influence. The government helped push nationalism by adding more Korean art into the curriculum. The social youth in Korea consider old traditional way as popular and cool.

12. How does cultural transmission address technology and globalization in art education in Korea?

Not really addressed because Korea is not very multicultural. Unlike America, this is not seen as important in Korea. Koreans are exposed to a wide diversity of art, but it is not mainstream in their lives. There is use of technology in the classroom with use of computers, the internets, and projection televisions.

13. What is important for art educators in the west to know about Korean art and Korean art education?

Most educators in the U.S. know about Chinese and Japanese art, but not really Korea. If compared, westerners can acknowledge the differences between what definitely Korean, Japanese, or Chinese.

14. How Korean art educators are trained at the university level and if there are alternative programs, what are the criteria?

You can study at the university to be a homeroom teacher but minor in art education; if you studied another subject, you can take different classes and exams and still become an art teacher; to be an art teacher, you must be artistic meaning you have to be able to draw or paint realistically.

Questions: Interview participant “C” (Dr. Kung)

1. Years that you taught art in South Korea: I have taught art education since 1990.
2. Grade levels taught: I taught University level, which include undergraduate levels as well as graduate levels.
3. What is your background in art education? (When and where did you begin your studies and how many years did you study art in school?)

I attended one of the university in the state of Pennsylvania for my undergraduate and I received a degree in studio art. For my graduate degree, I attended major teaching university in U.S. for my master and doctorate in art education.

4. In your opinion, who are the most well-known South Korean art educators who have influenced you and the field of art education?

I am not sure but I do know that in South Korea all art educators are working very hard to make our art programs stronger. I was educated here in U.S. and I am use to reading articles and getting newest information about art education through what is researched in U.S. Due to the size of our country and limited art education theorists in South Korean, many art educators and scholars use educational theory and ideology from U.S. and Europe. However, things are changing since increase numbers of graduate students are graduating from U.S. as well as in South Korean Universities.

5. When you teach art, what concepts do you feel are the most important to teach?

You must first know what is art? Knowing and understanding art is very important concept to grasp. In South Korea, we teach all aspects of art. It is very similar to U.S. in terms of teaching theories, discipline based art education and multicultural art education. Our

education is all based on our National art education curriculum. We have teacher's guide for teachers to help organize the lessons and textbooks for students to follow the lesson.

What kinds of teaching strategies do you feel are most valuable in nurturing artistic growth?

At first, we all start out teaching with enthusiasm but I believe we need more than just enthusiasm. We as teachers need to understand what our students already know and then find out what they want to know and need to know is a very important process. I believe listening to our students and properly channeling the knowledge to fit each individual student is very valuable in nurturing artistic growth.

6. What do you feel are the most important qualities of being a good art teacher/professor?

Always be prepared. I believe teachers who are well prepared and do their additional researches on the subject they are about to present is very important. I believe that well prepared teachers will better accommodate the need for further knowledge needed in art classroom.

7. Which South Korean artists or styles of art are most often studied in art class?

If you have observed South Korean art textbooks you will notice that we have included various ranges of art. We have many traditional Korean art to modern art and contemporary art. We teach eastern concepts as well as western concepts. We try to include various art and diversity into our art education in our classroom. However, we have some restriction due to copy right of the images for our textbook. The copy right can affect tremendously in making of textbook due to cost. We have art images from western art like U.S. and Europe; however, we do not have Chinese and Japanese art images in our art education textbook.

In 1910 through 1945, Japanese occupation of Korea left a negative impression about Japan and so we do not include art images that associate Japan's artwork. The Chinese are in

similar faith due to some long connected history entanglement with Korea. In 50's and 60's we received help from the U.S. The Peabody educational organization came to restructure and redefine South Korean curriculum and this is why our educational curriculum is very similar to U.S. since it was modeled after U.S. Although, our curriculum was modeled after U.S. we still teach Korean traditional art with variety of artworks from other countries and culture.

a. What would you most like me to know about art education in South Korea today?

Our textbook is based on our National Curriculum and within our curriculum, we have three categories: 1) aesthetic experiences 2) art appreciation 3) art making. In 1990's the DBEA affected our curriculum, however, we modified to keep the integrity of our culture. We introduced multi-culture and are part of our curriculum. The multi-culture is very similar to U.S. concept.

8. What is the contemporary Korean art education history from early 1990's to Now?

The National Curriculum changes every six to seven years and the last changes occurred in year 2000, which was our seventh curriculum. We are now in process of passing our new eighth curriculum. It takes time and money to change our curriculum. We would have series of official meetings with government officials to set the budget and agendas that is needed to include in our new curriculum and our textbook. When we change our curriculum, our textbook changes since the textbook are based on our National curriculum. Right now, we are in process of introducing our new eighth curriculum we have been working on this for almost two years.

