

# *Teaching of Music Education Major in Colleges and Universities Based on the Dual-Drive Model*

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**Abstract:** The so called "dual drive" means to get rid of the teacher-centered pattern, and achieve the true return of focus on students' practical ability and employment orientation. Students should act as the main body of teaching activities, give play to their subjective initiative, and exercise their practical ability in the classroom under employment orientation. Most music education majors are trained as music teachers in primary and secondary schools. The basic ability required as a teacher must be cultivated from college. Students should not passively wait for the teacher to arrange learning tasks, but should develop basic qualities of expression, output, planning required for teachers in each class.

## **1. Teacher-led Teaching Model**

In recent years, in order to meet the needs of the new round of basic education curriculum reform and learn from international experience, China's normal universities have made great adjustments to the teacher education curriculum [1]. Teaching reform in colleges and universities has been under exploration and practice, and the Ministry of Education emphasized the importance of undergraduate teaching in several conferences. "Being people-oriented is determined by the status and role of undergraduate education, which has the largest volume and scale in higher education" [2].

The so called "dual drive" means to get rid of the teacher-centered pattern, and achieve the true return of focus on students' practical ability and employment orientation. Students should act as the main body of teaching activities, give play to their subjective initiative, and exercise their practical ability in the classroom under employment orientation. Most music education majors are trained as music teachers in primary and secondary schools. The basic ability required as a teacher must be cultivated from college. Students should not passively wait for the teacher to arrange learning tasks, but should develop basic qualities of expression, output, planning required for teachers in each class. Teachers should play a leading role in teaching activities, for instance, guiding correct values, professional learning, etc.

### **1.1. Academic Leadership**

Colleges are the halls of academics. The proposal of teaching academic theory gives teaching with new connotations, so that teaching activities and academic fields are no longer separated, but a bridge is set up between teaching and scientific research. In this way, teaching and scientific research promote each other, which provides theoretical support for college teachers to improve teaching, as

well as realistic basis for college teachers' scientific research. Teaching and scientific research should not be separated. In classroom as the main battlefield for undergraduates, appropriate academic practice should be implemented as an extension of learning. Both teachers and students should be participants in academic research, with teachers guiding academic research and students dominating the academic research. Teaching activities constitute a problem in which academic research is dually driven by teachers and students. It is necessary to develop scientific research through teaching practice, "feed" teaching with continuous scientific research, focus on some academic problems in classroom teaching, practice specific research methods to form an academic thinking pattern of discovering and solving problems, thereby forming the academic atmosphere in music education courses and enabling overall improvement of the academic level.

### **1.2. Respect the Discipline Characteristics**

Teaching and discipline are inherently different. "Being people-oriented is determined by the status and role of undergraduate education, which has the largest volume and scale in higher education." Any music noumenon is a three-dimensional synthetic structure, that is, the sound of music is the noumenon; the concept of music is the noumenon; the behavior of music is also the noumenon" [3]. A music performer only demands professional discipline knowledge. However, in addition to profound discipline knowledge, the training of music education students also requires professional teaching methods to be effectively implemented in the teaching of music majors. Therefore, in the training of music education majors, teachers must thoroughly understand how to respect the discipline characteristics and integrate the discipline characteristics into the "classroom". Teachers must deepen their cognition towards discipline knowledge and teaching methods, while students should constantly strengthen these two cognitions in practice, skillfully master the discipline knowledge and arrange the whole process of teaching activities. In this way, teachers and students perceive the meaning of education, together creating a "high quality class"[4].

### **1.3. Integrate Ideological and Political Education into Teaching**

The cultivation of talents in colleges and universities is a process of unifying education and talent cultivation, which is especially true for the cultivation of music education majors. Most music education majors work as music teachers in primary and secondary schools. As teachers, they not only impart music knowledge to primary and secondary students, but also convey correct values and aesthetic education concepts to students in their words and deeds. These abilities and cognitions are formed in college. Music education majors have a wider range of class teaching and a wider impact. Therefore, the ideological and political work must be systematically integrated into the college course to perfectly combine professional education with ideological and political education, coordinate teaching of each course, unify the process of education and talent cultivation. The ideological and political courses of the musicology major are to subtly integrate ideological and political content in the teaching. In order to complete the fundamental task of "fostering virtue through education", the knowledge imparting, skill improvement and ideological and moral shaping in music teaching are combined to give full play to the role of moral education in musicology classroom, dig into the ideological and political elements contained in the music course content, and implement them in course objectives, course implementation, and homework, thus fully integrating the ideological and political content with the professional content.

