

Analysis of the Effectiveness of Teaching Design Corresponding to the “Understanding” Feature of Reverse Teaching under the OBE Concept—Taking Junior High School Music Appreciation Class as an Example

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Abstract: *With the integration of teaching theory information from China and abroad, diverse teaching models have gradually emerged in domestic music classrooms. Reverse teaching, guided by core literacy and extracting the “big concept” thread, is also a prominent manifestation of integrated teaching. Reverse teaching first establishes the expected outcome, then reverse-builds an evaluation system that matches the goal, and finally designs teaching activities that fit it. This paper mainly explores two specific convergence points: one is the commonality between the OBE concept and reverse teaching; The second is the correspondence between the six levels of the “understanding” feature of reverse teaching (explanation, clarification, application, insight, immersion, self-awareness) and the three steps of instructional design. Taking the junior high school music appreciation class as a case, and in combination with the requirements for the teaching quality of aesthetic education courses, verify the application value of reverse teaching in the junior high school music classroom.*

Keywords: Outcome-based education, Reverse instructional design, Junior high school, Music Appreciation.

1. Introduction

In October 2019, the Ministry of Education issued the “Opinions on the Construction of First-Class Undergraduate Courses”, which explicitly stated that the concept of student-centered, outcome-oriented, and continuous improvement should be established, the high-level nature of courses should be enhanced, the innovation of courses should be highlighted, and the challenge of courses should be increased. “Student-centered, output-oriented, and continuous improvement” is the concept that outcome-oriented education (OBE) has always adhered to. At a time when “immersion as the goal and path of aesthetic education” is valued, music education, as a core area of aesthetic education, is particularly crucial for the innovation of its teaching methods and concepts. In terms of the current situation of music appreciation teaching design, teachers are still more accustomed to relying on the content of individual lessons in the teaching materials, tending to conduct isolated step-by-step analysis and explanation of the works themselves, lacking overall control and connection of the materials. In response to this issue, this paper will think deeply about the design of competency-oriented appreciation lessons from the perspective of reverse implementation of teaching strategies. By thinking in reverse, we break the limitations of the fragmented analysis of individual works in traditional teaching and place musical works in a broader context of musical culture and society to achieve the purpose of educational innovation.

2. Reverse Teaching based on the OBE Concept

The common features of outcome-oriented teaching as an

educational concept and reverse teaching as a teaching model can be summarized in four aspects.

2.1 Reversibility

The OBE concept and reverse teaching have shown a deep resonance on the point of “reverse”. The OBE concept, also known as competency-oriented education, goal-oriented education, or need-oriented education, has powerfully reversed the traditional educational paradigm since it was proposed by American scholar Spatti in 1981. In its educational philosophy, it considers the teaching path in reverse from the beginning to the end; Outcome-based, ensuring the pertinence and effectiveness of teaching. It breaks the framework of traditional positive thinking in education and gives the educational process more definite goals and directions. The reverse teaching model was proposed by American educationalists Grant Wiggins and McTeague in the late 1990s, and this theory also shows a strong reverse nature. It no longer adheres to the traditional teaching sequence, but makes profound changes to teaching activities based on students’ learning outcomes, making teaching more in line with students’ actual needs.

2.2 Subjectivity

The OBE concept places students at the heart of education, emphasizing their subjectivity and autonomy. Emphasizing individualized assessment of students, advocating for proficient teaching, and recognizing that every student has the potential to succeed. In reverse teaching, the expected learning goals for students are the starting point of the entire teaching design. Traditional teaching often starts from the “input” of teaching and focuses on the “input” based on the assumption that “input is proportional to output”. Reverse

teaching, on the other hand, takes “output” as the starting point, first clarifying the learning standards that students are expected to reach, and placing the future needs and ability development of students at the center of teaching. Both break away from the traditional teacher-centered, textbook-centered, knowledge-centered approach and transform it into a student-centered one, reverse-deriving teaching ideas to make teaching more in line with the actual needs and development laws of students.

