

The Application Analysis of Dalcroze's Eurythmics in the Experiential Teaching on the Music Class of Junior Middle School

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Abstract: "Experiential teaching" is a teaching method to explore and understand things through practice and the relationship between subject and object. How to strengthen students' sense of experience in teaching is the key point. This article uses Dalcroze's eurythmics as a starting point to explore the application of the experiential music classroom in junior high school with Dalcroze's eurythmics integrated in and comprehensively analyze the music classroom design of junior high school. This paper provides a good means for exploring the application of experiential teaching method and developing the music classroom in junior middle school.

1. Introduction

At present, the research on experiential teaching is extensive, mostly focusing on contents and sources. There are still deficiencies in the exploration of the school education stage. Based on the Dalcroze's eurythmics concept, this paper focus on the research of the combination of Dalcroze's eurythmics in the experiential teaching, in order to expand the practical research in the junior middle school music classroom. This paper explains with real examples in the lessons to improve the specific combination of eurythmics in experiential teaching.

2. Dalcroze and Eurythmics

Eurythmics is a teaching method that emphasizes the experience process. Emile Jaques-Dalcroze is a famous composer and music educator in Switzerland. He advocates experiencing music through body movement, and perceives the rhythm characteristics of music in the groove. He also advocates the using of the body organs to show the perception and the expression of musical emotions, enabling the experiencer to transform the understanding generated in the rhythm into the understanding of music knowledge. Dalcroze's music teaching method consists of three parts, which are eurythmics, solfeggio, and improvisation with eurythmics as its core. In the teaching process, eurythmics is based on the principle of training the body parts to show the ability of coordination and communication, expanding students' sense of music in the experience and perception of music. In the process of rhythm coordination, the students can be closely coordinated with the rhythm physiologically and psychologically, which is able to enrich the emotions of students and promote the coordination of the auditory sense and the body movement.

3. The Concept of Experiential Teaching Method

The experiential teaching method is a teaching method with practical significance. It produces the understanding and the knowledge system in the process of students' personal experience, and develops the teaching concept and the teaching form that enables students to generate their own emotions and seeks for the meanings. The thought of experiential teaching in foreign countries has a long history, which can be traced back to the teaching thought of ancient Greece, the teaching thought of Comenius and the naturalistic teaching thought of Rousseau, etc. It penetrated the concept of respect toward the relation of the subject-of-a-life in the experience. And it combines the respect of the uniqueness, autonomy of a subject of life and the formulation of the human life and

the care for the life integrity into the development dialogue of the teacher-student relationship. In the experience, the student's dominant position is promoted, and the communication relationship in the teacher-student relationship is transformed from a simple relationship of giving and receiving to a relationship of mutual-cooperation and mutual promotion. Therefore, it is necessary to mobilize students' physical participation in the experience, rather than simply thinking with their brains, so that students can become masters of the teaching process in a comprehensive experience. This not only to exercise their own independent thinking ability, but also to develop the ability of observation listening. It will generate personal experience and understanding in the cooperation of body organs to stimulate the vitality of students and promote the needs of students' life growth. From the perspective of the school curriculum, it is to build the students' personal experience and existing knowledge to give them the opportunity to discover the value of the curriculum and to better understand themselves.

4. Overview of Experiential Teaching in Junior Middle School Music Classroom

In response to the call of the “Compulsory Education Music Curriculum Standards” promulgated by the Ministry of Education in 2001, the current junior high school music classrooms in our country improve the teaching objectives and basic theories of the curriculum, and better guide the implementation of music education reforms, and have made certain innovations and creations. Traditional music classrooms lack flexibility and a good learning atmosphere, and it is difficult to form aesthetic pursuits under the requirements of quality education. Therefore, at this stage, all primary and middle schools in our country are making their own efforts and proposing implementation methods for the formation and development of aesthetic quality. However, further exploration is needed in changing classroom teaching methods and enhancing students' sense of experience. In addition, teachers' concepts in some areas cannot be changed in time, and it is difficult to make students' associative thinking and creative thinking fully play out. The junior high school music curriculum requires that humanities should be emphasized, especially the interpretation of music itself should be strengthened, so that students can form a better understanding than other subjects. With stronger learning ability and understanding ability, music education plays an indelible role while organizing courses and practice. Although some junior middle school music classrooms try to incorporate experiential teaching into practice, there are still shortcomings in the understanding of music works and the improvement of aesthetic ability. Due to the quality of teachers still needs to be improved, students have insufficient understanding of experiential teaching, and the hardware facilities are difficult to be guaranteed, etc, resulting in the failure of experiential teaching to be carried out well. This requires teachers to enrich the implementation methods of experiential teaching in teaching, not limited to practice in textbooks, and carry out reforms in creating better classroom environment and the aesthetic experience.

