

Early Childhood Preservice Teachers' Aesthetic Experience and Its Application to Aesthetic Teaching of Music

Yu-Ting Chen

With the promotion of aesthetic education in Taiwan, the enhancement of preservice teachers' aesthetic literacy is gradually and greatly valued in teacher education. This study aimed to explore early childhood preservice teachers' aesthetic experience in music and their applications of such experience to aesthetic teaching with early childhood music. An action research approach was employed for the 36 preservice teachers in an Early Childhood Education program. On the basis of Dewey's aesthetic experience and aesthetic experience of music, the researcher designed an early childhood music curriculum for them, with an expectation to evoke their aesthetic experience in music and to develop their aesthetic teaching abilities in music, thus to enhance their aesthetic literacy. The findings revealed that these teachers constructed their aesthetic experience musically and unmusically through music listening, music and drawing, body movement, and music creation. They further constructed their aesthetic experience of endeavoring to accomplish their music creation by doing and undergoing. Moreover, they also applied the spirit of doing and undergoing of aesthetic experience, along with their aesthetic experience of music to aesthetic teaching music. They, too, constructed their aesthetic experience of endeavoring to overcome the difficulties to complete their teaching. Through this study, the researcher did enhance her aesthetic teaching profession at the same time. This study provides a reference for teachers and educators in early childhood music and aesthetic education institutions on early childhood education and care, as well as for researchers for any of their forthcoming research.

專論

Keywords: Dewey's aesthetic experience, aesthetic experience of music, aesthetic teaching of early childhood music, early childhood preservice teachers

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Introduction

Aesthetic education has been valued in school programs recently in Taiwan. The Ministry of Education (MOE) has implemented the *5-Year Aesthetic Education Program* for two sessions, focusing on aesthetic education from early schooling to lifelong learning and life aesthetics (MOE, 2013, 2018), as well as the *Aesthetic Literacy Enhancement Project for Preservice Teachers* (MOE, 2018). Aesthetic education is thus integrated into teacher education programs in early childhood education in some universities¹, with the aim of developing preservice teachers' aesthetic literacy through life aesthetics and a variety of artistic media. The *Early Childhood Education and Care Curriculum Framework* integrates the aesthetic domain into the current early childhood curriculum (MOE, 2016). This domain emphasizes helping young children develop their sensitivity to things in their surroundings, demonstrate their rich imagination and potential to create artworks, and cultivate their aesthetic preferences and aesthetic literacy. Music, which used to be an important domain in the early childhood curriculum, has become a part of arts media in the aesthetic domain. In addition to learning about basic music skills and music teaching methods, preservice teachers have to develop their aesthetic literacy in music and learn to demonstrate their music teaching practices in the aesthetic domain in preschools.

Preschool educators play the role of good models for young children in life aesthetics. They can experience aesthetics in life and share their aesthetic experience with young children (Lin, 2015). According to my prior experience of conducting research in early childhood aesthetic education, I have realized the importance of cultivating preschool educators' aesthetic literacy and aesthetic teaching knowledge during their training in the teacher education program. Studies in preschool aesthetic education have increased in the past years in Taiwan (e.g., Chen, 2017a, 2020, 2022; Lo & Lin, 2010); however, the issue of aesthetic education in early childhood teacher education is underdeveloped (Chen, 2017b; Chiu et al., 2021). There is less research focusing on the aesthetic issue in early childhood music teaching in teacher

¹ *The Aesthetic Literacy Enhancement Project for Preservice Teachers in Early Childhood Education in National Tsing Hua University.*
http://www.gdece.nthu.edu.tw/zh_tw/6/0

education, and on early childhood preservice teachers' aesthetic experience of music (Chou et al., 2020). Therefore, it is necessary for teacher educators to conduct research on this matter.

As a teacher educator, I have taught early childhood curricula and early childhood music and arts instruction in the university for many years. In my past teaching, I found that most early childhood preservice teachers aimed to pass the examinations of teacher certification and public teacher recruitment. However, they tended to be unfamiliar with early childhood music teaching in the aesthetic domain and had few opportunities to experience the aesthetics of music. In order to help preservice teachers with their aesthetic learning and music teaching, I conducted this action research and expected to evoke their aesthetic experience in music and develop their aesthetic teaching abilities in early childhood music. Since early childhood music was the course selected by most of the preservice teachers, I decided to choose this course, and integrated the theories of aesthetic experience into the early childhood music curriculum.

Dewey (2005) advocated aesthetic experience in our daily lives. He regarded experience as the interaction between human beings and their surroundings. According to the *Early Childhood Education and Care Curriculum Framework* (MOE, 2016), the principle of the aesthetic domain is to awaken preschool educators and young children to gain aesthetic experience in their surroundings and to feel pleasure and satisfaction through doing and undergoing in life. Preschool educators are encouraged to guide children to explore and perceive the environment, to perform and create the arts, and to respond to and appreciate the arts, including music, visual arts, and drama. Additionally, the current early childhood curriculum emphasizes the importance of children's agency and the interactions among children, teachers, and environments; preschool educators are encouraged to apply a more child-centered approach in early childhood education. As a result, Dewey's theory of aesthetic experience can be reflected in the aesthetic domain, and is applicable to the music curriculum in this study. Moreover, I applied the idea of aesthetic experience of music to design the curriculum. Aesthetic experience of music comprises musical and unmusical aesthetic experiences. While musical aesthetic experience derives from the concerns and feelings of the music elements and forms, unmusical aesthetic experience comes from the concrete images, moods, stories, or scenes in life experience in connection with music (Wang, 2011).

Using action research, the purpose of this study was to explore early childhood preservice teachers' aesthetic experience in music and their application of aesthetic experience to aesthetic teaching of early childhood music. The participants were 36 preservice teachers in the Early Childhood Education program. On the basis of Dewey's aesthetic experience and aesthetic experience of music, I designed the early childhood music curriculum. It was expected to evoke preservice teachers' aesthetic experience in music and to develop their aesthetic teaching abilities in music, thus enhancing their aesthetic literacy. The research questions are presented as follows.

1. What is the preservice teachers' aesthetic experience in music learning? How do they construct their aesthetic experience of music through multiple music and arts media?
2. How do the preservice teachers apply aesthetic experience in music to their aesthetic teaching of early childhood music?

Literature Review

Dewey's Theory of Aesthetic Experience and Its Implications for Music Education

Dewey's theory of aesthetic experience is based on human experience of being and knowing, and is related to the constant interaction between human beings and their environments. Aesthetic experience is *an* experience which has the characteristics of completeness, self-sufficiency, uniqueness, unifying emotions, as well as doing and undergoing in connection (Chou, 2011; Dewey, 2005; Jackson, 1998). It could happen when a piece of work is finished in a satisfactory way, a problem is solved, or a situation ends in a consummation.