### **1.4. Establish "High Quality" Teaching With a New Liberal Arts Vision**

In 2016, at the symposium on philosophy and social sciences, the construction of "new liberal arts"

was proposed and related policies were introduced. What is the "new liberal arts"? Is it a new discipline?

In fact, it is a result of intersection and integration of multiple disciplines, not a new discipline, which represents a breakthrough in traditional thinking, expansion and deepening of traditional liberal arts under the guidance of market demand. The construction of new liberal arts emphasizes transformation of the traditional talent training model under the orientation of problems, needs and goals. It aims to cultivate new liberal arts talents with cultural self-confidence to meet the needs of diversified and individualized student growth. The construction of new liberal arts raises new requirements for the reform of musicology teaching, which means a transformation of educational concepts and an update of educational methods. It aims to cultivate diverse and innovative talents to adapt to the new pattern under the trend of globalization in today's world. With the basic knowledge of music discipline as the starting point, innovation as orientation, and cross-cultural as a new path, it builds a brand-new music discipline system to cultivate innovative music students.

## **2. Build "High Quality Class" With Students as the Main Body**

According to educational psychologist Bruner, "Learners should not be passive recipients of information, but should be active participants in the process of knowledge acquisition." Only with students' positive participation, the acceptance of knowledge will be high. According to this concept, we should mobilize the initiative of students, strengthen the student participation in the classroom, get rid of the traditional classroom pattern characterized by teacher's active transmission – students' passive acceptance, and extend the classroom teaching, so that pre-class preview and post-class reflection & discussions are incorporated in the teaching session.

### **2.1. Students' Pre-Class Independent Learning**

The deep integration of information technology, intelligent technology and experimental teaching has solved the old and difficult problems in experiments, internships and practical training in Colleges and universities, and solved the original problems of "not doing well", "not doing well", "not doing well" and "not doing well". [5] The teacher raises inspiring questions for students to start self-learning before class under the problem context. Teachers can also set up groups according to the learning content before class. The questions in each group are different, mostly inspiring and guiding questions. Through pre-school self-learning and group discussion, students came to the class with questions. The class no longer means a simple transmission process, but a discussion process for each student. Students actively participate in the class with their own tasks, so each student may become the center of the problem and will not slack off. In this process, students demonstrate not only their understanding of knowledge, but also their insights into the problem. This raises higher requirements for teachers, who need more solid knowledge reserve in order to judge on the questions raised by students. Teachers also need divergent thinking to guide students in interdisciplinary understanding, who also should excel at summarizing the classroom content, so that students will not deviate from the original teaching plan in unconstrained way.

### **2.2. Students' Active Learning in Class**

The main battlefield of teaching is still in the classroom. The communication is far less frequent, intensive and efficient before and after the class than in the class. The dominant role of students should be played here, the concept of "taking students as the main body and promoting effective communication between teachers and students" should be advocated, and the class should be given under the main purpose of "cultivating students' practical ability". Students enter the classroom with

the pre-class preview scenarios and questions. The teacher "gives up the dominance" and assumes a guiding role instead. By in-depth discussions in the problem-based model, students become the center of the classroom, with the classroom changed into interactive model. Throughout the class, teachers should first raise different questions for the groups before class. These questions set up different problem scenarios for students, inspire the curiosity of students in discussions, trigger cognitive conflicts, and then generate a strong cognitive driving force to debate on and collaboratively solve problems. While listening to the students' communications, the teacher should constantly direct the students to solve the learning tasks of this class. Through the exchange and collision of ideas, the students' output-based discussion mode more deeply internalizes the key knowledge points, and at the same time improves the students' ability to express and consider problems in divergent thinking, which also exercises their comprehensive ability to make in-depth analysis and solve problems.

### 2.3. Students' Post-Class Continuous Learning

Students seem to master everything, but lack proficiency in everything. Therefore, mere classroom learning is not enough. The theoretical learning in classroom should be exercised in continuous practice after class to integrate theory and practice. This is true not only for music skill classes, but also for history and theory classes, especially for technical theory class. First, students must clarify the learning objectives, and then exercise capabilities according to professional development in practice. After-school learning can let students turn learning into internal needs, create internal drive, form active learning awareness and continuously develop learning ability. At the same time, it forces teachers to improve self-quality to adapt to the growing learning motivation. In this way, a dual-drive model is formed.

Epilogue: As the backbone discipline in music and art education of Chinese colleges and universities, music education should also adapt to the current educational reform environment, and take employment orientation as the training and teaching goal. This requirement raises high demands for both teachers and students. The rigid and fixed teaching form can no longer meet new teaching requirements and challenges. Teachers and students should undertake respective tasks in teaching and implement dual-drive teaching model. In this way, teachers can successfully complete the teaching task and the cultivated students can better meet the standards of social needs.

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