Junior High School Student Preference: Teaching Taiwanese Folk Songs Using Orff Activites vs Traditional Teaching

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JUNIOR HIGH SCHOOL STUDENT PREFERENCE: TEACHING TAIWANESE FOLK SONGS USING ORFF ACTIVITIES VS TRADITIONAL TEACHING

Presented for the
Doctor of Philosophy
Degree
The University of Mississippi

Mei-Chi Wu

December 2018
ABSTRACT

This research explores the development of the Orff approach in Taiwan and its applications in the teaching of singing. The researcher seeks to examine the effects of Orff activities in raising the interest of junior high school students in singing. The literature review includes the historical background of the Orff approach and the examination of potential creative adaptations in the teaching of folk songs. In this research, the following are discussed: music education in Taiwan, the development of the Orff approach in private schools, comparisons and contrasts between the New and the Old Curricula in Taiwan, the nature of folk songs, and materials used in Arts and Humanities courses. The Orff-approach to the teaching of folk songs includes learning singing technique, singing to percussion instruments and the recorder, and vocal improvisation.

The researcher divided eight separate classes of seventh-grade students in the singing classes at Yong-Ho Junior High School in Taiwan into two groups of, with the control group and the experimental group consisting of four classes respectively. The control group (N=113) will use the traditional teaching method, while the experimental group (N=119) will do the Orff activities. The researcher is a full-time music teacher at Yong-He Junior High School and is the regular instructor for the students in the study. The result is significant (at p < .05) and shows that the experimental group is more interested in singing than the control group. The use of a larger number of participants, different grade levels, or various instruments can be considered in further testing.
DEDICATION

This dissertation is dedicated to my parents. My father had worked as an elementary school teacher for 16 years before he worked as a manager at a bank. He was good at playing the clarinet and harmonica with superb skills and could also play a few beautiful piano pieces. He was quite superior in singing skills, especially when singing pop songs. He was just like a top-notch pop singer, often invited to sing at banquets held by friends and relatives. Encouraged by him, I was awarded a master’s degree by the University of Central Oklahoma. My mother was a virtuous woman who taught me how to behave and other social skills. She took interest in singing and music education. If they were still alive, they would be very proud of me when knowing that I will eventually get my PhD degree from the University of Mississippi. I dedicate this dissertation to them with the highest esteem and deepest love.
ACKNOWLEDGMENTS

I would like to formally thank my dissertation major professor, Dr. Alan Spurgeon, for all of his advice and support throughout this thesis project. I would also like to give thanks for my family members and friends to support my dissertation work. In addition, I want to appreciate my thesis committee, Dr. Michael Worthy, Dr. Debra Spurgeon, and Mr. John Leslie for giving me comments and encouraging me in my dissertation work. I am grateful to Dr. Mischker and the UM writing center, and Mr. Kao, my English teacher, for assisting me in polishing my writing skills.
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CHAPTER I

INTRODUCTION

The Orff-Schulwerk approach to music education is used world-wide. While the approach is most often associated with teaching music to elementary school children, it is also used in middle school and junior high school music classes. This study will examine whether use of the Orff approach enhances junior high school student’s interest in singing.

There are several dissertations that describe the Orff approach in the elementary school. There are a few from middle school, but not as many as in elementary school. Some middle school dissertations include those by O’Reilly\(^1\), Roberts\(^2\), Scott\(^3\), Tisbert\(^4\). In Taiwan, as in the United States, junior high school students are interested in Orff-based music classes. The Orff approach cannot be adopted in the music classes of junior high schools in Taiwan without some adaptation because of several factors. First, many junior high schools cannot afford to buy expensive Orff instruments. Second, preparing for the Senior High School Entrance Exam absorbs much of the time of junior high students in Taiwan, leaving them little time for other activities. Another factor

is that students have many choices when deciding activities in which to participate, with Orff-based music learning activities being only one of them. As a result, to attract students to Orff-based activities, schools in Taiwan currently offer courses such as creative singing, in which both affordable Orff instruments and innovative performance practices are used to accompany singing.

The recorder is one of the affordable instruments for school students. The blending of recorders with percussion instruments in class is a standard Orff-based teaching approach and will be used in this study.

While anecdotal evidence indicates that the use of the Orff approach enhances junior high aged students’ interest in music class, no study has sought to prove this. Through the use of Orff-related activities, this study will seek to measure whether the Orff approach enhances seven grade Taiwanese children’s interest in singing Taiwanese folk songs.
CHAPTER II
RELATED LITERATURE

The Orff Method

German musician Carl Orff (1895-1982) is one of the most famous composers and music educators in the world, and the Orff approach is one of the most well-known music teaching methods in the world. The approach emphasizes the use of a variety of activities to promote creative expression of music in a free and natural way. Orff and his colleague Gunild Keetman (1904-1990) are the coauthors of the five volumes of *Music for Children*, a book series for the Orff approach. Keetman also published another Orff-Schulwerk book, in which the recorder and percussion instruments are used to harmonize the expression of musical ideas. Many other books based on the principles and ideas of the Orff approach are in circulation worldwide.

Orff asserted that any basic music learning activity should be a blend of language, music, and dance. In other words, language, music, and body movements should be combined together, and rhythm should be the basic element of musical performance. The Orff Approach includes body movement, rhythm imitation, singing, playing recorder, and improvisation. According to Cheng, the Orff teaching method consists of stimulating the children's imagination and creative

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7 Fang-Jing Cheng. *The Five Dominant Music Pedagogical Approaches*. Gu Yun Culture Business Co., Ltd:
thinking to enter the joyful music world. The teaching goal is to help students build music skills from accumulated experience; another goal is to assist students to develop their musical potential and accomplishments.

The Orff educational concepts are as follows:  

1. Music must be accompanied by language and body movements.
2. Instructors need to have students play their instrument and create music on their own.
3. The Orff Approach should be based on the local culture, and thus the activities and classes should use folk songs, popular verses, or life stories to do imitation or improvisation activities.
4. It should be emphasized that the educational function of the Orff approach is to help students be spirited, enthusiastic, and lively.

Practicing melody and playing percussion instruments are two popular activities in Orff classes and include many kinds of melody exercises by Orff that use tone matching, tritonic melody or folkloric melody. The percussion instruments used to do the rhythm exercises include the triangle, the tambourine, the cymbal, the side drum, woodblock, xylophone and bar instruments. In Orff-based activities, percussion instruments can be used to accompany body movements, ensembles, story descriptions, or singing performances.

The Orff instruments can often accompany singing and are sometimes used for improvisation. The Orff instruments are essential for Orff-based activities. In the Orff Schulwerk, various percussion instruments, such as the glockenspiel, metallophone, timpani and xylophones, are used to produce melodies with a colorful multi-layered sound. Because of the different budgets for instruments at different schools, the Orff instruments available to music teachers at different

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schools may vary. The teachers should try to make the best use of the Orff instruments available to them. The effective use of the Orff instruments demand several types of knowledge on the part of teachers: (1) an understanding of mallet technique; (2) the name, range, and tonal quality of each of the instruments; (3) the knowledge of how to create an orchestration and (4) an understanding of the guidelines for helping children learn to use the instruments in an ensemble experience.9

In the Orff approach, besides the percussion instruments, improvisation is also attractive to students. Teachers encourage students to feel free to create and explore through a variety of activities that can improve their musical learning. Improvisation is an example of an activity that will influence students’ brain activity. Students can use expressive elements, such as dynamics, accent, color, and tempo to create and perform their new ideas. Cecilia Wang and David Sogin pointed out that the Orff music method has been successful and is internationally practiced and recognized as one of the leading music methods.10

Using Curwen hand signs, students make the hand sign and sing the note simultaneously, and by expressing the pitch notation kinesthetically through hand signs, the students are better able to visualize the relationships between the notes. Students are able to sing the notation when visualizing the pitch relationships expressed by hand signs.11 The hand signs are often used in Orff activities. They are among the activities used in this research project.

The primary objective of the Orff approach is to inspire creativity through improvising with movement, spoken voice, singing voice, body percussion, and the rhythmic and melodic

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percussion instruments. After exploring the sound quality of words, melodies and instruments, children invent rhythmic and melodic fragments from which to create their ideas, introductions and codas for their songs.

The Orff instruments are convenient instruments on which children can improvise. They can easily move the bars off the bar instruments as they like. The pentatonic scale makes it possible to make music without discordant notes with the removal of the semitones. This also makes ensemble playing possible, with the whole group improvising freely at the same time. Children thus become confident to express themselves through individual improvisations. Improvisation activities usually start with a simple question-answer exercise followed by fundamental composition techniques. When doing the question-answer activities, the students will create a new rhythmic motif in response to a motif demonstrated by the instructor.12

Orff-based music classes are different from traditional music classes in that an Orff curriculum includes a variety of activities intended to stimulate the brain. Activities include moving parts of the body, playing percussion instruments, making gestures, making speech and rhythm, singing, doing ostinato and bourdon, and improvising, among others.

Recently, a number of articles have also pointed out that the Orff approach can be the basis for “brain-based” music education. Diane Cummings Persellin pointed out that brain-based training in music seems to be beneficial according to new scientific research and innovation. Research suggests that Orff activities enhance brain function, and students in musical programs that incorporate Orff methods may exhibit improvement in academic performance.13

Orff-based activities provide more chances for students to move during activities, as Persellin

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12 Ibid. Comeau., p.61-62.
13 Persellin, Diane Cummings. “Brain-Based Education in Music,” The Orff Echo XLI (Spring 2009) 22-27.
pointed out in her article “Fox, Parsons, and Hodges have indicated that children will move automatically when they hear music.”\textsuperscript{14} More movement activities may help stimulate such cognitive functions as long-term memory and longer attention spans. Orff music activities may improve the way the brain works, and may help the children feel more engaged in the music.