For Dewey, art is the exemplary instance of aesthetic experience. While "art" indicates the process of making and experiencing, "aesthetic" implies the act of perceiving and enjoyment (Dewey, 2005). In the process of art making, an artist perceives his artwork and thinks of every stroke in his painting as a whole. The doing and undergoing in experience keep the work moving and make it whole. In the process of perceiving an artwork, an appreciator engages in active reconstructions of his experience, sharing his impression of the artwork, and reconstructing the

meaning for him. The conscious experience as a perceived relationship between doing and undergoing enables him to understand appreciation as enjoyment. This kind of experience is characterized at the end by feelings of sufficiency and fulfillment. Additionally, Dewey integrated the idea of practical arts into school programs, making a connection between school subjects and experiential learning in life (Jackson, 1998).

Dewey's concept of aesthetic experience has influenced research in aesthetic education, science education, early childhood education, and other fields (Chen, 2020; Chou, 2011; Girod & Wong, 2001; Hadzigeorgiou, 2016; Lim, 2004). His idea has been discussed within music education (Capponi-Savolainen & Kivijärvi, 2017; Chang, 2011; Stark, 2020; Tan, 2020; Westerlund, 2003) and has influenced aesthetic philosophy of music education (Leonhard & House, 1972; Reimer, 1989). Chang (2011) explored Dewey's theory of aesthetic experience and its application to elementary school music education in Taiwan. She argued for the importance of making a connection between music and students' life experience. Music can be integrated with the arts, other learning domains, and life. She suggested that teachers emphasize students' music experience by singing, instrument playing, appreciating, and creating music, apply multifarious repertoires and teaching methods, and guide students to experience the aesthetics of music. Capponi-Savolainen and Kivijärvi (2017) further recommended that teachers regard children as active agents and participants in music activities, value their individual and social embodiment of being and doing, and foster their aesthetic experience.

In this study, I applied the spirit of Dewey's theory of aesthetic experience to teaching. The idea of music in life and multiple music materials was integrated into the early childhood music curriculum, such as music in our living environment, preservice teachers' experience of music, and junk percussion instruments. The doing and undergoing in preservice teachers' aesthetic experience was also emphasized, echoing the aesthetic domain in the *Curriculum Framework* (MOE, 2016). For instance, I guided the preservice teachers to use their imagination to create music, to think and feel the change of music elements, such as melody, rhythm, timbre, and dynamics as a whole. In music appreciation, they were encouraged to appreciate music pieces and to express their ideas, such as the elements and features of music as well as their feelings and the meaning of the music to them. To improve their aesthetic teaching abilities in music, I encouraged them to apply aesthetic experience to design music activities to teach preschoolers,

in accordance with the thematic curriculum or holiday celebration in the preschool. Furthermore, they reflected on and sharing their teaching practices.

Aesthetic Experience of Music and Its Application to Teaching

Aesthetic experience of music has been discussed in music psychology and music education. Radocy and Boyle (1988) distinguished the notions of aesthetic experience of music from the perspectives of philosophical aesthetics and psychological aesthetics. The philosophical aesthetic experience comes from the basic experience of the value, meanings, and theories of music. The absolutist indicates the aesthetic experiences of the intrinsic value and meanings of music, whereas the referentialist refers to the aesthetic experiences of the ideas aside from music. Additionally, Reimer (1989) argued for music education as aesthetic education, and insisted on the connection of experiencing music with feelings from the perspective of absolute expressionism. The psychological aesthetic experience derives from experimental aesthetic experience, connecting aesthetic experience with psychological responses to music. Recently, researchers have applied neuroscience research methods to investigate aesthetic experience of music (Reybrouck et al., 2018). For them, aesthetic experience of music comprises three dimensions: sensory and motor, emotion and valuation, and knowledge and meanings (Poepfel et al., 2020).

Wang (2011) discussed the quality of aesthetic experience of music. From the perspective of aesthetic response to music, aesthetic experience of music comprises musical aesthetic experience and unmusical aesthetic experience. Musical aesthetic experience derives from the concerns and feelings of the music elements and forms by listeners or performers. Unmusical aesthetic experience comes from the concrete images, moods, stories, or scenes in life or cultural experiences associated with music. In the teaching of aesthetic experience of music, Wang (2011) argued for the use of the schema of music-in-motion to develop students' aesthetic concepts in music and expressions, and thus to foster their aesthetic experience of music. Students can observe and feel the motion of music elements and use the image schema to associate with sensory experience. The schema of music-in-motion can also be applied to connect with unmusical aesthetic experience. Teachers guide students to use musical schema to associate with music and drawing or body movement, which helps them develop their aesthetics of music and kinesthetic expression.

In this study, I applied the idea of aesthetic experience of music to design the music curriculum. Musical aesthetic experience derives from the concerns and feelings of the music itself, whereas unmusical aesthetic experience comes from the concrete images, moods, stories, or scenes associated with music (Wang, 2011). Because the preservice teachers had not received professional music training, I applied the various arts media to guide them to show their aesthetic experience of music, such as music, drawing, and body movement.

Research on the Application of Aesthetic Experience and Aesthetic Education in Music, Arts, and Teacher Education

Research on the Application of Aesthetic Experience to Music and Arts Instruction

Aesthetic experience in teaching is the process of continuous interaction among teachers, students, teaching materials, and activities (Hong, 2005). To create aesthetic experience in the classroom, teachers have to provide dynamic teaching interactions with students, as well as learning activities to attract students to actively engage and feel fulfilment (Chou, 2011).

In the learning of aesthetic experience in music, some researchers have employed qualitative research methods or a survey research method to explore learners' musical aesthetic experience in music classes (Chou et al., 2020; Lin, 2009). Regarding the teaching of aesthetic experience, some researchers have conducted qualitative research to explore aesthetic teaching of music and the arts. Chen (2007) conducted a case study to explore an elementary school music teacher's aesthetic teaching. The findings showed that the teacher played the important role of guiding the students to perceive music in multiple ways. She led the students to experience the beauty of music by recorder playing and listening, to feel the tension of music by body movement, to have concrete and abstract imagination by music and drawing, and finally to recognize their growth. On the basis of Dewey's theory of aesthetic experience, Chou (2011) conducted a case study to explore the quality of aesthetic experience in an elementary school art class. She found that the art teacher was good at applying the traits of teaching materials to guide students in aesthetic learning. The students showed their aesthetic experience as the features of attentive engagement, emotional involvement, and sense of newness and surprise in the art class. Furthermore, they looked at themselves and the world from different perspectives. In another study, Lim (2005) conducted qualitative research to explore

early childhood teachers' beliefs and views of aesthetic experience for children. Her findings revealed three dimensions of aesthetic experience, namely the perceptual dimension of perceiving beauty, the exploratory dimension of exploring arts media, and the intellectual dimension of converging ideas and feelings. The teachers played the important role of supporting aesthetic experiences for children, such as providing diverse and appropriate art materials to create artworks, and creating a safe atmosphere through raising questions to assist them in transforming their aesthetic experience into artistic forms.

