

國立屏東大學 110學年度第2學期 教學課程綱要

※為保護智慧財產權，請勿非法影印教科書。

課程學分數：2.00(2.00小時)

授課老師：鄭愷雯(704010)

必選修：選

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| 開課序號 | 0529 |
| 科目名稱 | 柯大宜、達克羅士教學應用(MUS2816) |
| 科目英文名稱 | Kodaly、Dalcroze Music Methods |
| 授課語言 | 英語/全外語授課 |
| 主要教學型態 | 課堂教學&小組討論 |
| 教學目標 | <p>Through review and examine music teaching pedagogies of Kodály and Dalcroze to enhance students' capability of thinking, research and practice. This course has 3 parts.</p> <p>The first part has 5 units, introducing Dalcroze music teaching approach, including the beliefs of Dalcroze, eurhythmics, Dalcroze music learning approach, eurhythmics in primary school, the process of perception experience, awareness and attention.</p> <p>The second part has 4 unites, introducing Kodály methodology, including establishment of teaching resource profile, Kodály' s philosophy in music education, children is their own manager of culture and musical heritage, and children is performer.</p> <p>The third part has 2 unites, and it belongs to the practice section. Through specific opportunities in the class, students could develop and practice the teaching principles that they learned in the class and design and deliver their group music activities in the classroom.</p> |
| 每週課程內容及教學方法 | <p>週次 Week 課程內容</p> <p>Course Content (the course content will be modified according to actual teaching and learning context and the students' needs in the classroom)</p> <p>第一週 Week 1 Course introduction</p> <p>第二週 Week 2 Dalcroze - The man and his ideas</p> <p>第三週 Week 3 Introduction to Eurhythmics I</p> <p>第四週 Week 4 Introduction to Eurhythmics II</p> <p>第五週 Week 5 The Dalcroze approach to music learning</p> |

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| | <p>第六週 Week 6 Eurhythmics in the elementary school program</p> <p>第七週 Week 7 Dalcroze: The process of sensory experiences</p> <p>第八週 Week 8 Dalcroze: Perception and attention</p> <p>第九週 Week 9 Mid-term exam: Students' presentation</p> <p>第十週 Week 10 Kodály: Constructing a teaching resource portfolio</p> <p>第十一週 Week 11 Kodály' s philosophy of music education: Music should belong to everyone</p> <p>第十二週 Week 12 Children as stewards of their cultural and musical heritage: selecting music repertoire for the classroom</p> <p>第十三週 Week 13 Children as performers: singing, movement, and playing instruments in the elementary music classroom</p> <p>第十四週 Week 14 Design and discussion of Dalcroze and Kodály music teaching activities</p> <p>第十五週 Week 15 Teaching practice of Dalcroze and Kodály music teaching activities I</p> <p>第十六週 Week 16 Teaching practice of Dalcroze and Kodály music teaching activities II</p> <p>第十七週 Week 17 Students' presentation</p> <p>第十八週 Week 18 Course review and discussion</p> |
| <p>核心能力</p> | |
| <p>預期學習成果</p> | <p>After the course, students will be able to:</p> <p>Analyse and explore the theory, teaching method and curriculum development and practice for Kodály and Dalcroze pedagogy</p> <p>Develop their own understanding of the role of the music teachers in Kodály and Dalcroze pedagogy, and improve their learning of music teaching methods under different contexts, include local and international context</p> <p>Experience and understand through music practice in Kodály and Dalcroze pedagogy in various cultural and teaching methods issues</p> <p>Plan, deliver and assess Kodály and Dalcroze music teaching plan and curriculum</p> <p>After completing the above learning outcomes, students will be able to have a certain level of critical thinking and thus inspire and further develop their future professional practices.</p> |

