

Structure: Redesign of the “Large Unit” Content in Music Courses—Taking the Overall Teaching of Traditional Music units in Junior High School as an Example

Jiang Nan

College of Art, Zhejiang Normal University, Jinhua 321004, Zhejiang, China

Abstract: *This paper focuses on the redesign of the “large-unit” content of music courses. In the context of the continuous development of music education, traditional unit teaching has problems such as fragmented content, and the redesign of “large-unit” content has become an inevitable trend. The study deeply analyzes the current status of music course unit teaching and clarifies the need for redesign. Through redesign, we can break the boundaries of knowledge and build a systematic, coherent and in-depth music course system to help students form a complete music cognitive structure and improve their comprehensive music literacy.*

Keywords: Large-unit teaching, Traditional music, Overall teaching

1. Introduction

In the *Keywords of the New Curriculum*, large-unit teaching is defined as “An important representation of the new teaching. Its essence is to help students construct organized learning experiences, design high-level literacy goals, integrate multiple classes into one, and have clear organizers (big problems, big tasks or big concepts). It is a micro-course plan.” Judging from the requirements of the new curriculum standards for the cultivation of core competencies, large-unit teaching, with its systematic and comprehensive nature, is undoubtedly a key and important means to practice core competencies and provides solid support for the all-round development of students.

2. The Status of the Content Design of “large-unit” in Music Courses

The promotion and application of large-unit teaching in junior high school music courses should bring students a deeper and broader music learning experience and promote the overall improvement of music literacy. However, the reality is that some teachers have certain misunderstandings about its meaning and teaching methods. This cognitive deviation directly leads to a series of problems in its use in teaching.

Some teachers have a vague understanding of the concept of large-unit teaching. They often simply equate large-unit teaching with an increase in the amount of teaching content, and believe that piecing together the teaching content of multiple classes is large-unit teaching, while ignoring the integration, systematicness and logic behind it. This superficial understanding makes teachers lack an overall grasp of the music knowledge system when designing large-unit content, and cannot effectively integrate music works of different themes and styles, resulting in disorganized teaching content and difficulty for students to build a clear music knowledge framework from it.

Misuse of teaching methods is also a prominent problem

faced by large-unit teaching in junior high school music courses. When trying to implement large-unit teaching, some teachers still use traditional teaching methods, mainly teachers’ lectures, and students passively accept knowledge. They do not fully realize that large-unit teaching emphasizes students’ active participation and practical experience, and lacks respect for students’ subject status. For example, when teaching a large unit with the theme of “traditional music”, the teacher only explains the musical characteristics of different ethnic groups in the order of the textbook, but does not design corresponding practical activities, such as letting students sing and play traditional music works in person, or conduct traditional music culture research. Such a teaching method cannot stimulate students’ interest in learning and creativity, nor can it allow students to truly understand and master the essence of traditional music in practice, and it is difficult to achieve the goal of cultivating students’ comprehensive literacy through large-unit teaching.

In addition, teachers also have many deficiencies in the evaluation of large-unit teaching. At present, the evaluation method of most junior high school music courses is still mainly summative evaluation, focusing on the assessment of students’ mastery of music knowledge and skills, while ignoring the evaluation of students’ core qualities such as inquiry ability, cooperation ability, and innovation ability demonstrated in the process of large-unit learning. This single evaluation method cannot fully and objectively reflect students’ gains and growth in large-unit learning, nor can it provide effective feedback for teachers to adjust their teaching strategies, thus affecting the effective implementation of large-unit teaching in junior high school music courses.

The current situation of the “large-unit” content design of music courses in junior high school music teaching is not optimistic. Teachers’ misunderstanding of its meaning and teaching methods is the key factor leading to the problem. To improve this situation, it is necessary to strengthen the training and guidance of teachers, help them correctly understand the connotation of large-unit teaching, master scientific and effective teaching methods, and establish a

diversified teaching evaluation system to promote the healthy development of large-unit teaching in junior high school music courses and truly achieve the goal of cultivating students' core literacy through music education.