2.3 Practicality

The education model based on the OBE concept has a strong learning purpose for the cultivation of students, with teaching output as the main driving force, and applies a reasonable teaching structure and model to effectively improve students' practical ability. The requirements for cultivating students' practical operation ability reflect the practicality and application of education. Reverse instructional design, also known as understanding-based instructional design, whose core feature “understanding” has been reinterpreted by Wiggins and McTeague as “transfer”, that is, the ability to flexibly and effectively apply the knowledge and skills mastered in practical situations. This coincides with the core literacy that emphasizes “solving problems in real situations”, both requiring students to acquire a deep understanding that promotes transfer in school education and highlighting the distinct feature of practicality.

2.4 Diversity

According to the target requirements, the OBE concept promotes the formation of hierarchical evaluation dimensions, evaluation criteria, and evaluation results to comprehensively and accurately assess students' learning performance and progress. Instead of relying solely on traditional test scores for a single evaluation approach, it focuses on a variety of evaluation dimensions such as students' practical skills, critical thinking skills, innovation skills, and teamwork skills. Set evaluation criteria based on students' different learning stages and subject characteristics to provide more objective and fair evaluation results. At the same time, reverse instructional design encourages teachers to “think like assessors,” collecting assessment evidence by designing diverse activity experiences, practical tasks, and performance tasks, and integrating assessment into the entire instructional design process.

3. Instructional Design Oriented Towards the “Understanding” Feature of Reverse Teaching

Reverse instructional design emphasizes the understanding of the meaning of things, and the object of understanding is the big concept. All learning outcomes must be based on understanding. Regarding understanding, its designers break it down into six levels: explanation, clarification, application, insight, entrancy, and self-awareness. Understanding is the foundation of knowledge transfer, and what affects transfer ability is the degree to which students understand knowledge, not the memory of facts or the adherence to fixed processes. To achieve the higher-order integrative quality of “understanding”, the three stages of reverse teaching are

designed based on its six levels and the case of junior high school music appreciation classes.

3.1 Determine the Expected Effect

3.1.1 Explanation

Be able to clearly answer the composer of the musical work, its background and the musical style to which it belongs. At the same time, analyze in depth the musical elements such as melody, rhythm and harmony in the musical work, and illustrate how these elements work together to shape the unique style of the work.

For example, when appreciating Mozart's Requiem, students can accurately describe Mozart's life, the background of his composition, and the characteristics of the classical music period; When analyzing “Spring River Moonlit Night”, students can point out the smoothness of its melody and the melodiousness of its rhythm, and explain how these elements work together to create the serenity and beauty of the riverbank at night.

3.1.2 Elucidating

By telling stories or situations related to the musical work, reveal the emotions, artistic conception or cultural connotations contained in the musical work, and accurately express the emotions and artistic conception conveyed by the musical work.

For example, when appreciating “Liang Zhu”, students can tell the love story of Liang Shanbo and Zhu Yingtai and explain how this musical work expresses the deep and poignant love between them. When watching “The Yellow River Cantata”, students can explain how the work expresses the Chinese people's love for the Yellow River and their firm belief in resisting foreign enemies through passionate melodies and powerful momentum.

3.1.3 Application

Apply the knowledge and skills of music appreciation learned to new, real musical works, or use the methods of musical element analysis learned to independently analyze and evaluate new musical works.

For example, after learning classical music, one can independently analyze a new piece of classical music, such as Chopin's Nocturne, and evaluate its characteristics in terms of melody, rhythm and harmony. When appreciating pop music, students can apply the knowledge of music appreciation they have learned to analyze the lyrics, arrangement and singing style of pop music, and evaluate its artistic value.

3.1.4 Insight

Offer personal opinions and analyses of the appreciated musical works, objectively evaluate the characteristics and value of the musical works, draw conclusions or summarize suggestions for improvement to address deficiencies.

For example, when appreciating Beethoven's Symphony No.

Fates, students can express their unique understanding of the work, believing that it shows Beethoven's struggle against fate and his pursuit of freedom. In addition, they can offer subjective and spontaneous corrections to the atmosphere of a certain song, or try to propose innovative suggestions such as the introduction of modern technological means.