In “\textit{Orff Schulwerk Revisited: Reflection of Theory and Practice},”\textsuperscript{15} Liu Pei-Xing explains that in Orff Schulwerk, “Elemental” is the core concept. Elemental music results from the integration of rhythm, dance, and language. “Orff Schulwerk, by means of games, inspires the comprehensive multi-sensory learning experience, not only contributes to the development of children’s learning, but also stays in line with the development trend of contemporary art education, for it emphasizes the integration of various disciplines, social interaction, and local cultures.”\textsuperscript{16}

Carl Orff argued that children’s music learning must return to the development of children’s natural abilities. He published books promoting Orff Schulwerk for children’s music education. Orff Schulwerk takes “Elemental” as its core concept. “Elemental” derives from “elementare Musik,” a German phrase that means that “making music is a kind of life experience for children so that children learn music by making music with the simplest, basic elements in a natural way.”\textsuperscript{17} “Elementare” thus also has the meaning of “elemental,” which is interpreted as learning music in a natural way. “Elementare” is now referred to as “elemental” in English. (Ulriche, 2002;\textsuperscript{18}

\textsuperscript{14} Ibid.
Orff believed that making sounds is one of children’s innate abilities to express and create and that the aim of education is to elicit from children what their natural abilities can do. Emphasizing the development of learners through activities based on the integration of music, rhythm, and language, Orff Schulwerk allows children to create the comprehensive art of learning through group interaction and cooperation in Orff-based activities of playing, singing, dancing.

The Orff Approach in Teaching

Articles about the Orff approach by several scholars will be discussed in this section. Dr. Cecilia Chu Wang and Dr. David W. Sogin’s article “A Research Perspective of Orff Schulwerk in the Classroom” is a paper presented at the Orff 100 International Conference of Music and Dance at Monash University in Melbourne, Australia in 1995. The paper was the result of the critical analysis of the studies relating to Orff Schulwerk in the classroom that they collected from journals, dissertations, etc. This article provides more information about Orff Schulwerk study.

Wang and Sogin singled out three major problems found in the collected research work on Orff Schulwerk and gave their recommendations for future researchers of the approach. The authors found that there is no consistent definition of the Orff Schulwerk approach, that the

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22 Ibid. Article from Liu, Pei-Ching. p.35.
mixture of the Orff curriculum and other curricula employed in these studies makes it difficult to tell exactly what effect is attributed to the Orff approach, and that there is an absence of research in the classroom on improvisation, the essence of Carl Orff’s ideas.

Based on their conclusions, the authors recommended for future Orff research that an international consensus of an operational definition of Orff Schulwerk be reached. They suggested that Orff Schulwerk should be studied in the classroom only when all variables are clearly defined so that the effect of Orff Schulwerk can be clearly identified, and that a broader view of Orff Schulwerk be taken and creativity or improvisation be considered a serious topic in future research.25

In his article “An Update of Research Studies in Orff Schulwerk,” Dr. Dennis Ping-Cheng Wang 26 collected research articles and writings relating to Orff Schulwerk from various sources available and classified them into fifteen categories. He found in the literature that as more attention had been given to Orff Schulwerk, qualitative research on the approach had been increasing and all methods had been discussed. He hoped that recommendations from the authors of the collected writings as well as the fifteen categories and the extensive list of bibliography he provided would be helpful in evaluating and designing future research on the Orff Schulwerk approach. This article provides valuable information about the Orff Schulwerk method that can be used for future research.

Ling-Yao Chang 27 pointed out that Taiwanese students are more interested in their composing classes than in performing or answering questions. Chang pointed out that instructor

encouragement is the most important motivator for students to want to be more active in class. If students are able to present in class, they might respond with more interest and curiosity when introduced to the Orff movement.

Yi-Wen Tai, in her dissertation “The Orff Approach in the Elementary School Arts and Humanities Area Curriculum” based on using the Orff-Schulwerk bar instruments as an example, explains that Orff teaching elements include such things as body movement, speech, instrumental ensemble, and improvisation. These elements may be incorporated into the Arts and Humanities Area Curriculum of Taiwan. In examining those teaching elements, Tai concludes that the Orff Approach is appropriate for use in the Arts and Humanities class. She also states that when a teacher instructs students with a musical activity using Orff barred instruments, it helps students to perform better in their course.

Is Orff Schulwerk group improvisation effective in the middle schools of Taiwan for the singing and recorder class? There are several journal articles, that describe experiences using this approach. Hickey’s article stated that when students do question and answer improvisation, students should follow and “answer” the teacher immediately. This is an important procedure for the improvisation class. Hickey also pointed out that at the beginning of an improvisation class, students should be given a clear model to help them understand the activities, and this will provide balance and eliminate chaos when students are doing improvisation activities.

American Orff pedagogue, Nancy Ferguson, comments that junior high school students

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29 Ibid. p.23.
25 Ibid. p. 292
benefit from the Orff Schulwerk and are more responsive when doing Orff body percussion and rhythm imitation activities. She uses control and experimental research groups, and test results show that creating, notating, reading, and singing skills all improve when the instructor incorporates these methods.

According to Chung’s dissertation, the Taiwan government made a significant change to the old curriculum standards for primary school in 1993. In the New Curriculum Standards, music is designed as a separate course for first and second graders. Another important change was that independent publishers are allowed to publish textbooks they design based on the New Standards and with the permission of the Ministry of Education in Taiwan. Chung has designed lesson plans for music classes based on the Dalcroze, Kodály, and Orff approaches. English folksongs, folksongs of other countries, and Taiwanese nursery rhymes and folksongs are used as teaching materials. She notes that the use of songs in the children’s mother tongue is especially important because such songs will help children easily grasp rhythmic and melodic patterns. Choosing a website to publish her music program, Chung aims to reach as many music educators as possible and to obtain their feedback.

Chung’s study investigates whether there are differences in “teachers’ and students’ attitudes and thoughts about the Orff-Schulwerk approach” when the approach is executed in the music classes in Taiwan and America, hoping that the insight from the result can help music teachers in Taiwan to make the best of the approach. The result shows that, while there is no difference between teachers of both countries in the use of the Orff-Schulwerk-based techniques, there does exist differences in attitudes of students when they are engaged in Orff-Schulwerk-

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34 Ibid.
based activities. American students were more engaged in class activities and more enthusiastic about performing in class while Taiwanese students were less interested in answering questions or performing in class. According to Chung, the difference is cultural, suggesting that while adopting the approach in their teaching, music teachers have to consider this cultural difference to benefit their students.

In her book *Music Lessons*, Stephanie Stein Crease explains that the Orff approach gives more emphasis to the use of notation with melodic lines, patterns, and rhythms than do conventional teaching methods. Several articles such as Farrell (2016), Beegle(2010), and Koutsoupidou (2009) indicate that experiences using improvisation show positive results. Many scholars worldwide have conducted research on the Orff approach. For example, Dr. Mary Elizabeth Shamrock has examined the use the Orff method in Asia. The Orff activities are popular among elementary school children in China, Japan, Taiwan, and Thailand, while Orff activities are seldom implemented in junior high school since Asian Junior High students are sometimes reserved and less openly creative. If Orff-based activities, improvisation and creative activity in particular, were more frequently used in music classes in junior high school in Asian countries, perhaps students would be more confident of themselves and in turn more willing to try to do class activities in a creative way.

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35 Ibid.
According to Womack, students who participated in Orff activities showed significant improvement particularly in the pitch and meter discrimination subtest compared with students who participated in a traditional music education program, who showed less improvement in all areas. Womack pointed out that students taught using the Memphis City Curriculum Guide, based on the Orff and Kodály philosophies, performed better on their music activities than the students who learned from traditional activities such as singing from the published songbook series. Womack tested the Orff approach using students in third, fourth, and fifth grade, in order to understand the effect of the Orff approach on elementary students. These results show that the Orff approach is beneficial for music classes, specifically in improving students’ pitch and meter.

When in 1993 the Taiwanese government lifted its control over the choice of textbooks, music educators were allowed to choose their textbooks from private publishers. They began to seek better textbooks and teaching methods and develop teaching strategies and course plans based on western music methods like the Orff and Kodály approaches. Orff music textbooks published by private publishers could now be chosen by music instructors. These early textbooks of the Orff-Schulwerk approach had a great influence on music education at the level of elementary school in Taiwan. Activities based on the approach are seen in classrooms at kindergartens, public schools, and private music centers. The widespread boom of the approach is attributed to both westerners teaching Orff-Schulwerk at local schools and Taiwanese music teachers who received Orff-Schulwerk training in the west.

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42 Ibid. Womack. p. 45-46
Music Education in Taiwan.

In her dissertation, Szu-Ming Chung\textsuperscript{43} described music education in Taiwan with the following three sections and a summary: The Establishment of Music Education in Taiwan, Comparing and Contrasting the New and Old Curriculum in Taiwan, and Music Teacher Education in Modern Taiwan.

The Establishment of Music Education in Taiwan:

Taiwan’s music education system originated during the Japanese Occupation era (1895-1945) and the most influential person in the development of the Taiwanese music education was Isawa, chief of the Educational Bureau in Taiwan. Agreeing with “the Confucian ideals wherein music teaching promoted mental attitude and moral culture,” Isawa built the public education system in which music learning was included in both levels of schooling; common schools, for the education of children, and normal schools, for the training of prospective teachers. Aiming to instill Japanese nationalism and militarism into the Taiwanese population, he wrote \textit{Elementary Song Collection} and the first music textbooks which contained many Japanese celebration and ceremonial songs.\textsuperscript{44} Another influential person in this period was Takahashi Fumiyo, the first Japanese music teacher in Taiwan. He set up the original Taiwanese music teaching model based on the theories of Pestalozzi, and the instructional methods of German educators, T. Ziller (1817-1882) and W. Rein (1847-1929). The teaching model, followed by all music teachers, comprises three parts: preparation, teaching, and practice.\textsuperscript{45}

After World War II, Chinese mainland musicians replaced the music textbooks that contained Japanese celebration and ceremonial songs with those that taught only western music with Chinese


\textsuperscript{44} Ibid. Chung, p. 49.