In view of the current situation of the "large-unit" content design in music course in junior high school music teaching, the teacher's misunderstanding of its meaning and teaching methods is the key factor leading to the problem. In order to improve this situation, the following improvement plans have been formed:

Structural dilemma: Break through the "point distribution" of textbook arrangement, establish a unit curriculum system guided by "cultural context", and provide strong theoretical support for teachers to carry out large-unit teaching.

Transformation of teaching paradigm: Achieve the upgrading of teachers' cognition from "skill training" to "cultural understanding", and improve teachers' cognition and application of large-unit teaching.

Reconstruction of the knowledge system: Build a knowledge framework with two-dimensional linkage of "culture and knowledge", transform single knowledge points into a knowledge system with a complete structure, and let students form a holistic knowledge system of traditional music.

Innovation in inheritance mechanism: Form a four-stage progressive cultural inheritance path of "experience - understanding - identification - innovation", allowing students to feel and understand the cultural connotations and even unique cultural colors of traditional music works as a whole, better cultivate students' interest in learning traditional music, and inherit Chinese national culture.

Reconstruction of the evaluation system: Establish a

three-in-one evaluation model of "process - expression - development" to promote teaching through evaluation, and continuously improve the teaching evaluation system of large units of Chinese traditional music in practice to better promote students' learning of traditional music.

3. Redesign Strategies for the Content of the "large-unit" of Music Courses

The overall goal of this article is to explore the teaching strategies of large units of Chinese traditional music in junior high schools, to plan the traditional music works in the Renmin University of China junior high school textbooks as a whole, to break through the narrow perspective of single-class teaching, to focus on the internal connection between classes and the design and construction of the knowledge system framework, to strengthen students' knowledge reserves of Chinese traditional music, and to help students establish a knowledge system of Chinese traditional music, so as to better learn and inherit traditional music and promote the traditional culture of the Chinese nation.

3.1 Division of Teaching Content of Traditional Music Unit

Through in-depth analysis of the Renmin University of China's junior high school textbooks, all Chinese traditional music works in the textbooks were divided, connected and integrated according to factors such as traditional music classification and national characteristics, forming 6 major traditional music units, namely "Minority Folk Songs", "Han Folk Songs", "Folk Instrumental Music", "Folk Opera Music", "Han Rap Music" and "Folk Song and Dance Music", and corresponding plans were made for semester and class hour allocation based on the unit teaching materials.

Table 1: Division of major units of Chinese traditional music in junior high school

	Large unit name	semester	Teaching Materials	Lesson Planning
Renyin version of junior high school Chinese traditional music unit	Ethnic Minority Folk Songs	Grade 7, Part 1	"Wild Geese", "Golden Cup", "Pastoral Song", "The Vast Grassland", "Youth Dance", "My Golden Altay", "Under the Silver Moonlight", "Sing, My Kumuz", "Present the Whitest Hada", "Dear Guests from Afar, Please Stay", "Sumu Diwei", "Singing for the Beautiful Hometown", "Cuckoo Urging Spring", "Ussuri Boat Song", "How Beautiful My Hometown Is", "Five Passionate Songs"	8 lessons
	Han folk songs	Grade 7, Part 2	"Singing a folk song across the horizontal row", "Red mountain dandelions in full bloom", "Go up the mountain to see the plain", "Flowers and Youth", "Red peach blossoms and white apricot blossoms", "Little Cowherd", "Scenery of Wuxi", "Yimeng Mountain Minor", "A bamboo pole is easy to bend", "Dragon Boat Tune"	8 lessons
	Folk instrumental music	Grade 8, Part 1	"Ten Thousand Horses Galloping", "Rain on Banana Leaves", "Little Donkey", "Happy Song", "Moonlit Night on the Spring River", "The Mouse's Wedding", "Dance of the Yi Nationality", "Ten Thousand Horses Galloping", "Dance of the Yao Nationality", "Folk Songs of Bashu", "Om Hey Ya", "River Water"	6-8 lessons
	Folk opera music	Grade 8, Part 2	"This letter comes at a good time", "If I don't take charge, who will?", "We are the workers and peasants' soldiers", "Little Cowherd (Folk Opera Music)", "The Great Construction of the Motherland Advances at a Swift Speed", "Chaoyanggou is a Good Place", "Children of Poor People Become Independent Early", "Brother Liu's Talk is Too Biased", "Colorful Flowers", "Flowers in Face to Flowers", "Name the Flowers", "Eighteen Farewells"	6-8 lessons
	Folk rap music	Grade 9	"The End of the Year of the Ox and the Beginning of the Year of the Tiger" "Dielianhua. Answer to Li	2 hours
	Folk song and dance music	Grade 9, Part 2	"Pestle Song", "Sainam", "Amal Fire", "The Fifteenth Day of the First Lunar Month", "Northeast Wind"	2 hours