3.1.5 Immersion

When appreciating a musical work, empathize with the composer's creative intention and emotional expression, experience the emotions and artistic conception conveyed by the musical work, and resonate with it.

For example, when enjoying Schubert's Lullaby, students can imagine themselves as a child falling asleep listening to the lullaby in their mother's arms, experiencing the warmth and maternal love within it. When reading "Moon Reflected on Second Spring", students can understand the loneliness, pain and yearning for a better life expressed by the composer Abing through his music.

3.1.6 Self-awareness

Self-reflection and self-evaluation in the process of music appreciation. Students are able to overcome existing biases or naive ideas and come up with new insights and perspectives. For example, after a music appreciation class, students can reflect on their performance and learning outcomes in class, think about their shortcomings in music appreciation, overcome prejudice against a certain type of music, try to accept and appreciate different types of music works, and broaden their musical horizons. At the same time, come up with new insights and perspectives, such as a reinterpretation of a particular piece of music or a unique perspective on the history of music.

3.2 Select Assessment Tools

3.2.1 Be able to explain

Oral presentation evaluation: Students can choose a musical piece, prepare and give an oral presentation, explaining its composer, creative background and musical style. Teachers evaluate students based on the clarity, accuracy and depth of their expression.

Musical element analysis assignment: Students are required to analyze the melody, rhythm, harmony and other elements of a musical piece and write a report. Teachers evaluate based on the level of detail, accuracy and analytical ability of the assignment.

3.2.2 Be able to explain

Situational drama performance: Students form groups, choose a musical piece, and act out the story or context behind the musical piece through situational drama. Teachers evaluate the performance based on creativity, emotional expression, and depth of interpretation.

Painting or literary creation: Encourage students to express their understanding of the emotions and artistic conception of

musical works in the form of painting or literary creation. Teachers evaluate the works based on their creativity, expressiveness, and fit with the musical works.

3.2.3 Be able to apply

Music Recommendation: Ask students to recommend a new piece of music based on their own preferences and analyze its musical elements using the knowledge they have learned. Teachers evaluate students based on the reasonableness of their recommendations, the accuracy and depth of their analysis.

Music Appreciation Log: Students are required to regularly record their thoughts and feelings about the music works they appreciate, as well as their evaluations based on the knowledge they have learned. Teachers evaluate based on the continuity, depth and reflective ability of the logs.

3.2.4 Be insightful

Musical Works Debate: Students form groups and choose controversial musical works or phenomena to debate and present their own viewpoints and insights. Teachers evaluate based on the logicity of the debate, the uniqueness of the argument, and the clarity of the expression.

Innovative suggestion solicitation: Solicit innovative suggestions from students regarding music appreciation classes or school music activities. Teachers evaluate based on the innovation, feasibility and practicality of the suggestions.

3.2.5 Be entranced

Role-playing: Design role-playing games that allow students to play classic characters from operas, musicals, dance dramas, etc., and experience the emotions and moods conveyed by the works. Teachers evaluate students based on their level of engagement, emotional expression, and the accuracy of character understanding.

Music Imagination Essay: Ask students to listen to a piece of music and then write an imagination essay describing the emotions and scenes they have experienced in the music. The teacher will evaluate the essay based on its imagination, literary style and depth of emotional expression.

3.2.6 Be self-aware

Self-reflection report: Submit a self-reflection report after the music appreciation class, summarizing your learning achievements and shortcomings. The teacher will evaluate based on the depth, objectivity of the report and the feasibility of the improvement plan.

Learning goal setting and tracking: Guide students to set their own learning goals for music appreciation and regularly track and evaluate the completion of these goals. Teachers evaluate students based on the reasonableness of their goal setting, the seriousness of the tracking, and the achievement.

3.3 Organize Experiential Activities

When organizing music experience activities, there are various ways to help students gain a deeper understanding of the music works: First, tell relevant stories or situations in connection with the music works, encourage students to independently arrange stories to express their understanding of the works, and at the same time guide them to depict the emotions and artistic conception of the music with language or drawing, and broaden their cognition through group discussions; Secondly, organize students to engage in discussions of musical works and encourage multi-angle analysis to cultivate critical thinking; It is also possible to encourage students to make innovative suggestions for music appreciation classes and select the best ones to implement, and guide students to conduct self-reflection and evaluation after class to enhance their musical literacy; In addition, help students overcome their bias towards specific music genres and broaden their aesthetic horizons through exposure to diverse works; Finally, deepen the understanding of music by providing background information, analyzing musical elements, independently analyzing new works, etc., and enhance students' resonance and experience of musical emotions through role-playing and emotional sharing activities.