\textsuperscript{45} Ibid. Chung, p. 49.
translations. When textbook publishing was open to private publishers after the lifting of martial law, both Japanese colonial music instructional strategy and western music teaching methods were found in music textbooks. In the 1980s, the Orff, Kodály and Dalcroze methods were introduced to the Taiwan music education system.46

The Development of the Orff approach in Private Schools in Taiwan

The Orff-Schulwerk approach was first introduced to Taiwan in 1970 by Alphonse Souren, a Belgian priest who came to Taiwan in 1957. He tried to promote the Orff teaching method by establishing a center at a private Catholic school, called Kuang-Jen School, in Taipei.47 At that time, Kuang-Jen School taught students at three levels, elementary school (K-6), junior high school (7-9), and senior high school (10-12). Fr. Souren left Taiwan in 1980, and Whei-Ling Tchen, a student of Souren, took over his role at 1985 and became the chair of the Orff Study Center. Tchen had studied the Orff-Schulwerk approach in Belgium and wrote a paper about analyzing Chinese and Taiwanese folk songs for use in music education,48

The spread of Orff-Schulwerk in Taiwan gained momentum nearly a decade after it was introduced. The driving forces behind this momentum were the increasing eagerness of middle class parents to seek whatever music teaching approaches they thought would help their young children receive better music training The private schools were increasingly willing to offer training on the approach because they thought this would make it easier for them to enlarge enrollment. There were also increasing opportunities open to whoever was interested in the approach for the sake of knowledge or future careers.

Reng-Deh Lin, a renowned musician living in southern Taiwan, established Taiwan’s first

46 Ibid. p. 46-47.
48 Ibid. p. 150-151.
Orff studio in 1975. He integrated the recorder and Orff percussion instruments into the music class in his studio. Lin endeavored to bring the Orff teaching method into the local music educational system. He raised local music teachers’ interest in the Orff approach by organizing international music summer workshops for them. 49

Comparisons and Contrasts of the New and Old Curricula in Taiwan:

In the implementation of the New Music Curriculum Standards (2008), in which traditional music is included, Taiwan faced two major problems. First, it faced insufficient study and research of traditional art music and folk songs. Second, the supply of qualified music teachers was limited. Qualified music teachers who could teach traditional music were produced in a short time in two ways. In-service music teachers would receive training in traditional music in all eight teachers colleges, and teachers who could play the piano would pass tests given by the Ministry of Education. Music teachers who became qualified in both ways were all competent teachers. 50 So, if a person could play the piano, he or she could obtain a music teaching job easily. The Taiwanese government is working hard not only on preserving Taiwan’s traditional music but also on developing it further so that Taiwan’s musical heritage can contribute as much to the world of music as other musical heritages.

The current K-9 Curriculum Guidelines for elementary and junior high school (grade one to grade nine), were formulated in 2008 and started to be being implemented as far back as 2003. The final K-12 Curriculum Guidelines for elementary school (K-6), junior high school (7-9), and senior high school (10-12), will be implemented in 2019 by The Ministry of Education.

In the past few years, Taiwan, like other Asian countries, has been trying to understand its

50 Ibid. p. 54.
own cultural traditions after being in the shadow of western cultural traditions. In the field of music education, a consensus has been reached that the value of traditional music should be rediscovered and its continuity encouraged, as clearly stated in the New Curriculum Standards. Chung pointed out that the intention is “to arrange a music program that is based on the New Curriculum Standards that promotes the traditional music and to fulfill such a mission.”

According to Chung, the Taiwanese government was dedicated to promoting traditional music by putting great effort and funding in the publication of books on traditional music and the support of traditional music performance.

The chart below is K-9 Curriculum Guidelines and the content of local songs (The resource is from National Academy of Educational Research, the year 97 is the year 2008 in the Western calendar).

Table 1

<table>
<thead>
<tr>
<th>Item</th>
<th>Content of the Guidelines</th>
</tr>
</thead>
<tbody>
<tr>
<td>The General Guideline</td>
<td>Five fundamental contents: Humanism, Localism, and Globalism Ten fundamental abilities: All students are encouraged to learn and understand different cultures around the globe.</td>
</tr>
<tr>
<td>Main Target</td>
<td>2001 Tentative Curriculum Guidelines</td>
</tr>
</tbody>
</table>

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51 Ibid, p. 55.
and promote mutual understanding and respect among
different cultures.

| 2003 and 2008 Curriculum Guidelines | All students should be led to appreciate the values, styles, and cultural contexts of various arts so that they can value artworks and enthusiastically participate in art activities from diverse cultures. |

Curriculum Guidelines from 2003 and 2008 emphasize the teaching and learning of local cultural traditions. In the 2008 Guidelines, different content is taught at four stages. In the first stage, students should be led to understand the relationship between art and the local history and culture by being exposed to various works, such as folk songs and songs of different ethnic groups. In the second and third stages, music and songs of different styles from different cultures and ethnic groups should be taught so that students learn to sing by means of unison, round singing, or chorus in two parts. Students should also be led to appreciate folk songs of the world and Western classical music from different periods. The Curriculum Guidelines show that understanding the ways of life and cultures of different ethnic groups through learning to sing their songs can help students expand their world view from loving the local music to appreciating world music. The content of local songs, 2003 and 2008 are similar.\(^\text{53}\)

Table 2 shows a Comparison of Music Assessment in 2003 Curriculum Guidelines and that in 2008 Curriculum Guidelines (from Lai, Yi-Chih)\(^\text{54}\)

---


Table 2

<table>
<thead>
<tr>
<th></th>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>To see whether the goal of teaching is achieved</td>
<td>None</td>
</tr>
<tr>
<td>Principle</td>
<td>None</td>
<td>Diversified assessment</td>
</tr>
<tr>
<td>Scope</td>
<td>Assessment of achievements of exploration and performance learning</td>
<td>Assessment of the process and achievements of exploration and performance learning</td>
</tr>
<tr>
<td></td>
<td>Assessment of achievements of aesthetics and appreciation teaching</td>
<td>Assessment of the process and achievements of aesthetics and appreciation teaching</td>
</tr>
<tr>
<td></td>
<td>Assessment of achievements of practice and application teaching</td>
<td>Assessment of the process and achievements of practice and application teaching</td>
</tr>
<tr>
<td>Assessment of teaching quality</td>
<td>None</td>
<td>None</td>
</tr>
<tr>
<td>Assessment of the course design</td>
<td>None</td>
<td>None</td>
</tr>
<tr>
<td>Methods</td>
<td>Quantitative and qualitative assessments; observation, Q &amp; A, interview, questionnaire, anecdotal record, test, self-assessment, rating scale, checklist, discussion, etc.</td>
<td>Observation Artistic assessment Other assessment methods</td>
</tr>
</tbody>
</table>

According to the above table, the scope of assessment remained largely unchanged in the 97 (2008) Curriculum Guidelines. The unchanged assessments include that of achievement of exploration and performance learning, achievement of aesthetics and appreciation teaching, and achievement of practice and application teaching. An assessment of the process of related learning and teaching was added while the assessment of teaching quality and assessment of the course design were excluded. An assessment of teaching quality refers to the teacher’s self-assessment of pre-class preparation, the teaching process, and post-class reflection. The assessment of the course design refers to the teacher’s assessment of the design of the course he or she is to teach, including the coherence of different units and the diversity of designed activities. On the other hand, the table shows several differences between the two curriculum guidelines. First, diversified assessment
was added as the purpose of the 97 Curriculum Guidelines while no purpose had been stated in the 92 Curriculum Guidelines. In addition, unlike the 92 Curriculum Guidelines, the 97 Curriculum Guideline gives a detailed description of quantitative and qualitative assessments. Quantitative data include artistic recognition tests, the aesthetic attitude scale, performance work, etc. Qualitative data include observation records, role-playing, the self-study plan, aesthetic notes, etc., that are useful in helping students to be able to learn art and gain artistic competence. Music assessment is to be discussed in the next section.55

Following is the rubric for evaluating the singing class from the Arts and Humanities learning area in Taiwan, made public in July 2016. (Table 3)

Note: Items evaluated, which the research and development team thinks are suitable for the evaluation of the performance of the song, can be adjusted by the teacher based on teaching conditions.56

Table 3

<table>
<thead>
<tr>
<th>Items evaluated</th>
<th>Rankings</th>
<th>A</th>
<th>B</th>
<th>C</th>
<th>D</th>
</tr>
</thead>
<tbody>
<tr>
<td>Singing posture</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>Capable of singing almost all sentences with proper postures</td>
<td>Capable of singing almost all sentences with proper postures</td>
<td>Capable of trying to sing with proper postures</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Breathing</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>Capable of timely inhaling and exhaling (especially at the third beat of the)</td>
<td>Capable of timely inhaling and exhaling (especially at the third beat of the)</td>
<td>Capable of timely inhaling and exhaling and of singing half of the</td>
<td>Capable of trying to inhale and exhale timely and to sing smoothly</td>
<td></td>
</tr>
</tbody>
</table>

55 Ibid. Lai, p.54
56 "The Rule for Grade," in *Standard-based Assessment of Student Achievement for Elementary and Junior High School Students* (Taipei: National Taiwan Normal University, 2016),12.
<table>
<thead>
<tr>
<th>Pronunciation</th>
<th>Capable of singing almost all lyrics with clear and exact pronunciations</th>
<th>Capable of singing most of the lyrics with clear and exact pronunciations</th>
<th>Capable of singing half of the lyrics with clear and exact pronunciations</th>
<th>Capable of trying to sing the lyrics with clear and exact pronunciations</th>
</tr>
</thead>
<tbody>
<tr>
<td>Tune</td>
<td>Capable of exactly singing almost all tunes</td>
<td>Capable of exactly singing most of the tunes</td>
<td>Capable of exactly singing half of the tunes</td>
<td>Capable of trying to exactly sing the tunes</td>
</tr>
<tr>
<td>Rhythm</td>
<td>Capable of exactly singing almost all rhythms (especially the syncopation and the weak starting beat of the ninth bar)</td>
<td>Capable of exactly singing most of the rhythms (especially the syncopation and the weak starting beat of the ninth bar)</td>
<td>Capable of exactly singing half of the rhythms</td>
<td>Capable of trying to exactly sing the rhythms</td>
</tr>
</tbody>
</table>

The Orff approach in Taiwan and its applications in the teaching of singing

1. The nature of folk songs and their development in the teaching of singing in Taiwan.

The application of local cultural elements in education has been the focus of educational reform in Taiwan over the past decade. The proportion of indigenous music in teaching and regulation on the content has gradually increased. Because western music has occupied a disproportionately important position in the training of music teachers and has taken a significant portion of teaching materials, local music is only used in teaching music appreciation. However, indigenous music has not attracted a large number of music scholars to organize it or engage in deepened discussions. Music teachers at colleges often show a lack of professional training on local music because their teachers are lacking in indigenous musical literacy.\(^{57}\)

\(^{57}\) Chia-Hua Lin. “Investigation of Using and Teaching the State about “Aboriginal Song” in Elementary School
2. The use of Taiwan’s aboriginal folk songs in music classes.