8. Is the content of textbook taught in Korean classroom? Is it mandatory to teach from textbook?

Yes, yes, teachers mix textbook with their own inputs. Lesson plans include both textbook information as well as outside information teachers like to use to expand information for their students.

10. What are the most important ideas taught in South Korean art education today?

In our textbook, we categorize into three sections and they are aesthetic, experience, art activity and art appreciation. We approach our lesson with these three categories in mind. We include variety lessons, which we explore traditional Korean art, contemporary art, modern art to Western art and try to cover all bases in our teachings.

11. How does cultural transmission address technology and globalization in art education in Korea?

Nam Jun Paik is Korean born artist, who received his training in Japan and eventually went to Germany to further his career as an artist; He joined Flux art movement while he was in Germany and eventually moved to U.S. to continue his career as an artist. He is internationally recognized artist, who incorporates technology with conceptual meaning. Some of his work deals with his connection with Korea. We take pride in association with his work as an artist as well as his artwork. In our classroom, we use many forms of technology. We use and incorporate computers, internet, graphic design, video art and PowerPoint in our classroom lessons. Almost all schools have computers in schools. I think when it comes to technology, I think South Korea better equipped than U.S. We are always looking for newest and best ways to provide technology in our classroom. We believe this a part of growth and advancements.

12. What is important for art educators in the west to know about Korean art and Korean art education?

I do not think that South Korean art education and U.S. art education have a big gap between them. We use same or similar theories and concept in teachings. However, I would like to take pride in our passion for calligraphy, Korean philosophy and some of our treasured traditional art.

13. How Korean art educators are trained at the university level and if there are alternative programs, what are the criteria?

We have total of thirteen teaching National Universities in South Korea right now, eleven universities train future elementary school teachers, and two universities train future secondary school teachers. I am a professor at one of the National University for elementary school art teachers. The future teachers who are in university must complete four years of collage trainings. Once students are done with their training, they must take certification examination to teach in classroom. a. Some art education theorists who are against visual culture are saying that social issues should be taught in social study class not in art class.

What do you feel about this statement?

Well, if art is made form feelings and ideas, I think using our environment to improve their lives is a good thing. It promotes higher thinking skills. It's a professional art education.

There are art educators and artists. I think art educators have different approach to teaching art and it is more than just teaching techniques and studio based art.

Questions: Interview participant “D” (Dr. Park)

1. Years that you taught art in South Korea: I taught art education in elementary school for 5 ½ years; I was a classroom teacher (math, science) but also art teacher
2. Grade levels taught: 3rd, 4th, and 5th graders
3. What is your background in art education? (When and where did you begin your studies and how many years did you study art in school?)

Masters in education

Major in art education, minor in oriental painting

4. In your opinion, who are the most well-known South Korean art educators who have influenced you and the field of art education?

Influenced greatly by undergraduate professors, most influential was a teaching proctor as an undergraduate who's teaching style I really liked; Kong Don Lee was a professor of mine during my master's; I worked as his research assistant. He emphasized the importance of Korean art in the classroom, which was different because most of art history in school when I was a student was western art. I wasn't exposed to much Korean art while I was a student in school 30 years ago. His difficulty is that he has stayed in Korea all his life and doesn't know how to publish in English. So that is why he paired up with Dr. Kim for some of the published articles. Another professor, Ton Hae Park? Introduced me to modernism, post-modernism and how it relates to Korean art. She was famous educator in America in the 1960's.

5. When you teach art, what concepts do you feel are the most important to teach?

As a Korean art teacher from 1993-2000, I was trained by DBAE Because I studied under Dr. Lee, I tried to incorporate traditional Korean art into my DBAE; also like to stress the

As a Korean art teacher from 1993-2000, I was trained by DBAE. Because I studied under Dr. Lee, I tried to incorporate traditional Korean art into my DBAE; also like to stress the appreciation, the aesthetics, and production of art.

Now as an art professor, I try to teach different theories to my students; my current interest is visual culture, which is not part of DBAE.

6. What kinds of teaching strategies do you feel are most valuable in nurturing artistic growth? I

believe there are many teaching strategies we can apply to enhance our students' learning. I think motivating our students to learn is an important strategies as well as having enthusiasm for teaching. However, some time we are so rapped up in policies and making progresses we forget to listen to our students. Listening and knowing what students need is very important learning tool as well, to know what students need lead to better preparation in teaching.