4. Practical Cases of Reverse Instructional Design in Junior High School Music Appreciation Classes

Following the above corresponding strategies, taking the lesson "Riding the Wind for Miles" from the People's Music Edition of Grade 8, Volume 1 as an example, select the section "Determining the Expected effect" to design more specific examples of teaching objectives.

4.1 Explanation

Students are able to elaborate on the composer's background and creative motivation of the symphonic overture "Riding the Wind for Miles", and explain the influence of this work in the history of Chinese music, without the presentation. Analyze the musical mood and style of each section of the piece, and distinguish the tonal themes of the Han, Tibetan, Mongolian and other ethnic groups. Judge the number of times the theme melody appears, the harmonic structure and the lead instrument, distinguish ethnic affiliation and analyze how these elements together construct the musical style of the work.

4.2 Clarify

Tell about the historical story or national spirit contained in the symphonic overture of "Riding the Wind for Miles" and explain how these elements are combined with the music. Brief oral presentations on the four musical themes are acceptable. Clearly express how this symphonic overture conveys love for the motherland and anticipation for the future through music, and explain that this work is not just a musical piece, but an art piece that tells history and passes on culture.

4.3 Application

Apply the music analysis skills you have learned to the

analysis of complex symphonic overtures, identify musical themes, motives, and development techniques in the work, skillfully use musical terms to accurately describe elements such as timbre, volume, and pitch of the work, and analyze how these elements serve the overall effect of the work. Use the rhythmic teaching method to arrange each theme into its own dance rhythm that reflects the national characteristics, and solve the confusing problems. For example, when the symphonic overture enters the theme of "Gada Meilin", one can choose Mongolian dance movement elements such as hard wrist or soft arm according to the audio, analyze the four ethnic themes and finally listen to them together.

4.4 Insight

Present one's own insights on the musical structure and harmonic application of the symphonic overture "Riding the Wind for Ten Thousand Miles", and analyze the influence of these characteristics on the expression of the work. At the same time, compare with other symphonic overtures, objectively evaluate the uniqueness of the musical structure and harmonic use of "Riding the Wind for Ten Thousand Miles", and experience the color and depth these features add to the work.

4.5 Entrapment

By listening, feel the belief in national unity, and experience the vision of ethnic integration and integration with the world that the music conveys. Accurately grasp the emotions and ideas expressed in the music, and experience the patriotic feelings and national spirit conveyed by the composer through the music. Immerse yourself in the historical era of that time and feel the spiritual strength and inspiration that this symphonic overture brought to the people of that time.

4.6 Self-awareness

Reflect on your feelings and understanding during your appreciation of the symphonic overture "Riding the Wind for Miles", and summarize your gains and shortcomings in music appreciation. Recognize the possible biases or preconceived notions you may have in music appreciation, and try to keep an open mind to understand and feel the emotions and ideas conveyed by the work.

5. Conclusion

In summary, under the new perspective and path of the deep integration of the OBE concept with reverse instructional design, by carefully constructing and filling the three-stage steps of reverse instructional design with the six "understanding" levels in reverse instructional - explanation, clarification, application, insight, immersion, self-awareness - as a framework, we can grasp the structured characteristics of reverse instructional more precisely. And focus on the "big concept" as the core thread to carry out teaching. From an effective perspective, reverse instructional design places more emphasis on the integrity and consistency of learning objectives, evaluation tasks, and learning activities. Therefore, constructing reverse instructional design through formatted thinking not only makes it more standardized and normalized, ensuring the coherence and systematicness of teaching, but

also significantly promotes the improvement of students' core literacy while enhancing teaching quality, fully demonstrating the outstanding effect of reverse instructional design in the field of music education.

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