Aboriginal folk songs are used in the teaching of singing, music theory, music appreciation, knowledge of the humanities, and in playing musical instruments. They are most commonly used in teaching singing and music theory but rarely used in teaching composition and listening exercises. In her dissertation, Lee suggests several ways to learn Taiwanese Aboriginal folk songs after collecting the opinions of many scholars. According to Lee, “the only way to teach local folk songs and aboriginal folk songs is to have students learn them step by step, in connection with their daily lives, and with their interest aroused.”

School children will develop a deeper understanding and become fond of local folk songs when the songs are taught on a regular basis, in connection with their daily lives, and through interesting stories, by which they can get a better understanding. When teaching aboriginal folk songs, the teacher should first have students listen to some aboriginal stories and then compare the differences between the folk songs of Fujian immigrants (the Taiwanese in a narrow sense) and aboriginal folk songs, so that students will become more familiar with the characteristics of aboriginal folk songs.

The textbook has three different versions, published respectively by Kangxuan, Hanlin, and South. The three versions of "Aboriginal Folk Songs" (Aboriginal Ballads) are used in the "Vocal" teaching curriculum. In addition, the versions of Aboriginal folk songs are also used in “Music Knowledge,” “Teaching of Musical Instruments,” "Music Appreciation," and "Musical Creation." In terms of the teaching content, most course designers develop the teaching content based on the musical elements of these folk songs. Taiwanese aboriginal folk songs are rich and

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58 Ibid. Chia-Hua Lin., p. 33-34.
varied. Taiwanese aborigines use music to celebrate life and pass on their cultures. Each folk song has its own special significance and function.\(^{59}\) When teaching folk songs, the teacher should first tell students the meaning of each song and make them understand the cultures of different ethnic groups.

In teaching aboriginal music, teachers should strive to create a proper environment of learning to develop students’ interest in learning the music. When teaching aboriginal songs, teachers are often troubled by the pronunciations of the lyrics, the introduction of cultural and social information related to aboriginal songs, and the choice of proper evaluation methods. Proper teacher training will solve this problem.

3. The Use of Taiwan’s Folk Songs in Art and Humanities Courses

The use of local cultural elements in education has been the focus of educational reform in Taiwan over the past decade. In teaching ostinato or rhythm, more popular songs, classical songs, and Taiwanese folk songs are used. According to my experience using junior high school textbooks in teaching music, there are more popular and classical songs and a few Taiwanese folk songs that have been used. Local songs are less frequently used in the teaching of composition and pitch lessons. However, local songs are attractive to students, and more should be put into the teaching content.

To promote local Taiwanese folk songs, scholars suggest that students first listen to the song twice and then sing the song to make the learner completely understand the musical work. Students are expected to learn most effectively when they learn local Taiwanese folk songs step by step, learn them in connection with their daily lives, and learn them with utmost interest. The current research will use the Orff approach. The class will perform on Orff percussion instruments, singing

\(^{59}\) Ibid. p. 22-28.
in Orff echo and canon, creating an improvised atmosphere to promote indigenous songs.

The Orff approach, which combines the diverse elements of music, dance, art, poetry, and drama, can be employed in activities that aim to help children experience their own culture in a creative way. Designing Orff-based activities to help students appreciate the Taiwanese Opera and Nanguan Opera and how to play both operas’ percussion instruments when students are practicing singing is one such attempt. In trying to do the body movements and gestures, play the Nanguan percussion instruments, and read the musical scores, students will learn to appreciate the beauty and charm of Nanguan music.

**The Use of Taiwan’s Local Songs in Arts Humanities Courses**

To emphasize the importance of the integration of local cultures in music education, the teaching materials for an Orff class are not limited to the five volumes of *Musik fur Kinder* that Orff and Keetman wrote during their lifetimes. Emphasizing the importance of using diverse materials and traditional instruments, Orff encourages countries to use their own dances, nursery rhymes, folk songs, and native music syntax as teaching materials and also encourages children to appreciate the value of their own culture. When applying the Orff approach, Japan particularly emphasizes the difference between the accent in Japanese and that in German. In the preparation of materials for teaching narration rhythm and melody, local instruments for performing rhyme, such as the Taiko, gong, bell, Guqin, etc., are used in conjunction with the Orff instruments in the ensemble class. In Taiwan, some teachers use Chinese percussion instruments, such as the wooden-fish, and Nan Guan operas in the Orff music class as well.

The use of folk music is common in activities in Orff class. The development of folk songs is closely related to the history, geography, and society of any ethnic group, so they exhibit their
style and cultural characteristics. Liked by people of all ages because of their easy-to-sing lyrics, folk songs are often seen in folk art performances such as story-singing, musicals, and operas. There are three major systems in Taiwan’s traditional folk song, which are Aborigines, Fu-lao and Hakka. The Aborigines, comprising various tribes, have a natural penchant for music and different life styles; therefore, a variety of singing forms and contents are preserved in folk songs. In Taiwan, there are many similarities and differences in the tunes between the Fu-lao folk songs and the Hakka folk songs that are worthy of examination and discussion.

In the guideline for teaching materials for local music education in the 1993 Curriculum Guidelines, materials for promoting national identity account for an important proportion in music appreciation courses. In the 1-9 Curriculum Guidelines, the General Guideline, the section of the Arts and Humanities, and the Appendices all mention the need of local music to be included in music textbooks and music class activities. In the guideline for teaching materials for local music education, “Appreciation of Folk Songs” is listed as a required course for second graders, “Taiwanese Operas” for fifth graders, and Chinese Operas for fourth, fifth, and sixth graders.

Of the five fundamental values, the following two are related to local music education: 1 humanism - understanding self as well as respecting and understanding others and different cultures; 2. "native and global awareness" – patriotism, world view, etc. Of the ten fundamental abilities, the following two are related to local music education and are emphasized in the course "Knowing Different Cultures and Understanding the World": the ability to appreciate and respect the differences of different cultures and the ability to recognize the world as a global village. In the contemporary Arts and Humanities courses, the student-centered teaching of folk music allows

61 Ibid, Lee. p. 13
students to have a deeper understanding of the history and culture of their country, Taiwan. They will know that the Aborigines, the first people to come to Taiwan, have songs rich in variety and unique in their own style. By learning to understand the Aboriginal Songs as well as Taiwan's history and culture, they can gradually learn to understand and respect all ethnic groups in Taiwan and other cultures of the world.

The local-culture-based music textbooks, products with national consciousness, are excellent teaching tools and bridges. Exposed to them, students can get to know and foster affinity for local music. To research and develop suitable music courses based on the characteristics of local music materials is the common goal of music teachers and folk song researchers. In the Orff-based music class, it is very suitable to integrate folk songs and the local songs.

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CHAPTER III

METHOD

The Research Questions:

Does incorporating Orff activities make seventh graders in Taiwan more interested in singing?

There will be four sub-questions

1. Does the use of Orff percussion instruments make the students more interested in singing?

2. Do the students like the ensemble performance of singing and recorder playing?

3. Do Orff improvisation activities make the students more interested in singing?

4. What is the difference between the boys and the girls in their interest in singing with Orff activities?

The researcher will divide the seventh-grade students from Yong-He Junior High School into two groups, each consisting of four intact classes. Each music class has 28 students. Each student will attend a class of 45 minutes, once a week. The control group will learn singing skills in a singing class using the traditional teaching method, while the experimental group will learn the singing skills in a singing class using the Orff approach and doing Orff activities. The researcher is a full-time music teacher at Yong-He Junior High School and is the regular instructor for the students in the study. IRB permission was solicited and given as was consent of the administration of the school. Parental consent was given for all students appearing in photos in this dissertation.
Orff activities and instruments will be used in the singing class for the experimental group while Orff activities and instruments will not be used in the singing class for the control group. The study will last 4 weeks and in the fifth the survey questions will be asked of the students of the experimental group and the control group.

As for the activities for the experimental group, the first and second weeks will incorporate all kinds of exercises, including practicing Orff echo patterns, singing with instruments, and improvising. The improvising activity includes performing a folk song either by singing the original lyrics with a new melody or by singing new lyrics with the original melody. The third week will repeat the same activities and assign groups to perform if they are interested in performing earlier for extra points. The fourth week will be a performance followed by a survey containing five questions at the end of the study. The level of measurement of this study is using ordinal data. A Likert scale of 1 to 5 is used (5 = extremely helpful, 4 = fairly helpful, 3 = helpful, 2 = somewhat helpful, 1 = not helpful).

The purpose of the study is to compare the results of the two different teaching approaches. The control group will only use the keyboard as the accompaniment instrument when singing Taiwanese folk songs while the experimental group will use percussion instruments and the recorder as accompaniment instruments. The experimental group will do Orff activities when singing Taiwanese folk songs.