As shown above, teachers play the important role of guides and supporters in aesthetic teaching. To sustain students' aesthetic experience, they can provide multifarious media and dynamic interactions with students, and guide them to observe, create, and feel the aesthetics of music and arts. Students can gain their aesthetic experience through perceiving the surroundings, exploring the various arts media, and connecting ideas and feelings.

Research on the Application of Aesthetic Education to Teacher Education

Regarding the research of applying aesthetic education to teacher education, most researchers have conducted qualitative research methods. Some researchers explored preservice teachers' aesthetic experience in the arts in teacher education programs. Franklin & Johnson (2010) conducted qualitative research to study elementary school teacher candidates' aesthetic experience of engagement in an aesthetic line of inquiry in the arts and their notions of the role of art in teaching. Some researchers investigated the infusion of aesthetic education in the curriculum design and instruction in teacher education. In the case study research, Chiu et al. (2021) led early childhood preservice teachers to integrate the aesthetics of visual arts into the early childhood curriculum design. The preservice teachers applied the aesthetic elements and transformed their aesthetic feelings and perceptions to design young children's aesthetic activities. Chen (2017b) conducted collaborative action research and led preservice preschool educators to apply visual arts, music, and drama to design and implement an aesthetic thematic curriculum for preschoolers. Through their action and reflection, they developed their professional aesthetic teaching skills. As for in-service teacher education, Albers et al. (2019) conducted a longitudinal ethnographic study to explore an aesthetic approach to teachers' professional development workshops. The results showed that the aesthetic approach was helpful for promoting teachers' feelings and experience of the arts. Aesthetic

experiences informed their instruction. They applied what they learned in the arts and their aesthetic experience to classroom teaching, providing similar aesthetic experience activities for students.

Anderson (2016) advocated that the development of prospective teachers' awareness of aesthetic experiences in the arts would be helpful for their aesthetic teaching practices. Some studies shown above had similar findings; however, they are related to multifarious arts media, instead of music only. There is little research focusing on preservice teachers' aesthetic experience in music and their aesthetic teaching of music. Accordingly, on the basis of Dewey's aesthetic experience and aesthetic experience of music, I conducted this research to explore early childhood preservice teachers' aesthetic experience in music and their application of aesthetic experience to their aesthetic teaching of early childhood music.

Methodology

Action research is associated with teachers' teaching practices, problem solving, and improvement through reflective processes (Kember, 2000). It is helpful for teachers to develop their teaching profession and to foster students' learning. I employed the idea of action research and served as a teacher educator and a researcher in this study. The research team consisted of a music professor as a co-researcher, a research assistant, and myself. The research design is presented as follows.

Site and Participants

This study was conducted in a university, a beautiful campus with trees, grass, flowers, birds singing, and a lake with a variety of creatures in southern Taiwan. There were different kinds of percussion instruments and a classroom with movement space at the Department of Early Childhood Education.

The participants were 36 early childhood preservice teachers who were juniors in the early childhood music course, including seven males and 29 females. As for their music learning background, 58% of them played instruments, 22% had taken the keyboard music course, and 28% had taken the Orff's and Gordon's methods course taught by me. Most of them loved listening to music and used music for relaxation. They were unfamiliar with early childhood music teaching in the

aesthetic domain. When they participated in this research, most of them concentrated on learning, tried different types of music creation, prepared well for the teaching practice in the preschool, and were willing to share their aesthetic experience.

The preservice teachers conducted their teaching practice in a private preschool in the town. They were divided into eight groups, and each group taught children in one class. There were 20+ children in each of the 3-year-old, 4-year-old, and 5-year-old classes. The preservice teachers provided music and movement activities in the first 30-minute session and percussion instrument making in the second session. Since the children had prior experience of taking music classes at preschool, they enjoyed these activities provided by the preservice teachers.

Research Process

I conducted this action research based on some researchers' ideas of the action research process (Chen, 2003; Poon, 2008). Through observation and reflection, I discussed the problems with the research team and modified the curriculum and instruction. The research process is shown as follows.

1. Analyzing the teaching problems and the necessity for change: Most early childhood preservice teachers aimed to pass the examinations of teacher certification and public teacher recruitment. However, they tended to be unfamiliar with music teaching in the aesthetic domain and had few opportunities to experience the aesthetics of music. They mostly took one elective course on music in the teacher education program. Because early childhood music was the most popular course selected by the preservice teachers, I chose this course and integrated the theories of aesthetic experience into the early childhood music curriculum. It was expected to evoke their aesthetic experience in music and develop their aesthetic teaching abilities in early childhood music.

2. Planning the reform project of curriculum and instruction: I organized the content of the early childhood music curriculum in the project of MOE Teaching Practice Research Program in 2021. In addition to early childhood music and life, music creation, aesthetic domain and music teaching, and lesson plan design, I planned to guide preservice teachers to share their aesthetic experience in music and to teach early childhood music with aesthetic experience in the preschool. I also

expected to reflect on my teaching and improve the professional aesthetic teaching of music.

3. A cycle of design, teaching action, observation, and reflection: The course ran for two class sessions of 100 minutes each week, and lasted for the 18 weeks of the fall semester, 2021-2022. In the first week, I explained the course content, the purpose of this research, and gave the consent letter to the preservice teachers. I invited my research assistant to work with me to reflect on my teaching each week, such as preparing the teaching documents, examining the teaching through video-recording, taking observation notes, and discussing the curriculum and instruction. Furthermore, I wrote the teaching reflection notes and modified the learning activities based on the problems or situations in class. For example, the preservice teachers were interested in hand-made instruments, so I added a learning activity and invited a lecturer to teach us to make instruments; I encouraged the preservice teachers to reflect on their problems and aesthetic experience in the process of making. Moreover, I invited the co-researcher and an action researcher to discuss the curriculum content and this research and to provide feedback to me. The action research cycle of design, teaching action, observation, and reflection was employed in the process.

Curriculum Design

This course was designed based on Dewey's aesthetic experience and aesthetic experience of music. The curriculum goal was to evoke preservice teachers' aesthetic experience in music, to develop their aesthetic teaching abilities in music, and thus to enhance their aesthetic literacy. The course consisted of four curriculum modules and 18 units. The first module was music and aesthetic life, including four units of course introduction, understanding and experiencing music elements (I) and (II), aesthetic perception of music in life & young children's music activities and aesthetic life. The second module was early childhood music and creation, including six units of percussion music and improvisation (I) and (II), creating children's songs (I) and (II), music and movement, and music integration activities. The third module was early childhood aesthetic domain and aesthetic teaching design in music, including three units of early childhood music and aesthetic domain, music aesthetic activity design, and the integration of aesthetic experience in hand-made instruments. The fourth module was aesthetic teaching in early childhood music and teaching reflection, including five units of teaching demonstration and reflection (I) and (II),

preschool teaching practice and reflection, final reports, and course reflection. The doing and undergoing in aesthetic experience, as well as musical and unmusical aesthetic experience, were emphasized. For instance, in the music integration activities in week 10, I guided the preservice teachers to talk about the music elements, feelings, or situations associated with the music, “Carnival of the Animals—Kangaroo,” by listening to music. While their musical aesthetic experience came from their ideas and feelings about the music elements, their unmusical aesthetic experience derived from the concrete images, stories, or scenes associated with the music. In the hand-made instruments in week 13, I guided the preservice teachers to explore the sounds made by their straw flutes and kazoos, and to share how they made the sounds. I further encouraged them to reflect on their aesthetic experience in the process of doing and undergoing. The course content and teaching guidance of aesthetic experience are shown in Table 1 in the Appendix.