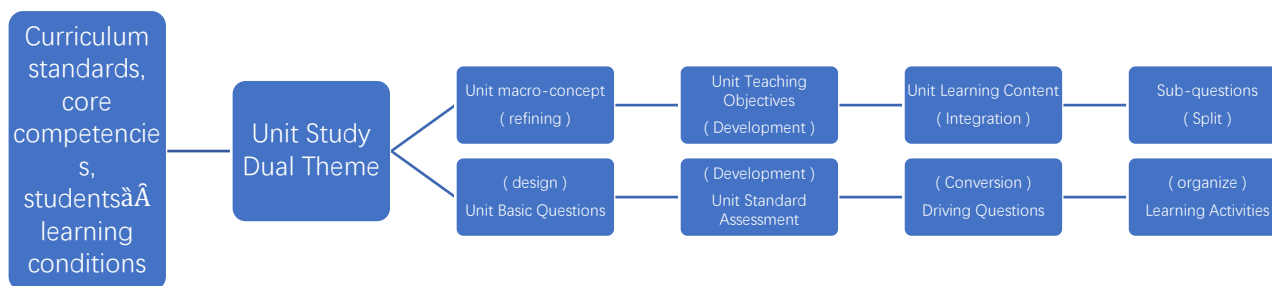
3.2 Basic Framework of Traditional Music unit Teaching

According to the implementation suggestions and requirements of the "Compulsory Education Art Curriculum Standards" (2022 Edition), with dual themes as the guide,

goal-oriented evaluation, evaluation-guided teaching, and problem-driven learning as the main research lines, the basic framework of large-unit teaching of Chinese traditional music has been established. Focusing on core literacy, based on curriculum standards and student learning conditions, the dual

themes of unit learning are determined, big concepts are refined, basic unit questions are designed, teaching objectives are formulated and corresponding evaluation standards are formulated, and unit learning content is integrated. According to the content, it is transformed into driving questions, and the

driving questions are further divided into several sub-questions. These problems are solved by organizing learning activities, and ultimately promote the development of students' abilities and cultural immersion.



4. Exploration of the Teaching Practice of Traditional Music Unit

Explore the practical path of teaching traditional music in large units, focusing on the deep integration of cultural heritage and music literacy. By designing “double themes” (main cultural line and hidden knowledge and skills line), refine the “big concept” to lead the unit content, build a four-order problem chain to drive deep learning, and formulate consistent goals and a three-dimensional evaluation system for “teaching-learning-evaluation”. Combined with traditional festivals, operas, musical instruments and other cases, the music genres, regional styles and cultural connotations are integrated and reconstructed to provide students with a systematic traditional music learning framework and achieve the coordinated development of cultural understanding and aesthetic ability.