The Research and Survey Question

This research will give students survey questions to find out answers to the primary question and to sub-questions 1-4, and those answers will determine the answer to the research questions.
The five-week activities for the traditional group and the experimental group

Table 4

<table>
<thead>
<tr>
<th>Schedule</th>
<th>Activities for the control group</th>
<th>Activities for the experimental group</th>
</tr>
</thead>
<tbody>
<tr>
<td>Lesson One</td>
<td>Rhythm syllabus; Singing with the keyboard as the accompaniment instrument</td>
<td>Rhythm Imitation with percussion instruments, Hand Signs, Rhythm syllabus</td>
</tr>
<tr>
<td>Lesson Two</td>
<td>Rhythm syllabus; Singing with the keyboard as the accompaniment instrument</td>
<td>Singing with percussion instruments or the recorder as the accompaniment instrument; doing question and answer activities</td>
</tr>
<tr>
<td>Lesson Three</td>
<td>Singing with the keyboard recorder as the accompaniment instrument.</td>
<td>Doing Orff Activities and improvising; including singing with the recorder as the accompaniment instrument; improvising on lyrics</td>
</tr>
<tr>
<td>Lesson Four</td>
<td>Singing with the keyboard as the accompaniment instrument</td>
<td>Activities and improvisation; Improvising with percussion instruments or the recorder as the accompaniment instrument</td>
</tr>
<tr>
<td>Fifth week</td>
<td>Performing and taking a survey</td>
<td>Performing and taking a survey</td>
</tr>
</tbody>
</table>

Survey Questions for the students regarding the Orff Approach:

(The first question is the major question and questions 1-4 are sub-questions)

Do you think Orff-based activities make you more interested in singing?

1. Does the use of Orff percussion instruments make you more interested in singing?
2. Do you like the ensemble performance of singing and recorder playing?
3. Do you think improvising makes you more interested in singing practices?
4. What is the difference of the interest of boys and girls in singing with Orff activities?

The independent variable is the teaching method, and the dependent variable is students' interest in singing. The Z test, Mann-whitney U test will calculate the differences between the students. The study will also analyze the distinctions among boys and girls for their level of interest in singing. The null hypothesis is: The use of Orff activities will not cause students to enjoy singing more that they would without Orff activities.

Activities for the experimental group

While the control group will sing Taiwanese folk songs with keyboard accompaniment, the experimental group will add many Orff activities to the singing. The first week will include practicing echo and hand signs. In the second week, students will practice imitation and singing with percussion instruments. They will also practice question and answer activities designed for the musical phrases. The third week will be dedicated to improvisation. The fourth week will repeat the improvisation activities. There will be a performance during the fifth week followed by the survey containing five questions, given to both the control and experimental groups.

The instructor will have the students perform on stage each day after the teaching of the lesson. The students will be grouped into several groups, each consisting of six or eight students. In a group of eight students, two students will play the recorder, another two students will play the percussion instrument, and the other four students will sing. In a group of six students, two students may sing, another two students may play the recorder, and the other two may play Orff percussion instruments. In class the percussion instruments are used as accompaniment instruments when the students are singing. The instructor will first introduce various percussion instruments and students will echo the rhythms that she plays. The students will be in their assigned seats in the form of a circle. The instructor will divide the class of 28 students into several groups,
each with six or eight students, to participate in the activities.

**Use of the Recorder Accompaniment**

The 28 students will be divided into seven groups, each with four students, to play the recorder. In each group, two students will sing to the recorders played by two other students. The students will be asked to do the “echo” first with the instructor and then with other students of the same group. After that, the students will practice singing the Taiwanese folk song “Rainbow Sister” and the local song “Tung Hua.” The instructor will try to increase the students’ interest in singing by adding improvisation activities.

**Improvisation and the Rhythm Exercise**

At the beginning of the class, the instructor will teach the basic rhythm and melody and let the students practice for 10 minutes. After that, each group will improvise by creating a new rhythm replacing the original rhythm on the percussion instruments. The time for each group to make the new rhythm is 10 minutes. Finally all the groups will be required to perform on stage the music they have composed.

The rhythm improvisation basic Exercise Mode is as follows:

If the music phrase contains eight measures, the first two measures will be the question, and the following two measures will be the answer. The fifth to eighth measures will repeat the previous question-answer model.

**Table 5**

<table>
<thead>
<tr>
<th>M1</th>
<th>M2</th>
<th>M3</th>
<th>M4</th>
<th>M5</th>
<th>M6</th>
<th>M7</th>
<th>M8</th>
</tr>
</thead>
<tbody>
<tr>
<td>Question</td>
<td>Question</td>
<td>Answer</td>
<td>Answer</td>
<td>Question</td>
<td>Question</td>
<td>Answer</td>
<td>Answer</td>
</tr>
<tr>
<td>Original</td>
<td>Improvisation</td>
<td>Original</td>
<td>Improvisation</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

Figure of improvising the song of “Rainbow Sister” on the recorder.

Rainbow Sister (in 2/4 meter)
The instructor will use the three songs, “Rainbow Sister”, “Green Green Mountain,” and “Tian Hei-Hei” to do the movement activities. The instructor takes the time to discuss the dynamics and pitch. For expressing the ideas in movement, the instructor will introduce the concepts of contrast versus repetition, variation, and even versus uneven movement. The character can be selected from various feelings and thoughts including sad, angry, happy, moody, delicate, and heavy. In the demonstrating gradual changes in the qualities of movement and creating a group composition in movement, the instructor will give students three different types of qualities, powerful versus delicate, rapid versus leisurely, and direct versus flexible.

**Details of the five-week lesson plan for the control group**

The lesson activities include singing an original piece with the keyboard as the accompaniment. The activities are designed for four in-tact classes of seventh grade students. Each class has 28 students, who are divided into four groups, each with seven students. The instructor will administer a study designed to understand how interested the students are in various activities.

The first lesson will be devoted to learning and singing “Rainbow Sister,” a well-known piece in Taiwan. Activities in the first lesson include doing the rhythm syllabus and singing the piece with the keyboard as the accompaniment instrument. During the singing warm-up, the students will sing with “Du” sounds rather than with lyrics. In the second lesson, activities include doing
the rhythm syllabus and singing with the keyboard as the accompaniment instrument.

The activities will be done without hand signs, movement, or echo. Students sing with the piano as the accompaniment instrument. After teaching the students about how to compose a piece, the instructor will give each group one blank paper to create a subject and four music phrases for it. In the fourth lesson, students will continue to sing, in front of the class, with the keyboard as the accompaniment instrument. Finally in the fifth lesson, the control group will perform and take a survey at the end of class. Every effort will be made to keep the classes for the control group interesting and stimulating so as not to bias the result of the study.

The five-week lesson for the experimental group:

As with the control group, a survey will be given to determine the students interest in singing Taiwanese folk songs. With these students, Orff activities such as recorder playing, rhythm instrument playing, and movement, will be included in the lessons. In the first week, lesson activities include practicing echo and hand signs. In the second week, students will practice imitating and singing with percussion instruments. They will also practice question-answer activities designed for the music phrases. In the answer part, each student partners with one of the group members. The question and answer parts will be practiced with two measures in the question part and two measures in the answer part. In this class, the students will change the lyrics of the folk songs “Rainbow Sister” and “Green Green Mountain.”

The third week will be dedicated to improvisation. After teaching the students about how to improvise a piece, the instructor will give each group one blank paper to create a subject and four music phrases for it. During the lesson, students will perform the folk song “Rainbow Sister” either by singing the original lyrics with a new melody or by singing new lyrics with the original melody.
The fourth week continues the improvisation activities. Some students will have the option to perform earlier to earn extra points if they are interested in doing so. There will be a performance in the fifth week, followed by a survey containing five questions at the end of class.

**Sub-question Four Concerning the Difference in Boys and Girl’s Interest in Singing Folk Songs With and Without Orff Activities**

This portion of the research will focus on the difference between the boys and the girls in their interest in singing with Orff activities. For this study 119 Yong-Ho Junior High School seventh grade students (58 girls and 61 boys) participating in the activities will be given a survey question: Do you think Orff-based activities make you more interested in singing Taiwanese folk songs? The students’ feedback on their perceptions of the singing exercises will be analyzed.

The experiment will take five weeks. The activities include singing with echo, movement, improvising, and using the percussion instrument and the recorder as accompaniment instruments when students are doing the singing activities. The level of measurement of this study is using ordinal data. A Likert scale of 1 to 5 is used. The level of measurement of this study is using ordinal data. 5 = extremely interested, 4 = fairly interested, 3 = neutral, 2 = somewhat interested, 1 = not interested at all.
CHAPTER IV
RESULTS

The Result for Main Research Question:

The results from the control and experimental group for the question “Does incorporating Orff activities make seventh grade junior high school students in Taiwan more interested in singing?” shows a significant difference in the interest in singing from the control group and experimental group in three classes.

Using the Mann-Whitney U test, the Z-Score is 2.05196. The degree of freedom is four, and the p-value is .04036. The provides significant results at p < .05. The result shows that the experimental group is more interested in singing than the control group.

(Some calculation methods from http://www.socscistatistics.com/)
Table 6

The questionnaire results of the main research question: “Does incorporating Orff activities make seventh grade junior high school students in Taiwan more interested in singing?”

<table>
<thead>
<tr>
<th>Likert Scale</th>
<th>1</th>
<th>2</th>
<th>3</th>
<th>4</th>
<th>5</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Class</strong></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Control Group</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>730</td>
<td>5</td>
<td>6</td>
<td>9</td>
<td>8</td>
<td>1</td>
</tr>
<tr>
<td>726</td>
<td>5</td>
<td>5</td>
<td>8</td>
<td>7</td>
<td>3</td>
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<tr>
<td>701</td>
<td>3</td>
<td>4</td>
<td>9</td>
<td>9</td>
<td>3</td>
</tr>
<tr>
<td>706</td>
<td>2</td>
<td>8</td>
<td>9</td>
<td>5</td>
<td>4</td>
</tr>
<tr>
<td>Total</td>
<td>15</td>
<td>23</td>
<td>35</td>
<td>29</td>
<td>11</td>
</tr>
<tr>
<td>Experimental Group</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>729</td>
<td>3</td>
<td>7</td>
<td>8</td>
<td>10</td>
<td>3</td>
</tr>
<tr>
<td>728</td>
<td>1</td>
<td>9</td>
<td>7</td>
<td>8</td>
<td>6</td>
</tr>
<tr>
<td>724</td>
<td>0</td>
<td>2</td>
<td>10</td>
<td>10</td>
<td>4</td>
</tr>
<tr>
<td>725</td>
<td>2</td>
<td>6</td>
<td>8</td>
<td>10</td>
<td>5</td>
</tr>
<tr>
<td>Total</td>
<td>6</td>
<td>24</td>
<td>33</td>
<td>38</td>
<td>18</td>
</tr>
</tbody>
</table>

The Results for Sub-Questions

The five-week singing class with accompaniment lessons excited the students in the experimental group. During the singing class, students sang with hand signs and body movement, finding them fascinating. The class aroused the students’ interest, and they appeared to enjoy a sense of achievement in every lesson. The rhythm imitation forced students to pay attention to
their course work, and the Orff percussion instruments provided the students an opportunity to have fun. As the recorder is an easily accessible instrument in the junior high school, the use of the recorder as one of the accompaniment instruments in the Orff singing class is a great choice.