Data Collection, Analysis, and Ethics

The data sources included (a) classroom observations; (b) semi-structured and open-ended interviews, and LINE conversations with preservice teachers; (c) preservice teachers’ aesthetic experience reflection notes, practice teaching reflection notes, course review reflection notes, music and artworks, lesson plans, practice teaching reports, and so on; and (d) my teaching reflection notes and curriculum discussion notes by the research team. The classroom observations were videotaped or sound-recorded, and photographed. The formal interviews were recorded and transcribed.

The qualitative data were analyzed by coding and categorizing. The ideas of Dewey’s aesthetic experience and aesthetic experience of music (Wang, 2011) were also used to analyze the data. The data were triangulated by methodological triangulation (e.g., observation and interview) and data source triangulation (e.g., observation records and artifacts).

Two researchers (the co-researcher and an action researcher) were invited to provide feedback on the research report. Some preservice teachers were invited to do member checking, including checking the Chinese/English interview transcripts and the draft of the research report. This research obtained consent letters from all the participants; codes are used to refer to the participants.

Findings & Discussion

Preservice Teachers' Aesthetic Experience in Music Learning

The preservice teachers constructed their musical and unmusical aesthetic experience through music listening, music and drawing, body movement, and music creation. They further constructed their aesthetic experience of endeavoring to accomplish their music creation by doing and undergoing. These processes are described in the following section.

Aesthetic Experience of Music Listening

In the teaching of music elements, I incorporated the basic music elements in music listening and appreciation. The preservice teachers constructed their aesthetic experience of music through music listening as follows.

Musical aesthetic experience. In the musical aesthetic experience, the preservice teachers expressed their feelings and ideas about the music elements in music listening, such as melody, rhythm, dynamics, tempo, and tonalities. In the comparison of tonalities, I played the song “Twinkle, Twinkle, Little Star” in C major tonality and in c minor tonality. The preservice teachers listened to them, sang with the melody, and made a comparison. They noticed the different arrangements of the scales. Moreover, most of them felt joyful when listening to the major tonality, but sad or scared when listening to the minor tonality. S9 shared her ideas below.

The professor played “Twinkle, Twinkle, Little Star” in C major tonality and in c minor tonality. I was attracted by the melody of minor tonality...I sang with it many times...The major tonality makes me feel joyful and light-hearted and I wanna dance with it. The minor tonality makes me feel sad, and even scared. (Aesthetic experience reflection S9, 20210929)

Unmusical aesthetic experience. In the unmusical aesthetic experience, the preservice teachers expressed their ideas by connecting the music with moods, stories, or scenes in their life experience. For example, after listening to the piece “Peer Gynt Suite No. 1 Morning Mood” by Grieg, S24 expressed that she felt the scene and goodness of the morning in the melodic music. As she shared:

The piece “Morning Mood” began with the melodic line and crisp sounds of the flute...I seemed to see the birds flying in the beautiful morning light. The good

morning seemed to begin with a relaxing atmosphere. I love the feelings of the music very much. (Aesthetic experience reflection S24, 20210929)

Some preservice teachers recognized their existence and looked at themselves and the world from different perspectives when they shared their aesthetic experience by connecting the feelings with stories in the music. For example, after listening to the piece, Bach's Air on the G String, with the environment sounds, S33 felt so comfortable. She connected the music with a story and her life experience and further learned to cherish something good in life. As she reflected:

I enjoyed listening to the music...Bach's Air on the G String accompanied by the sounds of the ocean waves and the baby. I felt comfortable and had lots of imagination...I thought of a story that something bad happened to someone and she walked down to the beach. Suddenly, she found something good in life, such as lovely babies, and naughty and small animals. The piano sound in the final part sounded cheerful and implied nothing too bad in life. (Aesthetic experience reflection S33, 20211006)

Aesthetic Experience of Music and Drawing

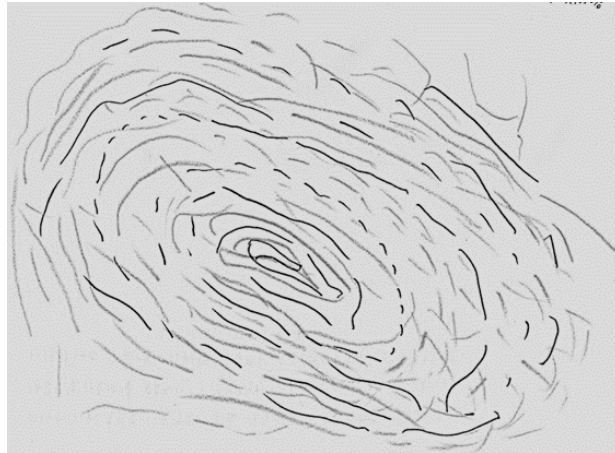
In music and drawing, I played the recording of the piano piece, "Carnival of the Animals—Kangaroo" by Saint-Saëns, without giving the title to the preservice teachers. They were invited to talk about the music elements, feelings, and situations associated with the music. Furthermore, I invited them to draw pictures with music elements or situations in music, such as drawing the melody and rhythm they heard, or sketching the situation they imagined. They showed their aesthetic experience of music as follows.

Musical aesthetic experience. There was only one preservice teacher who showed her musical aesthetic experience by drawing abstract graphic symbols associated with the music elements. S25 drew flowing lines and dots following the rhythm, dynamics, and staccato in the music. She further drew the repeated circles following the repeated music. Her picture is shown in Figure 1. Here is her description.

In the process of music listening, I drew what I felt. I drew it following the rhythm, and the big and soft sounds in the music...different flowing lines of different lengths. The circles represent the music...Because of the repeated rounds of music, I made the repeated circles. (Music and drawing notes S25, 20211117)

After S25 shared her drawing, some classmates were invited to respond to her. S28 answered, “*I think it looks like a fingerprint.*” S5 responded by saying, “*I think it looks like a topographic map*” (Classroom observation 10, 20221117). It was interesting that S25 made an abstract drawing and the beholders constructed the meanings from the different perspectives of concrete images. This could echo Dewey’s idea of aesthetic experience, as the beholders reconstructed the meaning of the artwork as they saw it (Dewey, 2005).

