



陳姿華博士
Dr. Winsor Chan

「歌劇」 - 兒童成長中的主角

音樂是兒童最自然和重要的全人發展和成長元素 (MENC,1991)。研究發現音樂對兒童的社交，認知，智力等均有長遠的裨益 (Campbell and Scott-Kassner, 2009)。而且，音樂也是促進兒童學習一項非常有效的方法 (Kim and Kemple, 2011)。匈牙利音樂教育家高大宜認為音樂中的“歌唱”是兒童生活自然的部分，兒童的音樂語言，也是一切音樂學習的基礎 (Choksy,1999)，對兒童發展所帶來的貢獻可以說是無遠弗屆。如果說音樂在兒童成長中扮演了重要的角色，那麼“歌唱”在眾多的音樂形式中，一定是主角！

香港社會一向都是學術至上，成績為本。音樂作為術科，只能作為成績以外，錦上添花的工具。事實上，歌唱帶來的巨大好處是不容忽視的，它並非個別學科可以比擬。歌唱本身不只能發展，豐富和鞏固兒童關於音樂的知識和技能，更能涵蓋很多非音樂的發展，例如：「認知和語言發展」、「身體發展」、「情意和群性發展」和「美感發展」等非音樂的發展目標 (Chen-Hafteck and Mang, 2012)。如果歌唱再結合任何形式的戲劇元素，它就更能貫通其它表演藝術：包括舞蹈，視覺藝術，造型藝術等，拓展和發揮不同領域的學習。所以歌和劇的結合在兒童的發展路上，絕對是如虎添翼。

以下試從三方面討論歌和劇如何影響兒童的發展：1) 認知與語言，2) 身體，3) 情意和群性：

1) 認知與語言發展

歌唱和認知與語言的關係是互動的。歌唱特定的形式能有效增加詞彙，提高溝通，抒發情感和啟發思想 (李玉玲, 2004)。只要能提升某一方面的能力，就能幫助另一方面的發展。加上歌劇裡的主題，故事，文化背景等，更能營造出一個非常豐富的語言環境，擴大兒童知識領域，增加理解力，促進溝通和語言表達的機會。

2) 身體的發展

歌唱與體能發展絕對是互助的關係。律動幫助兒童內化音樂的概念 (MENC, 1994)，而音樂活動本身也加強了對肢體運用，發展和創造力 (劉永慈，蘇玉霞, 2011)。加德納 (Gardner, 2011) 在多元智能裏提到音樂有助肢體動覺智能的發展。歌唱和律動使節奏，旋律，歌詞和動作產生互動。肢體語言，表演和運動機能的學習能藉由歌唱聯繫起來，帶動思考，推動社交和合作，調整和傳達了音樂的概念之外，也促使身體感官，大小肌肉的發展 (Greenhalgh, 2018)。

3) 情意與群性發展

歌唱能發展出高程度的社群性，提高社交和情緒智能 (Gardner, 2011)。歌劇更提供了豐富的情景，讓參與者透過觀察，溝通，表達提高社會化。歌劇裏的情感變化，透過歌唱自然地令兒童產生同理心，辨別和維持感情的覺察性，也幫助他們靈活的運用社交技巧和語言，增加社交智能與自我肯定 (李玉玲, 2004)。

歌唱是兒童學習里程碑裡不可或缺的角色，當「歌」再遇上「劇」時，歌劇所發揮的作用遠比任何科目，任何方法，都更能跨越學科界限，展現非一般的魅力。它以自然輕鬆，愉快又生活化地為兒童提供綜合而整全的學習經歷。所以，我們未必每個人都能象意大利著名男高音巴伐洛蒂一樣成為無數歌劇裏的主角，但每位投入在歌劇裡學習和表演的新生代，相信歌劇會在他們生活裡發揮功用，滋潤和豐富他們的學習道路和生命歷程！

"Opera" plays a crucial function in children's development

Music is children's most natural and essential element for their whole-person development and growth (MENC, 1991). Music has been demonstrated to have long-lasting benefits for children's social, cognitive, and intellectual development by researchers (Campbell and Scott-Kassner, 2009). Furthermore, music is also a powerful tool for improving children's learning (Kim and Kemple, 2011). According to Zoltan Kodaly, a Hungarian music educator, "singing" in music is a natural aspect of children's lives. Children's musical language is also the foundation of all music learning (Choksy, 1999), and it can help children progress significantly. Since music plays a vital role in children's development, then "singing" must be the most important part among many forms of music!