The Result for Sub-question 1 to 3 in the Experiment Group:

According to the comparison of the students’ feedback on the use of the recorder and percussion instrument, the students are more interested in using the percussion instruments as accompaniment than using the recorder. A Likert scale of 1 to 5 is used to represent the students’ interest. In the statistical calculation, students who circle 1 or 2 are put in the category "Uninterested" and students who circle 4 or 5 are put in the category "Interested", but students who circle 3 are not counted in the statistical results. Using the “R” software to calculate the result, the statistics shows that p-value =0.0002176, df is one and that the p-value is less than 0.05; the result rejects the hypothesis. The results showed that adding percussion instruments to singing was what the students were most interested in.

According to the Z test on sub-questions one to three, the research result shows that question one rejected the hypothesis while questions two and three failed to reject the hypothesis. It shows that the Orff percussion instruments make students more interested in singing. The result for sub-question two (“Does singing with recorder as a accompaniment instrument make them more interested in singing?” ) is not significant, though the student’s responses show that they are interested in the recorder as accompaniment when they are singing. The Z test result indicates that it failed to reject the hypothesis for sub-question 2. Follow the Z test, the p value is equals 0.3687, df=1, p-value is greater than 0.5. It failed to reject the hypothesis.

As for music improvisation activities, the students are asked to create new lyrics of their own; they are also asked to choose percussion instruments that they think are suitable for the song based
on the original sound pattern and to write down the names of the instruments and the rhythm. As for the results of the experiment, it was found that many of the students were very interested and had fun in creating music in the classroom. Follow the Z test, the statistic result shows that df is equal to 1, and p-value is 0.09653. The p value is greater than 0.5, so it failed to reject the hypothesis. The students felt it was fun using the recorder to accompany their singing, though they were more interested in singing to percussion instruments than to the recorder. Most of them were interested in using the recorder as a solo instrument.

Table 7

The questionnaire result for Sub-questions 1 to 3

<table>
<thead>
<tr>
<th>Class</th>
<th>1</th>
<th>2</th>
<th>3</th>
<th>4</th>
<th>5</th>
<th>Total</th>
</tr>
</thead>
<tbody>
<tr>
<td>Singing with percussion</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>1</td>
<td>5</td>
<td>3</td>
<td>12</td>
<td>4</td>
<td>5</td>
<td>29</td>
</tr>
<tr>
<td>2</td>
<td>2</td>
<td>5</td>
<td>2</td>
<td>11</td>
<td>8</td>
<td>28</td>
</tr>
<tr>
<td>3</td>
<td>3</td>
<td>6</td>
<td>8</td>
<td>9</td>
<td>5</td>
<td>31</td>
</tr>
<tr>
<td>4</td>
<td>2</td>
<td>1</td>
<td>9</td>
<td>13</td>
<td>6</td>
<td>31</td>
</tr>
<tr>
<td>Singing with recorder</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>1</td>
<td>0</td>
<td>7</td>
<td>6</td>
<td>6</td>
<td>10</td>
<td>29</td>
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<tr>
<td>2</td>
<td>4</td>
<td>8</td>
<td>10</td>
<td>5</td>
<td>1</td>
<td>28</td>
</tr>
<tr>
<td>3</td>
<td>5</td>
<td>4</td>
<td>13</td>
<td>5</td>
<td>1</td>
<td>31</td>
</tr>
<tr>
<td>4</td>
<td>2</td>
<td>8</td>
<td>10</td>
<td>8</td>
<td>3</td>
<td>31</td>
</tr>
<tr>
<td>Singing with improvisation</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>1</td>
<td>5</td>
<td>3</td>
<td>8</td>
<td>7</td>
<td>6</td>
<td>29</td>
</tr>
<tr>
<td>2</td>
<td>7</td>
<td>7</td>
<td>8</td>
<td>4</td>
<td>2</td>
<td>28</td>
</tr>
<tr>
<td>3</td>
<td>1</td>
<td>6</td>
<td>7</td>
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<tr>
<td>4</td>
<td>4</td>
<td>3</td>
<td>11</td>
<td>10</td>
<td>3</td>
<td>31</td>
</tr>
</tbody>
</table>

The Result for Question Four

The response to question 4 (What is the difference between the boys and the girls in their interest) is (Some calculation methods from http://www.socscistatistics.com/)

The survey scores from the Mann-Whitney U test show different effects on the boys and the girls in the singing. According to the results of the Mann-Whitney U test, the results from group
three rejected the hypothesis while the results in the other three groups failed to reject it. In other words, the results of the experiment show that in the survey on the interest in singing among the four classes in the experimental group, three classes had no significant results and one class had significant results.

According to the result of the Mann-Whitney $U$ test, the students who had done the Orff-based singing activities said that they felt interested in Orff singing activities. Generally speaking, the comparison of the results from the boy group with those from the girl group shows that the girls were slightly more interested than the boys in the Orff activities.

Table 8

<table>
<thead>
<tr>
<th>Class</th>
<th>Sample size ($n$)</th>
<th>$U_1$ (Boy)</th>
<th>$U_2$ (Girl)</th>
<th>Range</th>
<th>Medium</th>
<th>Z</th>
<th>$p$</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>16</td>
<td>131.0</td>
<td>109.0</td>
<td>4</td>
<td>3</td>
<td>-0.42</td>
<td>.67</td>
</tr>
<tr>
<td>2</td>
<td>16</td>
<td>146.0</td>
<td>94.0</td>
<td>4</td>
<td>3</td>
<td>-1.01</td>
<td>.31</td>
</tr>
<tr>
<td>3</td>
<td>13</td>
<td>84.5</td>
<td>84.5</td>
<td>4</td>
<td>3</td>
<td>-2.03</td>
<td>.04</td>
</tr>
<tr>
<td>4</td>
<td>16</td>
<td>157.5</td>
<td>82.5</td>
<td>4</td>
<td>3</td>
<td>-1.46</td>
<td>.14</td>
</tr>
</tbody>
</table>

p-Value < .05 will reject the hypothesis.

An evaluation of student interest in specific Orff-based activities was also made. Table 4 shows the results of a survey on students’ interest in Orff activities that was administered at Yong-He Junior High School. Students were asked the question (What is the difference of the interest of boys and girls in singing with Orff activities?) to evaluate their interest. The participants are seventh grade students, and the four classes in the experimental group took the survey. Students were asked via a questionnaire what type of Orff activities most interested them. The results show that singing and playing percussion instruments are the students’ favorite activities (as these received the highest percentage of votes in the survey, at 33 and 26 percent, as illustrated in figure 5. Here, we can see that improvisation and playing the recorder were not as popular, since they represented only 21 and 20 percent of the votes.
Table 9

Survey on students’ interest in Orff activities in Yong-He Junior High School

(The instructor asked the students the question: “In what type of Orff activities are you most interested?)

<table>
<thead>
<tr>
<th>Class</th>
<th>Improvisation</th>
<th>Singing</th>
<th>Play Percussion Instruments</th>
<th>Play Recorder</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>4</td>
<td>11</td>
<td>9</td>
<td>5</td>
</tr>
<tr>
<td>2</td>
<td>5</td>
<td>10</td>
<td>7</td>
<td>6</td>
</tr>
<tr>
<td>3</td>
<td>8</td>
<td>9</td>
<td>9</td>
<td>5</td>
</tr>
<tr>
<td>4</td>
<td>8</td>
<td>9</td>
<td>6</td>
<td>8</td>
</tr>
<tr>
<td>Total</td>
<td>25</td>
<td>39</td>
<td>31</td>
<td>24</td>
</tr>
<tr>
<td>Rate</td>
<td>21%</td>
<td>33%</td>
<td>26%</td>
<td>20%</td>
</tr>
</tbody>
</table>

Total number of votes = 119

The percentage of total votes for each activity was reached by dividing the number of votes for each activity by the total number of votes (N=119).

Figure 1 The percentage of total votes for each activity

The Reliability and Validity
CHAPTER V
CONCLUSION

From five weeks of research it was found that the students were basically interested in the Orff approach. In the Muse dissertation, he noted that the Orff activities interest children, but that the statistical results were not significant. As this study demonstrates, the responses to the main research question indicate that the students are more interested in the Orff activities, rejecting the hypothesis. According to the statistical result on Table Two, there is no significant difference on Sub-Question two and Question Three. The hypothesis is rejected on Sub-Question one.

For the test of different effects on boys and girls interested in singing in Orff activities, it shows that only one of the classes is rejected. From the four tests of the different levels of interest in boys and girls regarding singing in Orff activities, the results show that only one of the classes rejected the hypothesis. When compared, the results from the boy group and the girl group shows that the girls were slightly more interested than the boys in the Orff activities. Thus, the results showed that the girls were slightly more interested than the boys in the Orff activities.

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The recorder is an easy-to-carry musical instrument that can be obtained even by schools with a limited budget. The combination of the recorders with simple Orff percussion instruments as an accompaniment to students' singing can produce good results in music teaching and is thus worthy of the effort. Though the students found it fun using the recorder to accompany their singing, they were more interested in singing along to percussion instruments than the recorder. Most of the students were interested in using the recorder as a solo instrument.

