

- 一、試以「翻轉教室」理念為基礎，任選教學對象（幼兒、國小學童、國中少年皆可）設計一音樂教學活動。（20 分）
- 二、請依據 Vygotsky 的鷹架（scaffolding）概念，以 12 歲學生為對象，設計三節課的音樂創作教學活動系列（請「至少」包含單元名稱、課程目標、活動內容、評量……等項目）。（25 分）
- 三、試針對十二年國教核心素養之三大面向，舉例說明音樂課教師教學上可連結之具體作為。（20 分）
- 四、請簡答下列各題（每題 5 分，共 15 分）
  - （一）差異化教學
  - （二）問題導向教學
  - （三）固定唱名與首調唱名的差別
- 五、以下段落節錄自某書，請解釋其內容（10 分），並敘述您對文章內容的看法。（10 分）

*Behavior*, as used herein, means the observable activities of living dynamic human beings. Such activities are of interest either in themselves or as external evidence of some internal state. *Cognition*, the internal processes of assimilating, organizing, remembering, and recalling information (or “thinking”), may be a covert behavior, but the only way to study covert behavior with relative objectivity is to study its overt manifestations, whether by externally observing behavior or monitoring internal physical processes. *Perception* is a process of sensing the environment; obviously, it is essential for much behavior. Perception may be studied only through evidence of its results. Musical behavior includes performance, listening, and creative activity involved in composition and improvisation. The study of musical behavior necessarily includes related cognitive and perceptual processes. That which people *do* with music is musical *behavior*. So, too, is that which music *does* to people.