4.1 Unit Dual Theme Formulation

The dual theme of a unit refers to the development of the two themes of cultural theme and knowledge and skills. The compilation of the Renyin version of the textbook is based on culture, and knowledge and skills are hidden in the music works. The two main lines, one bright and one dark, blend and support each other, highlighting the characteristics of the music subject. In traditional music teaching, the choice of cultural themes is rich and diverse. For example, with the theme of “Chinese Traditional Festival Music”, the sound of firecrackers and cheerful gongs and drums during the Spring Festival, the music and folk songs of the Lantern Festival, and the dragon boat songs of the Dragon Boat Festival are all vivid manifestations of the close integration of traditional music and festival culture. Students can learn these music works and gain a deep understanding of the cultural connotations, customs and historical stories behind traditional festivals. Knowledge and skills are hidden in these music works full of cultural charm. In the content related to “Chinese Traditional Festival Music”, the skills that students need to master include identifying the instruments commonly used in different festival music, such as percussion instruments such as gongs, drums, and cymbals that are common during the Spring Festival; learning to sing or play representative festival songs or music fragments; and understanding the rhythm characteristics of different festival music. Through this dual theme setting, students can not only learn music knowledge and skills, but also deeply experience the profoundness of

traditional culture.

4.2 Extraction of “Big Ideas”

“Big concept” is the comprehensive concept of the upper and core content in unit teaching. Refining “big concept” is the top-level guidance of the entire research. According to the common connection of some musical works, the unit “big concept” is refined. Under the leadership of “big concept”, the fragmented content of knowledge and skills in this unit is effectively organized and led. Taking the content of “Chinese traditional opera music” as an example, by analyzing the music works of different operas such as Peking Opera, Yue Opera, and Henan Opera, it can be found that they have commonalities in singing, style, and accompaniment instruments. For example, they all focus on the charm and emotional expression of singing, and use different styles to express the ups and downs of the plot and the emotional changes of the characters; the accompaniment instruments all include percussion instruments such as gongs and drums to set off the atmosphere and control the rhythm. Based on these common connections, we can refine the “big concept” that “Chinese traditional opera music uses unique singing, style and accompaniment instruments to show rich and diverse regional culture and character emotions.”

4.3 Basic Question Design

Starting from the three dimensions of basic questions, basic questions are student-centered and aim to develop students' independent exploration ability; developmental questions focus on cultivating students' cooperation and communication skills; open-ended questions stimulate students' creative practical literacy. Driven by these three questions, students' interest is stimulated and their in-depth study of traditional music is promoted.

When carrying out unit teaching, we should establish “problem awareness”. Problems are an important means to drive the development of students' thinking. In the teaching of traditional music units, we should design driving questions based on unit goals and evaluation, set key questions for class hours and key questions for links, and build a “four-level question chain system”: cultural origin questions-work analysis questions-aesthetic evaluation questions-innovation transfer questions, forming a structured “question chain” to connect learning content and link learning activities. In the

“Chinese Traditional Musical Instruments” unit, cultural origin questions can be “When and where did this traditional instrument originate, and what evolutions have occurred in the course of historical development?” to guide students to understand the historical origins and cultural background of the instrument; work analysis questions such as “Analyze the characteristics of the melody, rhythm and timbre of this piece of music played with this instrument?” help students to deeply understand the music work; aesthetic evaluation questions “From an aesthetic perspective, evaluate the feelings that this piece of music brings to you, and what kind of emotions and cultural connotations does it embody?” to cultivate students’ aesthetic ability; innovation transfer questions “If you were asked to create a new piece of music with this traditional instrument, what theme and emotion would you express?” to stimulate students’ innovative thinking.