For the improvising activities, students show that they are interested in singing with added improvisation activities, but the statistical results show that there is not significant improvisation interest involved when students are singing. When asked the question, “What is difference of the interest of boys and girls in singing with Orff activities,” of the students in four classes who completed this survey, only one class rejected the hypothesis.

The classes used in the current project include a large number of students, so it is a challenge to do Orff activities. If the class had fewer members, it might be easier to develop musicianship activities using the Orff approach. To successfully implement the Orff teaching method, government-funded support will be needed to purchase the proper Orff instruments, the most significant goal for the development of the Orff method in Taiwan’s junior high schools.

The Orff teaching plan at Yong-He Junior High School in Taiwan is successful. This investigation was aimed at students interest. The time frame of the study was limited. Perhaps, with a longer exposure to the Orff approach, the results would be different. In his article “Orff Schulwerk in the Middle School: a developmental approach,” Cary J. O’Reilly 65 pointed out that usually the students are eager to share their ideas and their compositions. Therefore, it is most

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important for the instructor to motivate the students and encourage them to participate in the activities. Students report that they are interested in playing the recorder.

This study compares the experimental group and the control group. For future research, using popular songs or other local songs to test the Orff approach may have a different result.

Many scholars worldwide have done research on the Orff approach. For example, Dr. Mary Elizabeth Shamrock\(^{66}\) has done a lot of research on the Orff method in Asia, and she agreed that Orff approach is a great teaching method. The Orff approach is a significant teaching methodology that incorporates improvisation and creation and has been shown to successfully engage junior high school students. According to Shamrock, Asian students often perform more conservatively and less creatively. However, if they can do the Orff activities such as improvisation when they are learning to sing, their overall performances will improve substantially. Chang\(^{67}\) pointed out that in comparison to American students, a number of Taiwanese students are reserved and therefore feel hesitant to perform in music class. However, if they can do the Orff activities such as improvisation when they are learning to sing, they will be less shy and more confident and will perform better.

Suggestions for the future direction of the development of the Orff approach in Taiwan should include the answers to the following problems:

(1) How to apply the Orff approach to aesthetics; (2) how to promote the Orff approach to a larger area; (3) how to put the teaching methods into use to increase the variety of teaching classes, especially the folk and local songs; (4) how to seek private and government

\(^{66}\) Mary Elizabeth Shamrock “Applications and adaptations of Orff-Schulwerk in Japan, Taiwan and Thailand,” PhD diss., (University of California, 1988)

funding to facilitate the dissemination of the approach to various levels of school and communities by helping them build better classrooms with appropriate equipment.

The one of the significant goals is to do research on how to unite and connect the Orff method with other methods, such as comparing Orff, Kodaly and Dacroze methods. Adopting the Orff approach in textbooks is a worthy objective for junior high schools in Taiwan. To integrate game-based teaching into the curriculum will be a good teaching goal, because it is one of the latest teaching methods and also does not contradict the goal of the Orff approach.

One purpose of the related literature section of this dissertation is to explore the historical development of the Orff Approach in Taiwan and of its creative adaptations in the singing curriculum. The historical study aims to offer music educators in Taiwan a better understanding of the Orff method’s development in Taiwan and to explore the approach’s creative adaptations. In addition, it aims to show the potential direction of how the Orff approach can be adapted to benefit music education in Taiwan junior high schools, especially in teaching folk songs. There is a trend toward using local traditional folk songs, operas, or pop songs as teaching materials in music courses. Successful examples of the use of local songs in teaching music can be found in Japan. In this study, Taiwanese folk songs, including Nanguan opera, campus folk songs, and Taiwanese Aboriginal folk songs, are used as examples in music classes.

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Lewis Barbara “Movement and Music Education: An Historian's Perspective.” *Philosophy of Music Education Review,* Indiana University Press, 6(2) (Fall, 1998): 113-123.


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Mason, Emily. “Kodály or Orff: Preservice teachers' perceptions of and preference for two different methodologies used in teaching elementary general music.” (PhD diss., The Florida State University, 2008).


Scott, Julia Kay. “Orff Schulwerk Teacher Educators' Beliefs about Singing.” (Eastman School of Music PhD, diss., University of Rochester, 2010).

Shamrock, M. E. “Applications and adaptations of Orff-Schulwerk in Japan, Taiwan and Thailand.” (PhD, diss., University of California, Los Angeles, 1988).

Tai, Yi-Wen, “The Orff Approach in the elementary school Arts and Humanities Area Curriculum.” (Master’s thesis, National Tsing Hua University, 2008).

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LIST OF APPENDICES
APPENDIX A: THE LESSON PREPARATION FORM
## A-1: The Lesson Preparation Form

<table>
<thead>
<tr>
<th>Course</th>
<th>Lesson</th>
</tr>
</thead>
<tbody>
<tr>
<td>Art and Music (with Art Performance)</td>
<td>*Lesson 2, Book 2: &quot;Sister Rainbow&quot; - Exhibition of rhythmic beauty of Orff-based singing activities * Extra teaching material written by the teachers</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Time</th>
<th>Period: 8:15~9:00, April 3, 2018</th>
</tr>
</thead>
</table>

<table>
<thead>
<tr>
<th>The Collaborators</th>
<th>Ye Xiaoxian, Huang Along</th>
</tr>
</thead>
</table>

<table>
<thead>
<tr>
<th>The Collaborators’ consensus on the plan</th>
</tr>
</thead>
<tbody>
<tr>
<td>1. Group learning is adopted.</td>
</tr>
<tr>
<td>2. Students are provided with extracurricular readings related to the contents of the textbooks (The readings should not be longer than two A4 pages and easy to read, with clear description in simple diction. Whether these readings are adapted from original readings or written by the teachers has yet to be decided.)</td>
</tr>
<tr>
<td>3. Guidance questions for the extracurricular readings are provided to aid the students to understand (learning sheets, 2 or 3 key questions) and an Orff-based activity video is put on YouTube for them to watch before class.</td>
</tr>
<tr>
<td>4. In the classroom, singing and doing rhythmic movements are the main activities. After the teacher introduces the songs, the group discusses the meanings and rhythm characteristics of the lyrics. Students are sometimes guided to find answers and sometimes asked questions. After the students learn to sing the folk song &quot;Sister Rainbow,&quot; the teacher leads them to sing with body movements, letting them enjoy the pleasure of singing in this way.</td>
</tr>
<tr>
<td>5. The Off-based singing and rhythm activities are the main part of the class and are done by means of narration, question and answer, group discussion, and collective discussion.</td>
</tr>
</tbody>
</table>
A-2: The Teaching Plan for the Unit “The Orff Music World for Sound and Rhythm Exercise

<table>
<thead>
<tr>
<th>Unit Name</th>
<th>The Orff Music World for Sound and Rhythm</th>
</tr>
</thead>
<tbody>
<tr>
<td>Value Orientation</td>
<td>Talent Performance + Multiple Presentation = singing, rhythm, and dance</td>
</tr>
<tr>
<td>Core accomplishments</td>
<td>J-A1 will have a good physical and mental development, develop potential, and be eager to explore the meaning of self and life and able to achieve it.</td>
</tr>
<tr>
<td>Lesson Goal</td>
<td>To inspire the students to sing and rhythm and to demonstrate their talents</td>
</tr>
</tbody>
</table>
| Section Structure             | Section 1: 1. Activity Design  
                              | 2. Rehearsal  
                              | 3. Presenting |
| Learning Performance          | 音 1-IV-1 Able to understand musical symbols and respond to commands, showing musical skills and aesthetics. |
| Learning content              | 音 E-IV-1: Multi-form songs, basic singing techniques  
                              | 音 E-IV-2: Performance skills and forms of music  
                              | 音 E-IV-3  
                              | 音 E-IV-4 |
| Learning Objectives           | Able to sing the songs to learn, understand skills of performing body movement, and achieve team performances |
| Context and situations        | Providing multiple projects to allow students to have a stage to show their talents |
| Performance tasks             | 1. Learning to sing the song "Sister Rainbow" by practice.  
                              | 2. Learning the rhythm of the song and the rhythm of the body by practice.  
                              | 3. Deciding on the number of the performers  
                              | 5. Being able to perform by singing with body movement |
| Learning assessment           | Formal assessment (section 1)  
<pre><code>                          | Summary assessment (section 2) |
</code></pre>
<table>
<thead>
<tr>
<th>Teacher</th>
<th>Mei-chi Wu</th>
<th>Course</th>
<th>Art and Music</th>
<th>Lesson</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td>&quot;Sister Rainbow&quot; - Exhibition of rhythmic beauty of Orff-based singing activities</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Class</th>
<th>Grade 7</th>
<th>Time</th>
<th>March 30, 2018, 8:15 to 9:00am</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Teaching Materials</th>
<th>Lesson ____ , Book Two: Rainbow Sister</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>□*Extra teaching materials written by the teacher</td>
</tr>
<tr>
<td>Objective</td>
<td>To develop the students’ ability to sing with body movement, showing their talents.</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Teaching Resources/ Learning Materials</th>
<th>Teaching Resources: the piano, DVDs, and the CD player among others. Learning Materials:</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>1. Art and Art Performance (for seventh graders), a textbook published by the Hanlin Publisher</td>
</tr>
<tr>
<td></td>
<td>2. Learning lists, interactive cards, and the course activity questionnaire</td>
</tr>
</tbody>
</table>
APPENDIX B: TEACHING ACTIVITY DESIGN TABLE
# Teaching Activity Design Table