Figure 1
Music and drawing S25—Untitled



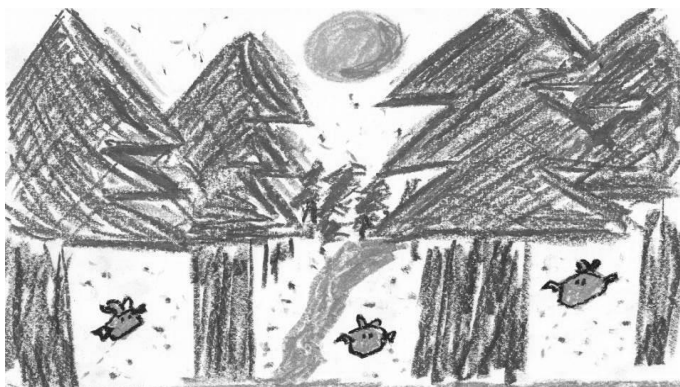
Unmusical aesthetic experience. 29 preservice teachers shared their unmusical aesthetic experience by drawing concrete pictures associated with the stories or scenes in music listening. For instance, S28 drew a picture of fairies shown in Figure 2. She explained, “*It was snowing in the forest under the moonlight. Some fairies played secretly. The pink dots represent their flight paths*” (Music and drawing notes S28, 20211117).

In response to S28’s picture, S16 expressed her good impression of the snowy forest and fairies. For her, the picture matched the music and looked colorful, bright, and bold. As she reflected:

I'm mostly impressed by this drawing. It showed a snowy forest with many fairies. They flew around the forest happily. The picture matched the music perfectly. It's colorful, bright, and bold. (Aesthetic experience reflection S16, 20211117)

Figure 2

Music and drawing S28—Fairies



Integration of musical and unmusical aesthetic experience. Four preservice teachers shared their aesthetic experience by drawing the concrete pictures associated with the music elements and the stories in their music listening. They made a connection between musical and unmusical aesthetic experiences. For example, S27 associated the music with a story of a frog chasing a dragonfly, as shown in Figure 3. The jumping frog represented the staccato sounds. The crescendo of the music implied that the frog was getting closer to the dragonfly with a nervous atmosphere. As the music slowed down, it implied that the frog took a break, observed the dragonfly, and prepared for the next jump. Here is her description.

The frog...jumped up and down on the leaf, which represents the staccato in the music. He and the dragonfly were fighting in the balance. As the music got louder and louder, the frog was getting closer to the dragonfly with a nervous feeling. When the music became soft, he failed, stopped, took a break, and observed the dragonfly. He then prepared for the next jump, as the staccato continued. (Music and drawing notes S27, 20211117)

In response to S27's picture, S2 felt that the staccato became a jumping frog and his eyes widened with the colorful picture. S2 reflected:

S27 showed a frog jumping on the leaf. It's colorful and my eyes widened with the sight. After her explanation of the picture, I can feel a frog jumping in front of me...It looks great to me! (Aesthetic experience reflection S2, 20211117)

Figure 3

Music and drawing S27—A frog chases a dragonfly



Aesthetic Experience of Music and Movement

I applied Laban's dance elements—space, time, dynamics, and flow, to guide the preservice teachers to use their body movement to feel the abstract elements in music (Valerio et al., 2000). When we listened to the piece, “Swan” from the Carnival of the Animals, I guided them to use their body movement to perform the continuously flowing line of music and to feel the aesthetic experience of the music. They learned to recognize the music elements and connected the music with the scenes. S34 imagined rowing a boat on a lake. She recognized that their associations were influenced by the music elements, and they created their body movement with rich imagination. This is the integration of musical and unmusical aesthetic experience. S34 shared:

The professor invited us to listen to the Swan played by Yo-Yo Ma and to imagine what we were doing. I think it's very interesting in class...Someone imagined being a ballet dancer, or a swaying straw. I imagined rowing a boat on a lake. Everyone had different feelings and associations with the music...I felt that music elements, such as rhythm and tempo, influenced the listeners' associations. They

made us create the movements with richer imagination. (Aesthetic experience reflection S34, 20210929)

Aesthetic Experience of Music Creation

The music creation activities included body percussion improvisation, junk percussion improvisation, ostinato accompaniments by percussion instruments, children's songs and chants, hand-made instruments, and so on. Through the group discussion, the preservice teachers explored different sounds, created music, and appreciated peers' creation. They constructed their aesthetic experience of music and of endeavoring to accomplish their music creation. Their doing and undergoing experience also kept their music work moving and changing, and made it whole. Here are some examples.

In the creation of children's songs, S21 recognized that his aesthetic experience came from the concordance between the melody and rhythm in the creating process. From the perspective of musical aesthetic experience, he believed that appropriate melody and rhythm were the key to making music pleasant. It was also important to find appropriate lyrics and intonation to match the melody in children's song creation. In the process, his group members brainstormed ideas, made changes, and finally found the appropriate lyrics and melody to complete a children's song. Below is his reflection.

My aesthetic experience came from the concordance between the melody and rhythm in creating a song...The difficulty was to match the lyrics and melody... It's hard to find a melody to be remembered easily. Or...the intonation of the word is not suitable for the melody and sounded unpleasant. So...my group members brainstormed the ideas. We made changes and finally found the appropriate lyrics and melody in the song. (Aesthetic experience reflection S21, 20211027)

In the hand-made instruments activity, S23 expressed her aesthetic experience in the process. It was an interesting process to make and play the straw flutes and kazoos. For her, it was easier to play the straw flute. However, she had the problem of playing the kazoo. She kept trying and finally found the solution to make the sound. S23 reflected:

It's cool to make a straw flute. I pulled the wet cotton swab up and down in the straw and made the sounds of the scale. We had lots of fun. It's also interesting to make a kazoo...I didn't know how to play it and kept blowing...It's not easy to make the sound...I had to hum and blow to make the special vibration...and finally I made the sound. (Aesthetic experience reflection S23, 20211208)

As shown above, the preservice teachers' aesthetic experience of music mainly comprised musical and unmusical aesthetic experience (Wang, 2011). They constructed their aesthetic experience of music through multiple arts media. Their musical aesthetic experience came from their feelings and ideas about the music elements by music listening, drawing, movement, and music creation. Their unmusical aesthetic experience derived from connecting the moods, stories, and scenes with music, by music listening, drawing, and movement. Some of them integrated musical and unmusical aesthetic experiences, applying music elements to make a connection between drawing/movement and stories/scenes. Concurrently, as beholders, they reconstructed the meanings of music and the arts to them (Dewey, 2005). They even recognized their existence through listening to music, and looked at themselves and the world from different perspectives. By doing and undergoing, they constructed their aesthetic experience of endeavoring to accomplish their music creation over a period of time, corresponding to Dewey's aesthetic experience (Chou, 2011; Dewey, 2005).