4.4 Goal Setting

Unit objectives are formulated based on the learning

foundation that students should have, the core literacy requirements of the subject that the unit learning targets, and the development of students’ musical abilities. Under the guidance of the unit theme, based on the big ideas and basic unit questions, the unit’s learning objectives are formulated in accordance with the aesthetic perception, artistic expression, creative practice, and cultural understanding in the art curriculum standards. According to this learning goal, the corresponding learning evaluation is formulated, and the learning evaluation is placed before the teaching activities to achieve consistency in “teaching-learning-evaluation”.

4.5 Evaluation Criteria Formulation

Unit teaching should achieve the consistency of “teaching-learning-evaluation”, that is, the coordination and unity of teaching objectives, teaching process and evaluation tasks. Pre-evaluation, integrating evaluation into the teaching process, has formulated an evaluation system for large unit teaching of Chinese traditional music.

Table 3: Evaluation system for teaching Chinese folk music units

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Comments price refer to Standard	Targeting	Observation point						
	Traditional Music Cultural Understanding	Cognitive status and aesthetic experience of different traditional music styles, characteristics and cultural connotations						
		Like for traditional music						
	Music Knowledge System Construction	The mastery of music knowledge of different traditional music and the perception and understanding of the commonalities and differences of different traditional music						
Comments price set up count	Evaluation Category	Evaluation content		Evaluation Project		evaluate Way	Fraction	grade
	Formative Assessment 50%	Habitual attitude 40%		Classroom Discipline		Mutual Evaluation Teacher's Comments		
		Class score 60%		Choose listening, classroom Q&A, study sheets, classroom art performance, etc.		Teacher's Comments		
	Summative Evaluation 50%	Must test 70%	Singing	Sing folk songs		Mutual Evaluation		
			play	Play folk songs		Teacher's Comments		
			appreciation (written test)	Traditional Music Knowledge Test		Teacher's Comments		
		Optional test 30%	Performance	Performing traditional music		Self-evaluation Mutual Evaluation Teacher's Comments		
			dance	Dancing to traditional music				

The learning activities of large-unit teaching are carried out in a task-driven manner combined with continuous evaluation to truly achieve consistency in “teaching-learning-evaluation”.

4.6 Content Integration

In the unit teaching of each theme, each Chinese folk work will be specifically analyzed from the aspects of music genre style, creative techniques, different regions and music-related culture, integrated and reconstructed through analogy and comparison, and studied and explored in class hours. For example, in the content of “Chinese Traditional Dance Music”, from the perspective of music genre style, there are the elegance and solemnity of classical dance music and the liveliness and cheerfulness of folk dance music; from the perspective of creative techniques, the melody development method and rhythm change rules of different dance music are analyzed; from different regional perspectives, the bold and rough dance music of the north and the delicate and graceful dance music of the south are compared; from the perspective of music-related culture, the relationship between dance music and dance movements, costumes, stage performances, etc. is understood.

5. Conclusion

In the process of this redesign, we closely focus on the cognitive characteristics and learning needs of junior high school students, deeply explore the rich connotation of traditional music, and integrate the scattered traditional music knowledge into a large unit teaching content with clear structure and logical coherence. By carefully planning teaching objectives, optimizing teaching processes, and integrating teaching resources, a large unit traditional music teaching plan was constructed. The results of this redesign are remarkable. In the immersive large-unit learning, students’ cognition of traditional music is no longer superficial, but goes deep into multiple levels such as culture, history, and art, and their comprehensive music literacy has been significantly improved. They can not only sing and play traditional music works skillfully, but also understand the cultural significance behind the works, feel the unique charm of traditional music, and have a sense of national pride and cultural identity. This redesign also provides music teachers with new teaching ideas and methods, and promotes the improvement of teachers’ teaching ability. However, educational exploration is endless.

In future teaching, we still need to constantly reflect and improve, further optimize the design of large unit content, pay attention to individual differences of students, and innovate teaching methods, so that the overall teaching of traditional music large units can bloom more brilliantly in junior high school music classrooms, and contribute more to the inheritance and promotion of the excellent traditional culture of the Chinese nation.

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