<table>
<thead>
<tr>
<th>Teacher</th>
<th>Mei-chi Wu</th>
<th>Course</th>
<th>Music and Performance Art</th>
<th>Lesson</th>
<th>&quot;Sister Rainbow&quot; - Exhibition of rhythmic beauty of Orff-based singing activities</th>
</tr>
</thead>
<tbody>
<tr>
<td>Class</td>
<td>Class 5, Grade 7</td>
<td>Time</td>
<td>2018, March 30</td>
<td>8:15 to 9:00</td>
<td></td>
</tr>
<tr>
<td>Teaching Materials</td>
<td>Lesson ____, Book Two: Rainbow Sister</td>
<td>□*Extra teaching materials written by the teacher</td>
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<tr>
<td>Objective</td>
<td>To develop the students’ ability to sing with body movement, showing their talents.</td>
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<tr>
<td>Teaching Resources/Learning Materials</td>
<td>Teaching Resources: the piano, DVDs, and the CD player among others. Learning Materials: 1. Art and Art Performance (for seventh graders), a textbook published by the Hanlin Publisher 2. Learning lists, interactive cards, and the course activity questionnaire</td>
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<tr>
<td>Teaching strategies</td>
<td>Q&amp;A, reflection, sharing and discussion, review and preview.</td>
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<tr>
<td>Teaching Process (including teaching strategies)</td>
<td>Teaching Process:</td>
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<td>-----------------------------------------------</td>
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<tr>
<td>1. Getting the students motivated and having them do vocal exercises (5 “)</td>
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<tr>
<td>2. Encouraging the students to participate enthusiastically and learning how to tell the differences between sounds and body movements during the activities; having the students do echo and creative singing exercises and learning to sing “Sister Rainbow” (8 “)</td>
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<tr>
<td>3. Leading the students to do rhythmic body movements to make singing activities more lively (8 “). The notes of the song are mainly ♪ and ♩, so the teaching content is Introduction to the ♪, ♩, the rhythm in the portion of lyrics.</td>
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<tr>
<td>4. Designing imitation activities and group creative activities; dividing the students into several groups, each with about 7 students and having each group perform singing by combining the new lyrics and the matching body movement it has created (8“)</td>
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<tr>
<td>5. Having each group create new lyrics and the matching body movements for the song and perform them (self-assessment and assessment by others are included) (10 “)</td>
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<td>6. Giving remarks, summaries, and questionnaires (6 “)</td>
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</tbody>
</table>

| Assessment Methods | Paper and pen assessment (reading task list, learning list), verbal assessment (question and answer, speech) |
APPENDIX C: OPEN CLASS – TEACHING OBSERVATION RECORD
Open Class-Teaching Observation Record  
Yonghe Junior High School, New Taipei City School Year: 2018;  
Term: Spring

<table>
<thead>
<tr>
<th>Course</th>
<th>Art and Music (with Art Performance)</th>
<th>Lesson</th>
<th>&quot;Sister Rainbow&quot; - Exhibition of rhythmic beauty of Orff-based singing activities</th>
<th>The Teacher</th>
<th>Wu</th>
</tr>
</thead>
<tbody>
<tr>
<td>Class</td>
<td>Class 5, Grade 7</td>
<td>Time</td>
<td>First period, March 30th, ___</td>
<td>The Observing Teacher</td>
<td></td>
</tr>
</tbody>
</table>

### Aspects of Observation  
#### Contents of Observation  
#### Merits or Suggestions

<table>
<thead>
<tr>
<th>Learning Environment</th>
<th></th>
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</tr>
</thead>
<tbody>
<tr>
<td>1. Was the learning environment friendly?</td>
<td>□</td>
<td></td>
</tr>
<tr>
<td>Yes □ No</td>
<td></td>
<td></td>
</tr>
<tr>
<td>2. Did the teaching management promote learning effectiveness?</td>
<td>□ Yes □ No</td>
<td></td>
</tr>
<tr>
<td>3. Others:</td>
<td></td>
<td></td>
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</tbody>
</table>

<table>
<thead>
<tr>
<th>Assessment of Teaching Activities</th>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>1. Was the teacher well versed in the field of her teaching?</td>
<td>□ Yes □ No</td>
<td></td>
</tr>
<tr>
<td>2. Did the teaching go properly and smoothly?</td>
<td>□ Yes □ No</td>
<td></td>
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<tr>
<td>3. Did the teacher use effective teaching strategies?</td>
<td>□ Yes □ No</td>
<td></td>
</tr>
<tr>
<td>4. Did the teaching activities trigger the students’ motivation to learn?</td>
<td>□ Yes □ No</td>
<td></td>
</tr>
<tr>
<td>5. Was the teacher capable of dealing with the students’ learning?</td>
<td>□ Yes □ No</td>
<td></td>
</tr>
<tr>
<td>6. Was the teacher able to make appropriate adjustments based on the actual situation in terms of teaching and assessment?</td>
<td>□ Yes □ No</td>
<td></td>
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</tbody>
</table>

<table>
<thead>
<tr>
<th>Assessment of the Teaching Materials</th>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>1. Were the teaching materials appropriate?</td>
<td>□ Yes □ No</td>
<td></td>
</tr>
<tr>
<td>2. Was the presentation of the teaching materials appropriate?</td>
<td>□ Yes □ No</td>
<td></td>
</tr>
<tr>
<td>3. Did her logic in organizing the teaching materials help teaching?</td>
<td>□ Yes □ No</td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>The Students’ performance</th>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>1. Did the students have the opportunity for discussion?</td>
<td>□ Yes □ No</td>
<td></td>
</tr>
<tr>
<td>2. Did the students engage themselves in learning throughout the class?</td>
<td>□ Yes □ No</td>
<td></td>
</tr>
<tr>
<td>3. When the students had learning difficulties, could they be resolved in class?</td>
<td>□ Yes □ No</td>
<td></td>
</tr>
<tr>
<td>4. What cognitive ability did the students exhibit in class? (one or more choices)</td>
<td></td>
<td></td>
</tr>
<tr>
<td>□ memory □ comprehension □ application □ analysis □ appraisal □ creation</td>
<td></td>
<td></td>
</tr>
<tr>
<td>5. Did the students’ learning results respond to the teaching objectives?</td>
<td>□ Yes □ No</td>
<td></td>
</tr>
</tbody>
</table>

The results of the four music instructors’ surveys in Appendix III -Teaching Observation Record. According to the results, all of the four agreed that this is an effective teaching method.
APPENDIX D: ORFF-BASED ACTIVITIES IN A MUSIC CLASS
The Figures 2: Orff-based activities in a music class in the Yong Ho Junior High School

2-1 Several students played the percussion instruments and recorders, with two other students doing creating hand signs activities.

2-2 Students performed in the large space in the front of the classroom

2-3 Two naughty and playful students enjoyed the Orff percussion instrument class.
APPENDIX E: SINGING WITH MOVEMENT ACTIVITIES
Figure 3: Singing with Movement Activities in the Yong Ho Junior High School

3-1 Students moved forward, shrinking the circle.

3-2 Students moved backward, expanding the circle.

3-3 Students shared their ideas with each other.

3-4 Students sang with hand signs.
APPENDIX F: THE CREATING CLASS
Figure 4: The Music Activities One

4-1 Students seated in a circle position to learn how to sing a song.

4-2 Students seated in a circle performed group recorder improvisation.

4-3 Students enjoy sang with Percussion Instruments.

4-4 Students enjoy the Orff singing class.
APPENDIX G: THE FOLK SONG FOR CLASS
1. The Song “Rainbow Sister”
2. The Song “The Green Green Mountain”
3. The Song “Tian Hei-Hei”
4. The Song “Kang Ding Ching Ge”
5. The Local Song "Tung Hwa"

童 話

忘了有多久，再沒聽到你，對我說你最愛的故事。

我想了很久，我開始慌了，是不是

我又做錯了什麼？你哭著對我說，童話裡

都是騙人的，我不可能是你的王子，也許你
This local song’s music score is from the National Zhongxuan Art and Humanities Textbook of seven grade student. It’s from page 174-175. The instructor gives the beginning section of the score for each group to practice as an example rhythm; following this, each group will create a new accompaniment rhythm to add as a second part.

---

Shu-Hsing Chou et al., eds., *Zhongxuan Junior High School Art and Humanities Textbook of Seven Grade Students.*, Taipei, Taiwan, 2017.
6. “Rainbow Sister” for Recorder Ensemble, arranged by Qingyi Lin

虹 彩 妹 妹

中 板

中國 民 藝
林 清 義 編 曲
7. Sample for a Rhythm Exercises
8. (Singing with a Percussion Instruments)
Singing a Local Song with a Tambourine, Wooden fish, Triangle, and Clappers.
9. Improvisation and Change the Lyrics
The Survey Questions for Orff Activities

班級 ____________  姓名 __________

5 代表極有興趣 4 代表有興趣幫助 3 一般 2 不太有興趣 1 完全沒興趣

(1) 請問你(妳)對 Orff 唱歌練習有興趣嗎? 練習之前 _______ 練習之後 _______

(2) 請問你(妳)覺得 Orff 唱歌練習中, 女喜歡民歌的練習嗎?

(3) 請問你覺得你(妳)喜歡 Orff 打擊樂器嗎?

(4) 請問你(妳)覺得唱歌時用直笛來伴奏, 會讓你(妳)更喜歡歌唱嗎?

(5) 請問你(妳)覺得做即興的歌曲創作練習, 在課堂上改編歌詞有趣嗎?

(6) 1. 歌唱 2. 即興 3. 吹奏直笛 4. 練習打擊樂器 5. 邊唱邊做手勢
    6. 模仿應答
Vita

Mei-Chi Wu grew up in Hsinchu, Taiwan, after high school she moved to Taipei to study at the National Taiwan University of Arts. While at NTUA, she played piano accompaniment for a choir class for three years." She graduated in NTUA at 1982 with a diploma in Chinese music department with vocal performance major. After graduation, Mei-Chi worked in junior high schools as a music teacher for several years. In 2006, She returned to the U.S. to attend the University of Central Oklahoma and acquired her Bachelor's Degree in Piano Performance and a Master's Degree in Music Education."

After that, she was came back Taiwan Taipei to taught in junior high school for total ten more year. Subsequently, she decided to come back to the U.S. to peruse her doctoral degree. In 2009, Meichi decided to pursue a PhD degree at the University of Mississippi. In UM under the instruction of Dr. Alan Spurgeon, with a graduation date of 2018. Recently she is enthusiastic about the music educational activities and performances, especially in the community.