However, the preservice teachers provided fewer ideas of musical aesthetic experience than of unmusical aesthetic experience. Some of them had difficulties distinguishing the timbre of instruments in music listening. S24 suggested concentrating on “*listening to the same piece again*” and “*referring to peers' responses to the music*” (Aesthetic experience reflection S24, 20211006); S4 suggested listening to music from “*different instruments*” more often (Aesthetic experience reflection S4, 20211006). Through their aesthetic experience reflection notes, they reflected on their aesthetic experience of music and provided ways to solve the problem, and thus promoted their aesthetic literacy.

Preservice Teachers' Application of Aesthetic Experience to Aesthetic Teaching of Early Childhood Music

In the application of aesthetic experience to aesthetic teaching of music, the preservice teachers applied the spirit of doing and undergoing of aesthetic experience and their aesthetic experience of music to aesthetic teaching of early

childhood music. Moreover, they constructed their aesthetic experience of endeavoring to overcome the difficulties to complete their teaching. They are described as follows.

Application of Doing and Undergoing of Aesthetic Experience to Aesthetic Teaching of Early Childhood Music

Dewey (2005) claimed that aesthetic experience consists of interactions between doing and undergoing. The aesthetic domain (MOE, 2016) also argues to evoke young children's aesthetic experience and to feel pleasure and satisfaction through doing and undergoing. The preservice teachers guided the preschoolers to listen to music and share their ideas and feelings, to create ostinatos with body percussion and share their ideas, and to make the percussion instruments and share the sounds they heard. The children enjoyed the activities in the process. Here are some examples.

In the process of large group teaching, S27 regarded guiding children to listen to music, to share their feelings and moods, and to use body movement to feel the music as doing and undergoing in Dewey's aesthetic experience. She guided the preschoolers to listen to the Christmas song and to talk about what they felt, such as fast rhythm and joyful moods. They performed their body movement to the music, shared the ideas of what they performed, and enjoyed the process. She explained:

I think the doing and undergoing in Dewey's aesthetic experience is to guide the children to listen to music and express the feelings and moods by the music, to use body movement to feel the music...When they listened to the music, some of them jumped, clapped, or walked around...In their sharing, someone said she performed as a kitty. Another one said he performed as a tiger. They expressed having happy moods and felt the fast rhythm of the music. I think the children enjoyed the process. (Teaching reflection S27, 20211224)

In the process of small group teaching, S27 regarded guiding children to make instruments as doing and undergoing in Dewey's aesthetic experience. In the making of shakers by using recycled bottles, she guided the preschoolers to listen to and discuss the sounds in the bottle. They further discussed the amount of rice in the bottle and compared the dynamics of the sounds. They made, decorated, and shared

their shakers, and finally listened to the sounds of the shakers and felt the dynamics of shaking. S27 reflected:

...making instruments is also a kind of Dewey's aesthetic experience...In the beginning, I shook the hand-made shaker and asked the children to guess what was in the shaker and what the sound was like...In the process of making, they raised a question and explored how much rice could make bigger sounds... They made the shakers and used different art materials for decoration...Some children shared their shakers...Finally, they tried to shake the shakers, listened to the dynamics of the sounds... (Teaching reflection S27, 20211224)

Transformation of Aesthetic Experience of Music to Aesthetic Teaching of Early Childhood Music

In the large group teaching, most preservice teachers guided the children to play ostinato accompaniments by body percussion or percussion instruments. Some of them taught the children by music listening and movement. In the small group teaching, they guided the children to make percussion instruments, such as shakers, wrist bells, and castanets, providing opportunities for children to explore different sounds and to create instruments and performance. They applied what they learned in the course and transformed their aesthetic experience of music to aesthetic teaching of music in the preschool.

For instance, S33 paid more attention to music itself. She applied her habits of music listening and sharing ideas to the lesson plan design and instruction in early childhood music. When listening to a piece of music, she shared her feelings and thought of how to use this piece to guide children to experience the music. This was how she transformed her aesthetic experience of music to her teaching. As she said:

Now I pay more attention...When I listen to music, I ask myself about my feelings about the music...In the lesson plan design, I often design to invite children to share their feelings of music listening...I have a habit to think about what I feel in the music...How can I use this music to guide children to feel something in class? (Interview S33, 20220112)

Additionally, the preservice teachers rethought the intrinsic value and meanings of music. They further expected to apply their aesthetic experience of music, including musical and unmusical aesthetic experience, to their early childhood

music teaching in the future. S12 used to regard music as a way to relax herself, but now she learned to have a deeper understanding of music elements, feelings, creation, and appreciation, which enriched her aesthetic experience of music. She expected herself to pay more attention to music and think about the ways to perform music. She further expected to transform her aesthetic experience into her classroom teaching, and to create and appreciate music with children. S12 reflected:

I used to regard music as a way to relax myself...just by singing. Now I pay attention to listen to the tempo, the content, and the feelings of music...The change is because I took this course...I learned to understand how to perform music and get to know different instruments...It has changed my ideas of music and appreciation and enriched my aesthetic experience...I'll bring my aesthetic experience to my teaching and work with children on music performance, creation, and appreciation in the future. (Course review reflection S12, 20220112)

Constructing Aesthetic Experience of Endeavoring to Overcome the Difficulties to Complete Their Aesthetic Teaching of Music

Dewey regarded aesthetic experience as completeness and self-sufficiency. The process mostly comes from the learners endeavoring to overcome the difficulties, which implies learners' intensive aesthetic experience of attentive engagement, emotional involvement, and satisfaction (Chou, 2011). In the process of lesson plan design and teaching practice, the preservice teachers made their efforts and overcame the difficulties. Although it was a hard time, most of them felt a sense of accomplishment to see the children engaging in the learning activities. Consequently, they constructed their aesthetic experience of endeavoring to overcome the difficulties and complete their aesthetic teaching of music.

For instance, S8 considered that it was an experience of learning and endeavoring from lesson plan design to clinical teaching in the preschool. Although "it was a hard time" for her, she had "more feelings of happiness" in the process. As she reflected, "I felt delighted and grateful to see the children engaging in our teaching" (Course review reflection S8, 20220112).

S15 believed that it was a long process from lesson plan design, practice and discussion, preparing the teaching materials, and clinical teaching in the preschool. She once worried about whether the lesson plan was good enough and interesting.

Eventually, she was satisfied to see “*the children happily attend the class and actively respond to the questions*”; she felt that “*it was a fulfilling and worthwhile process*” (Course review reflection S15, 20220112).

S9 had new feelings in the learning process of lesson plan design, practical teaching, and clinical teaching in the preschool. She learned to perceive and appreciate the beauty in music or music teaching. She once “*had difficulties*” and “*felt tired.*” However, she realized that “*the action of revising made our teaching much better...I felt relieved to see the children’s nice feedback*” (Course review reflection S9, 20220112).