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| <p>與預期學習成果 搭配的多元評量</p> | <p>1. Participation and learning in classroom 55%</p> <p>(1) Participation 20%</p> <p>(2) Attendance 10%</p> <p>(3) Mid-term presentation 25% (Individual presentation: find two journal articles, one for Dalcroze and one for Kodály pedagogy and describe the content of these two journal articles).</p> <p>2. Final presentation 45% (Group presentation)</p> <p>(1) Teaching practice of Dalcroze and Kodály pedagogy 20%</p> <p>(2) Teaching practice report (includes learning portfolio, activity plan, and power point) 20%</p> <p>(3) Term learning process reflection 5%</p> |
| <p>主要讀本</p> | <p>(尊重智慧財產權，請勿影印教科書)</p> <p>Mead, V. (1996). Dalcroze Eurhythmics in Today's Music Classroom. Schott. (232 pages) 4 ratings, 4 star.</p> <p>Houlahan, M and Tacka, P. (2015). Kodály Today - A Cognitive Approach to Elementary Music Education. Oxford University Press. (668p).</p> <p>中文</p> <p>鄭方靖 (2012)。當代五大音樂教學法。高雄：復文圖書出版社</p> |
| <p>參考書目</p> | <p>Abramson, Robert M. (2009). Feel It!: Rhythm Games for All. Alfred Music Pap/Com edition.</p> <p>Bachmann, Marie-Laure. (1993). Dalcroze Today: An Education through and into Music. Oxford University Press. (392p.)</p> <p>Berger, Dorita S. (2015). Eurhythmics for Autism and Other Neurophysiologic Diagnoses. Jessica Kingsley Publishers (264p.)</p> <p>Brumfield, Susan. (2014). First, We Sing! Kodaly-Inspired Teaching for the Music Classroom. Hal Leonard. (88p).</p> <p>Caldwell, T. (2012). Expressive Singing: Dalcroze Eurhythmics for Voice. Glenn Street Press. (p. 180).</p> <p>Choksy, L. (1998). The Kodaly method I: Comprehensive Music Education (3rd Edition). Pearson. (p. 303).</p> <p>Choksy, L. (1998). The Kodaly Method II: Folkson to Masterwork. Pearson. (p. 224).</p> <p>Comeau, Gilles. (1995). Comparing Dalcroze, Orff and Kodály: choosing your approach to teaching music. CFORP: Ontario.</p> <p>Daniel, Katinka S. (1981). Kodaly in Kindergarten: 50 Lesson Plans, Curriculum, Song Collection. Mark Foster Music Co.</p> <p>Dutoit, Claire-Lise. (1971). Music, Movement, Therapy. The Dalcroze Society.</p> <p>Findlay, E. (1999). Rhythm and Movement: Applications of Dalcroze Eurhythmics. Birch Tree Group.</p> <p>Houlahan, Micheal. and Tacka, Philip. (2015). Kodaly in the Kindergarten Classroom: Developing the Creative Brain in the 21st Century. Oxford University Press (576p.)</p> <p>Houlahan, Micheal. and Tacka, Philip. (2015). Kodály in the First Grade Classroom: Developing The Creative Brain In The 21St Century. Oxford University Press. (264p)</p> <p>Houlahan, Micheal. and Tacka, Philip. (2015). Kodály in the Second Grade Classroom: Developing the Creative Brain in the 21st Century. Oxford University Press. (296p.)</p> |

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| | <p>Houlahan, Micheal. and Tacka, Philip. (2015). Kodály in the Third Grade Classroom: Developing the Creative Brain in the 21st Century. Oxford University Press. (328p)</p> <p>Houlahan, Micheal. and Tacka, Philip. (2015). Kodály in the Fourth Grade Classroom: Developing the Creative Brain in the 21st Century. Oxford University Press. (344p)</p> <p>Jaques-Dalcroze, Émile. (2012). The Eurhythmics of Jacques-Dalcroze. Forgotten Books.</p> <p>Lock, E. (2004) Sail Away: 155 American Folk Songs to Sing, Read and Play (BH Kodály). New York: Boosey and Hawkes</p> <p>Schnebly-Black, J & Moore, S. (1997). The rhythm inside: Connecting Body, Mind and Spirit Through Music. Alfred Publishing company.</p> <p>Schnebly-Black, J & Moore, S. (2004). Rhythm: One on One, Dalcroze Activities in the Private Music Lesson. Alfred Publishing Company.</p> <p>中文</p> <p>鄭方靖 (1994) 。高大宜音樂教學-總論與實例。台北：仁仁音樂教育中心。</p> <p>鄭方靖 (2003)。從柯大宜音樂教學法探討台灣音樂教育本土化之實踐方向。高雄復文。</p> <p>楊立梅 蔡覺民 編著 (2011) 達爾克羅茲音樂教育理論與實踐。上海教育出版社。</p> <p>楊艾琳。(1996)。達克羅次教學法。在音樂科教學法 (一)中。黃政傑主編。師大書苑，臺北。</p> <p>徐天輝。(1996)。高大宜教學法的大綱。在音樂科教學法 (一)中。黃政傑主編。師大書苑，臺北。</p> <p>姚世澤 (1997)。音樂教育與音樂行為：理論基礎及方法論。師大書苑。</p> <p>庸敦全 (2019)。音樂教學法：含中國音樂課程標準。崧燁文化，臺北。第十三章，p. 192 - 210.</p> |
| <p>其他事項</p> | <p>Please respect the copyright</p> <p>課程聯絡群組：https://www.facebook.com/groups/1558289634539705</p> <p>為防疫及遠距教學需要，請務必於選課後立刻加入。另外，請同學遠距上課一定要開鏡頭，確認視訊和音訊運作正常，並且使用電腦來參與課程討論與活動。</p> <p>Email: evangelinecheng@gmail.com</p> <p>Contact number: 08 - 766 - 3800 - 35655</p> |