7. What do you feel are the most important qualities of being a good art teacher/professor?

The most important thing is not knowledge, but love and warm-heart for your students. I supervise many student teachers, and I try to tell them that. Knowledge can be learned and expanded, but you need to have love and care about your students to be able to teach Korean teachers try to modify bad behavior in kids to make them the best they can be, but it seemed in my perception while observing, that teachers in American classroom try to get rid of the students with bad behavior and remove them from their classroom

8. Which South Korean artists or styles of art are most often studied in art class?

Analyze the Korean textbooks and you'll know. Based on the seventh national curriculum, they are incorporating more traditional Korean art in their textbooks.

In the early 1990's, most art teachers background was studio art not art education; so mostly painting and drawing were taught; It wasn't until the late 1990's that theories began to be taught by art teachers that got their PhD's in art education

The biggest political movement was around the 1990's when scholars decided the national curriculum should shift from western art to traditional Korean art to better preserve cultural identity

9. What would you most like me to know about art education in South Korea today?

Need to understand the history of Korean art education. Diverse study, but before 1990's primarily western art, afterwards with change in the national curriculum, more traditional Korean art. You need to understand the history from the first National curriculum to the current seventh National curriculum. Also how the curriculums are applied to classroom setting.

10. What is the contemporary Korean art education history from early 1990's to Now?

National curriculum made by university professors whose education before 1990's was western art (modernism)

11. Is the content of textbook taught in Korean classroom? Is it mandatory to teach from textbook?

It is mandatory to teach from textbook to follow the curriculum

12. How does cultural transmission address technology and globalization in art education in Korea?

After the 7th national curriculum, there is more emphasis on globalization and technology in art education; prior to that, not stressed much

13. What is important for art educators in the west to know about Korean art and Korean art education?

Must know history and politics of Korea and how it affected the country.

14. How Korean art educators are trained at the university level and if there are alternative programs, what are the criteria?

Two different ways: 11 normal universities for elementary teachers – graduated teachers can teach elementary school. Other teaching universities – graduate from this school teach middle and high school. There is a push now to get rid of art in high school as of 2000; there were no alternative programs like in America.

F. ART EDUCATION PROFESSIONAL INTERVIEW FORM

**Georgia State University
Department of Art Education
Art Education Professional Interview Form**

**“A historical and social perspective of Korean art education”
Principal Investigator: Kyong (Izabella) Kean**

You are being asked to volunteer for a research study that I will be conducting. This study is part of my thesis project for a master's in art education degree at Georgia State University. This study will take place from May to June of 2006. The purpose of this study is to understand and identify why and how the South Korean art education system was established, in the context of history, culture and politics that shaped and reshaped South Korean art education curriculum. Your participation in this study will center on the time period from 1990's to present based on your experiences. This study will also provide some insight on how we can assist transitional South Korean students to make a smoother transitional period from South Korean art education to U.S. art education. In order to do this, I will conduct interview with you based on South Korean art education system. We will have one interview session, which consists of series of questions involving South Korean art education. The interview will last no longer than two hours. The interview will be recorded on a tape recorder. This will help me to write down directly what we talked about. I will then keep these tapes secured in a locked box. The locked box will be stored in my office at home and later shortly after my thesis is submitted I will burn the audio tapes. The information that is found in this research study may be published in a research report or presentation.

There are no foreseeable risks to the participants of this study. Some benefits that could come from this research study are:

1. To better understand the history of South Korean art education as well as current practices.
2. To formulate strategies to help transitional South Korean art students to better adapt to U.S. art education.

You are being asked to give permission for me to gather information in the form of interview, which will be analyzed as data for my thesis project. Please place a check in the box which option you prefer to participate in this study and sign and date the consent below.

☐ You wish to participate in this study but you prefer to keep your identity private. A pseudonym will be used for publication in this thesis report or other reports and presentations.

☐ You wish to participate in this study using your real identity for publication in this thesis report or other reports and presentations.

Participation in this research study is voluntary. You have the right to refuse to be a part of this study. If you agree to be a part of this study, you also have the right to drop out at any time. If you wish to leave the study you may tell me at any time or call me at (404) 457-2040.

If you have any question or concerns about this research study you can contact me, Kyong (Izabella) Kean, at (404) 457-2040. You may also contact my advisor, Dr. Melody Milbrandt, from Georgia State University at (404) 463-0674. If you have any questions about your rights in research you can call Susan Vogtner from the research office at Georgia State University at (404) 463-0674.

You will receive a copy of this consent form to keep.

If you are willing to volunteer for this research, please sign below.

Participant's Name (Print)

Participant's Signature

Date

Principal Investigator