As shown above, in the application of aesthetic experience to aesthetic teaching of music, the preservice teachers provided opportunities for children in doing and undergoing, such as listening to music and sharing ideas, and making hand-made instruments and sharing the sounds they felt. The children also enjoyed the activities in the process. This could correspond to the spirit of doing and undergoing of Dewey’s aesthetic experience and the aesthetic domain in the *Curriculum Framework* (Lin, 2015). The preservice teachers applied what they learned in music and their aesthetic experience of music, including musical and unmusical aesthetic experience, to their aesthetic teaching of music in the preschool. This result is similar to some researchers’ findings of applying what teachers learned in the arts and their aesthetic experience to classroom teaching (Albers et al., 2019), as well as transforming preservice teachers’ aesthetic feelings and perceptions to design children’s aesthetic activities (Chiu et al., 2021). Moreover, the preservice teachers endeavored to overcome the difficulties in their teaching process and achieved fulfilment. They constructed their aesthetic experience in the process of music teaching, which echoes Dewey’s aesthetic experience as completeness and self-sufficiency (Dewey, 2005).

The preservice teachers had aesthetic experience of endeavoring to accomplish their music creation over a period of time. Nevertheless, they taught the children to make percussion instruments instead of the wind instruments they learned in class. Some of them explained that it was easier to make sounds with percussion instruments, and they expected to provide appropriate materials for the children to gain aesthetic experience with happiness and satisfaction. As Lim (2005) noted, early childhood teachers played the role of supporting aesthetic experience by

providing appropriate and multifarious art materials for the children to create artworks.

In retrospect, I realized that my teaching approach became more student-centered. I played the role of guide, applying different music expressive forms and various arts media to attract the preservice teachers to be engaged in the music creation and arts integrated activities, thus evoking their aesthetic experience. I further guided them to apply what they had learned to their lesson plan design and practice teaching. Simultaneously, I played the role of supporter, providing them with appropriate materials and encouraging responses, especially the encouraging words to their aesthetic experience reflection, teaching reflection, and group LINE conversations.

I have responded to your 2nd teaching reflection. Everyone's reflection is deep and rich. I can feel the children engaging in your music activities intensively. And you prepared for the practice teaching diligently. It seems that this is the most touching course I have taught. Thank you! (Group LINE conversation, 20211225)

Teachers' enthusiasm and students' open minds are necessary in the teaching of aesthetic experience (Hong, 2005). In the teaching process, I found that I provided "the teaching with enthusiasm and diligence, evoking more aesthetic experience for us" (Teaching reflection 18, 20220112). Through this action research, I re-examined the teaching interaction between teachers and students. I was touched by the preservice teachers' enthusiastic participation. I further reflected on my teaching, took the action of teaching, and enhanced the aesthetic teaching profession in music.

Conclusion and Recommendations

Conclusion

This study aimed to explore early childhood preservice teachers' aesthetic experience in music and their application of aesthetic experience to aesthetic teaching of early childhood music. The findings revealed that the preservice teachers' aesthetic experience of music mainly comprised musical and unmusical aesthetic experience. They constructed their aesthetic experience musically and unmusically through music listening, music and drawing, body movement, and

music creation. As beholders, they reconstructed the meanings of music and the arts to them. They further constructed their aesthetic experience of endeavoring to accomplish their music creation by doing and undergoing. Furthermore, they applied the spirit of doing and undergoing of aesthetic experience, along with their aesthetic experience of music to aesthetic teaching of early childhood music. They also constructed their aesthetic experience of endeavoring to overcome the difficulties to complete their aesthetic teaching of music. Hence, this course was helpful for preservice teachers to gain a better understanding of their aesthetic experience and aesthetic teaching of music from different aspects.

According to some research of Dewey's aesthetic experience in teaching, the features of students' aesthetic experience consisted of attentive engagement, emotional involvement, sense of newness and surprise, and looking at oneself and the world from different perspectives (Chou, 2011; Girod & Wong, 2001). In the whole process of learning, the preservice teachers in this study showed their concentration, emotional involvement, and sense of newness. They rethought the intrinsic value and meanings of music, and their aesthetic teaching of music. They even recognized their existence through listening to music. This is a way of looking at themselves and the world from different perspectives.

In the teaching of aesthetic experience, it is important for teacher educators to guide prospective teachers to do reflection (Anderson, 2016). Some research has emphasized preservice educators' reflection on their aesthetic practice teaching (Chen, 2017b). The preservice teachers in this study reflected on different aspects, such as their aesthetic experience, practice teaching, and course review, which were guided by the reflective questions raised by me. The aesthetic experience reflection helped them recall their aesthetic experience and enhance their sensitivity to music and sounds in their surroundings. The teaching reflection helped them think about their application of aesthetic experience to the aesthetic pedagogical practice of music.

Aesthetic experience in teaching is a process of interaction among teachers, students, teaching materials, and activities (Hong, 2005). Teachers can provide dynamic teaching interactions and learning activities to attract students to actively engage and feel fulfilment (Chou, 2011). Students can experience and use different symbolic representations in creation and imagination (Hong, 2005). In this study, I used multiple music and arts media to attract the preservice teachers to be involved

in music and arts creation, encouraged them to apply what they had learned to their practice teaching, and evoked their aesthetic experience. They were highly engaged and felt fulfilment in the process. This course was beneficial to the preservice teachers as it helped them to succeed in teaching music in the aesthetic domain. Consequently, the application of Dewey's aesthetic experience and aesthetic experience of music to the course of early childhood music can provide a reference for innovative teaching in teacher education.

Recommendations

Based on the research findings, there are recommendations for early childhood teacher education and future research directions.

For early childhood teacher education, first, the preservice teachers in this study had fewer ideas of musical aesthetic experience than of unmusical aesthetic experience. Some of them had difficulties distinguishing the timbre of instruments in music listening. It is recommended that instructors provide considerable time for music appreciation and learning opportunities to compare different timbres. Secondly, early childhood instruments can be offered in teacher education programs for students to learn about the use of instruments with young children and instrumental music appreciation. Thirdly, this study showed that some preservice teachers had deeper thoughts and discussions of creating children's songs from music itself. It is suggested that instructors incorporate music theories and aesthetic experience of music to intensify the learning of aesthetic experience in music. Fourth, the cultivation of preservice teachers' aesthetic experiences would be helpful for their aesthetic teaching practices. Instructors can guide students to do further reflections on their aesthetic experience and aesthetic teaching practice through writing reflection notes and sharing ideas in class.

In future research, first, researchers can investigate the influence of the early childhood music course on preservice teachers' aesthetic experience of music. Specifically, they can apply neuroscience research methods to investigate aesthetic experience of music. Secondly, researchers can conduct case studies on different preservice teachers with different music backgrounds, comparing the styles of their aesthetic experience of music and application to teaching. Thirdly, researchers can conduct qualitative research to explore how preservice teachers transform their aesthetic experience of music to their early childhood educational practicums,

getting a better understanding of the transformation of aesthetic experience to teaching.