Academics and grades have always been prioritized in Hong Kong. Apart from academics, music, as a subject, can only be viewed as a tool, like the icing on the cake. In fact, the tremendous benefits of singing cannot be ignored, and it is incomparable to any other individual subject. Singing itself can help children develop not just their music knowledge and skills, but also their nonmusical growth, such as: "cognitive and linguistic development", "physical development", "emotional and social development", and "aesthetic development" (Chen-Hafteck and Mang, 2012). When singing is mixed with any form of dramatic components, it is more likely to interact with other performing arts, such as dance, visual arts, plastic arts, and so on, in order to expand and explore different fields of learning. Hence, the combination of singing and drama is a substantial contribution to children's development.

The following is a discussion of how singing and drama affect children's development from three perspectives: 1) cognitive and linguistic, 2) physical, and 3) emotional and social development:

1) Cognitive and linguistic development

The relationship between singing, cognition and language is interactive. Singing in its specific forms effectively increases vocabulary, improves communication, expresses emotion and inspires thoughts (李玉玲, 2004). Wherever the ability to improve in any single ability, the development of the other is facilitated. Moreover, the opera's themes, stories, cultural contexts, etc., create a vibrant linguistic environment that expands the children's knowledge fields, increases comprehension, and promotes opportunities for communication and language expression.

2) Physical development

Singing and physical growth are unquestionably complementary. Rhythm helps children internalize the concept of music (MENC, 1994), and the musical activities themselves strengthen the use of the body, development and creativity (劉永慈, 蘇玉霞, 2011). Gardner (2011) referred to multiple intelligences that music is helpful in the development of kinesthetic intelligence. Singing and motions make rhythm, melody, lyrics and action interact with each other. Body language, performance and motor function can be learned through linking them with singing, which motivates thinking, promotes socialization and cooperation, tunes and conveys the concept of music. It also promotes the development of body senses, large and small muscles (Greenhalgh, 2018).

3) Emotional and social development

Singing can develop a high level of group development, and improve social and emotional intelligence (Gardner, 2011). Opera also provides rich scenarios that allow participants to strengthen socialization skills by observing, communicating, and expressing themselves. The emotional shifts in opera can naturally induce empathy in children, identify and sustain emotional awareness through singing, and help them flexibly use social skills and language to build social intelligence and self-assurance (李玉玲, 2004).

Singing plays an integral part in children's learning milestones. When "song" and "drama" meet again, the part of opera has way more impact than any subject or method, even goes beyond the limits of academic subjects and shows exceptional charisma. It is a natural, relaxed, enjoyable and lifelike way of providing children with an integrated and holistic learning experience. Even though not all people can play the leading roles in numerous operas, such as the famous Italian tenor Luciano Pavarotti, every new generation, who actively participates in learning and performing in opera, is certain that opera will play a role in their lives, nourishing and enriching their learning paths and life journey!

English version is translated by Opera Hong Kong

參考文章

Campbell, P.S. and Scott-Kassner, C. (2009). *Music in Childhood: From Pre-school Through the Elementary Grades* (3rd edn). New York: Schirmer Books.

Chen-Hafteck, L. & Mang, E. (2012). Music and Language in Early Childhood Development and Learning. In McPherson, G.E. and Welch, G., eds. *The Oxford Handbook of Music Education*. Oxford: Oxford University Press, pp.261-274.

Choksy L. (1999). *The Kodály method I*. Upper saddle river, NJ: Prentice-Hall.

Gardner, H. (2011). *Frames of Mind: The Theory of Multiple Intelligences* (10th edn). New York: Basic Books.

Greenhalgh, Z. (2018). *Music and Singing in the Early Years - A Guide to Singing with Young Children*. New York: Routledge.

Kim, H.K. and Kemple, K.M. (2011). Is music an active developmental tool or simply a supplement? Early childhood preservice teachers' beliefs about music. *Journal of Early Childhood Teacher Education*, 32 (2): 135–147.

MENC (The National Association for Music Education) (1991). *MENC Position Statement on Early Childhood Education*. Available at www.menc.org/information/prek12/echild.html (retrieved April 2018).

MENC (The National Association for Music Education) (1994). *National Standards for Music Education*. Available at www.menc.org/publication/books/stanards.htm (retrieved April 2018).

劉永慈，蘇玉霞（2011）。通過音樂律動提升兒童的創造力，香港幼兒學報。Vol. 10, No. 1. July., 31-47 頁

李玉玲（2004）。*幼兒的音樂教育-文化和多元智能的發展*，臺北：華騰文化股份有限公司出版。