5. Application Analysis of Eurythmics in Experiencing Teaching

5.1 The Application of Eurythmics in the Creation of Classroom Environment

In the process of experiential teaching, the creation of the classroom environment is very important. A good classroom environment can enable students to devote themselves to the classroom. While creating a full and active classroom, students can find their own sense of belonging and improve students' enthusiasm to complete the purpose of experiential teaching. Dalcroze's rhythm of experience fully mobilizes the body and senses of the experiencer, which enables full experience of rhythm and musical sensation in various forms. This concept coincides with the experiential teaching method. Therefore, in the creation stage of the classroom environment of the music class, the students' bodies are fully mobilized to play a leading role in the understanding of the music content. The experiential teaching method is conducive to cultivating students' innovative spirit and practical ability. The creation of the classroom environment in teaching is very important. In the junior high school music classroom, it is necessary to explore the

situation setting, role playing and hands-on operation, and apply the eurythmics to it. This method not only can enhance students' perception of music, but also help create a relaxed and pleasant teaching environment, prompting junior high school students to gain happiness while stimulating their own enthusiasm for learning music, thereby improving their overall quality. For example, at the beginning of the class, the teacher will use audio pictures, etc., to pave the way for the content of the lesson, so that students can unconsciously immerse themselves in the atmosphere created by the classroom. This link is set to stimulate students' creativity and promote the formation of aesthetic ability plays a role in contrasting. Therefore, the combination of finger-twisting, leg-slapping, stomping, shoulder-slapping and other movements in the body rhythm, combined with the rhythm in the classroom to create a classroom environment, can have a very good effect on mobilizing students' enthusiasm in the classroom. Before the class, the teacher can lead the students to interact with the game with the music, divide the students into several groups to practice with the music melody, and give the students space for self-creation, which plays a leading role in the application of experiential teaching in the classroom.

5.2 The Application of Eurythmics in the Classroom Experience

Junior high school students are in the transitional period of students' learning and growth. Students' self-awareness develops rapidly, and they desire independence and at the same time they become dependent on others. In this case, if there is no proper guidance, the students are prone to psychological closure and other adverse factors. Therefore, the design of music courses must be in line with the student's learning development and the law of student's physical and mental development. As the primary school has accumulated a certain foundation, students have a good grasp of basic knowledge such as rhythm and pitch in the music classroom. Therefore, in the experiential teaching, teachers can guide students to cooperate and guide students to use their own feelings after being proficient in singing. And then, the students should change and control various amplitude and intensity of their actions according to the changes in the speed, the rhythm, intensity, phrasing, feelings, etc. of the music to express the music heard. While enhancing the sense of rhythm, it also strengthens the self-confidence on performance and the overall feeling of the music. During the classroom, body language is used to transform rational music symbols into abstract concepts presented in actions. During the experience, students are guided to explore the feeling of tension and relaxation by swinging or walking freely at a prescribed speed according to different expressions such as joy, anger, and sorrow in the musical modality, while keeping the stable overall unit beat and speed. The students can develop the musicality of the actions by adjusting the body movement according to the beats of the melody and the changes on the continuity of the music segments. Teachers can play games in the process of experience. The teachers and students can regulate the signals for start and stop, and then the students react according to signals. This method provides rich materials for the contents of the music appreciation class in junior middle school, while enriching the classroom experience.

5.3 The Practice of Teaching “the Radetzky Marsch” in the Textbook of Liaohai Edition

When teaching the “The Radetzky Marsch” in the sixth unit of the second volume of the Liaohai textbook for the ninth grade, the teacher can lead the students to design the story line according to the ups and downs of the music based on the eurythmics. First, the teacher should give students a leading idea, then group them and give them the opportunity to create and compose independently. The style of “The Radetzky Marsch” has very special characteristics. The song begins with a soft style, and the second half of the song is gradually cheerful, and then enters the first part of the theme with strong introduction. The atmosphere expressed by the music conjures up an image of the infantry passing by. In order to create the music in light of this line of thinking, teachers can lead students to imagine the plot of a team of infantrymen going uphill to mine. At the beginning, they followed the soft music in a regular pace going uphill. On this time, the melody is gentle and steady. Students can hold hands and walk slowly in circle. When the music emotion becomes intense, it can

be imagined that the infantry found a hidden gold mine. At this time, the students cheered and huddled together, raising their hands above their heads, and clapping their hands to express joy. Then, until the melody gradually progressed to the second softer melody, the infantry released their hands and danced freely to express the celebration. Finally, with the reappearance of the main melody, the infantry neatly reconducted the mining action to end. This is the whole process of learning and experiencing of the song. In summary, in the process of using eurythmics in the music classroom, the story line is integrated in the music and the information can be transmitted through the body language. This method gives opportunities for the teachers and students to enhance their interactions and experience in the process of imitation and cooperation and meantime balances the mental activities of the students.

6. Conclusion

In the practice of experiential teaching in junior high school music classrooms, it can be found that eurythmics is the fundamental element to enhance classroom experience and multilateral interaction, and is an important way to achieve curriculum goals and form teaching synergy. In the process of group creating and using their bodies, students gradually produced different opinions through discussion, imitation and listening, which benefits for the development of the way of thinking of the students. In addition, students' ability of empathy and sharing has been gained in the process of coordination, thereby achieving the improvement of the aesthetic capability in the quality-oriented education.

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