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Appendix A

Table 1

Course content and schedule

Week	Curriculum Modules	Unit	Content	Teaching Guidance of Aesthetic Experience
1	Music & Aesthetic Life	Course Introduction	1. Introducing the course content 2. Self-introduction 3. Research invitation	/
2		Understanding & Experiencing Music Elements (I)	Getting to know the music elements by listening, singing, and moving	1. Guiding students to know the music elements of pitch, rhythm, tempo, dynamics, and timbre by listening, singing, and moving 2. To share/write aesthetic experience about the class activities
3		Understanding & Experiencing Music Elements (II)	Getting to know the music elements by listening, singing, and moving	1. Guiding students to know the music elements of expression, forms, harmony, and tonalities by listening and singing 2. To use body movement to feel the music elements by Laban's dance elements 3. To share/write aesthetic experience about the class activities

Table 1

Course content and schedule (continued)

Week	Curriculum Modules	Unit	Content	Teaching Guidance of Aesthetic Experience
4	Music & Aesthetic Life	Aesthetic Perception of Music in Life & Young Children's Music Activities and Aesthetic Life	1. Sounds of nature and environment 2. Music in life 3. Children's music development, music activities, and aesthetic life 4. Reflection on music and aesthetic life	1. Guiding students to listen to, to move, and to act with the sound and music in life 2. To appreciate young children's music performances 3. To write aesthetic experience in the reflection notes of music and aesthetic life
5	Early Childhood Music & Creation	Percussion Music & Improvisation (I)	1. Sharing reflection notes from last week 2. Body percussion	1. Guiding students to appreciate the body percussion performances and create their performances 2. To share/write aesthetic experience about the class activities
6		Percussion Music & Improvisation (II)	1. Junk percussion instruments and improvisation 2. Children's percussion instruments and improvisation	1. Guiding students to appreciate the performances of junk percussion and children's percussion and create their performances 2. To share/write aesthetic experience about the class activities

Table 1

Course content and schedule (continued)

Week	Curriculum Modules	Unit	Content	Teaching Guidance of Aesthetic Experience
7	Early Childhood Music & Creation	Creating Children's Songs (I)	Appreciating and creating children's songs	1. Guiding students to appreciate children's songs, improvise phrases, and create children's songs 2. To share/write aesthetic experience about the class activities
8		Creating Children's Songs (II)	1. Performing and appreciating children's songs 2. Creating, performing, and appreciating children's chants	1. Guiding students to perform and appreciate their creation of children's songs 2. To create, perform, and appreciate their creation of children's chants 3. To share/write aesthetic experience about the class activities
9		Music & Movement	1. Creating mimicry movement for children's songs 2. Creating free movement by Laban's Movement 3. Midterm course review reflection	1. Guiding students to create and perform their mimicry movement and free movement in music, and share their ideas of the music and movement 2. To write aesthetic experience in the reflection notes of the midterm course review

Table 1

Course content and schedule (continued)

Week	Curriculum Modules	Unit	Content	Teaching Guidance of Aesthetic Experience
10	Early Childhood Music & Creation	Music Integration Activities	1. Music and drawing 2. Music integration with language, the arts, and thematic curricula	1. To gain the musical and unmusical aesthetic experience by music listening and drawing, and to appreciate peers' drawings 2. To share/write aesthetic experience about the class activities
11	Early Childhood Aesthetic Domain & Aesthetic Teaching Design in Music	Early Childhood Music and Aesthetic Domain	1. Music in the aesthetic domain 2. Teaching guidance of exploration & perception, performance & creation, and response & appreciation	To discuss how to apply "doing and undergoing" of Dewey's aesthetic experience and musical/unmusical aesthetic experience to teaching music for young children
12		Music Aesthetic Activity Design	Music lesson plan design in the aesthetic domain, including large and small groups	To discuss how to apply "doing and undergoing" and musical/unmusical aesthetic experience to design music activities for young children

Table 1*Course content and schedule (continued)*

Week	Curriculum Modules	Unit	Content	Teaching Guidance of Aesthetic Experience
13	Early Childhood Aesthetic Domain & Aesthetic Teaching Design in Music	Integration of Aesthetic Experience in Hand-made Instruments	1. Making straw flutes and kazoos 2. Performing and appreciating music by straw flutes and kazoos	1. Guiding students to explore the sounds made by straw flutes and kazoos, to perform songs by straw flutes or kazoos, and to appreciate peer groups' performances 2. To share/write aesthetic experience about the class activity
14	Aesthetic Teaching in Early Childhood Music & Teaching Reflection	Teaching Demonstration & Reflection (I)	1. Teaching demonstration of music aesthetic activities by Groups 1 to 4 2. Discussion and reflection	1. To apply aesthetic experience to teaching music 2. To share/write teaching reflection
15		Teaching Demonstration & Reflection (II)	1. Teaching demonstration of music aesthetic activities by Groups 5 to 8 2. Discussion and reflection	1. To apply aesthetic experience to teaching music 2. To share/write teaching reflection

Table 1

Course content and schedule (continued)

Week	Curriculum Modules	Unit	Content	Teaching Guidance of Aesthetic Experience
16	Aesthetic Teaching in Early Childhood Music &	Preschool Teaching Practice & Reflection	1. Group teaching in the preschool 2. Reflection	1. To apply aesthetic experience to teach music 2. To write teaching reflection notes
17	Teaching Reflection	Final Reports	Sharing final reports of group teaching	To share the whole process of teaching practice, and to gain the completeness and fulfillment of <i>an</i> experience
18		Course Reflection	Listening to music and writing the course review reflection notes	

幼教師資生音樂美感經驗與音樂美感教學運用之探究

陳玉婷

隨著美感教育在台灣的推展，提升師資生美感素養亦受到師資培育的重視。本研究旨在探討幼教師資生音樂美感經驗與其在幼兒音樂美感教學之運用。本研究採行動研究法，研究對象為 36 位幼教師資生。研究者以杜威美感經驗與音樂美感經驗為理論基礎，為師資生設計幼兒音樂課程，期待喚起他們對音樂的美感經驗，培養幼兒音樂美感教學能力，藉此提升美感素養。研究發現：師資生透過音樂聆聽、音樂作畫、肢體動作、音樂創作來感受音樂本質與非音樂本質的音樂美感經驗，並透過做與受，體驗努力完成音樂創作的美感經驗。師資生將美感經驗之做與受的精神及音樂的美感經驗運用於幼兒音樂美感教學，並體驗努力克服困難以完成教學的美感經驗。研究者亦藉此行動研究，提升美感教學專業。本研究可作為幼兒教保師資培育機構推展幼兒音樂與美感教育及未來相關研究之參考依據。

關鍵字：杜威美感經驗、音樂美感經驗、幼兒音樂美感教學、幼教師資生

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