THE DEVELOPMENT OF TEACHING MODEL THROUGH TASK-DRIVEN FOR ENHANCING CULTURE UNDERSTANDING LEVEL OF MUSIC STUDENT TEACHERS

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A Dissertation Submitted in Partial Fulfillment of the Requirements

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THE DISSERTATION TITLED

THE DEVELOPMENT OF TEACHING MODEL THROUGH TASK-DRIVEN FOR ENHANCING CULTURE UNDERSTANDING LEVEL OF MUSIC STUDENT TEACHERS

BY

BAIYING JIN

HAS BEEN APPROVED BY THE GRADUATE SCHOOL IN PARTIAL FULFILLMENT OF THE REQUIREMENTS FOR THE DOCTOR OF PHILOSOPHY IN CURRICULUM RESEARCH AND DEVELOPMENT AT SRINAKHARINWIROT UNIVERSITY

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The research in this study utilized manga making activities to develop critical thinking skills in late childhood homeschool students, using the Cornell critical thinking test level X as a metric. The study involved 30 students divided into experimental and control groups, with 10 activities, each lasting a total of two hours. Each activity aimed to enhance critical thinking skills through manga making activities. After literature review, the researcher refined the program with input from three qualified reviewers: two developmental psychologists and one scriptwriting expert, achieving a tool quality index of 0.97 post-adjustment based on their recommendations. The revised program was then tested in a tryout with a sample group, following the manga making activities program as specified. The results showed each student successfully completed one manga, and the participants demonstrated improved critical thinking scores post-program. The findings of the study indicated significant statistical improvements in critical thinking abilities among the experimental group compared to the control group (Mann-Whitney U-test, $p < .001$). Additionally, within the experimental group, significant improvements were found in critical thinking abilities before and after participation (Wilcoxon Signed Rank test, $p < .05$). Thus, this research highlights the efficacy of using manga making activities to enhance critical thinking skills among late childhood homeschool students.

Keyword : Cultural understanding, Task-driven teaching model, music student teachers

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At this point, my thoughts are complicated. Four years of study are about to come to an end. It is an end and a beginning. There will be many four years in life, but these four years must be the most unforgettable four years in my life. I am lucky to be able to study at Srinakharinwirot University.

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CHAPTER 1
INTRODUCTION

1.1.Research Background

Culture is a reflection of the comprehensive strength of a country and nation (Liu., 2020). Music, as a form of culture expression, reflects the values, history and social structure of a specific social and culture background (Gao, 2020). Knowing and understanding the culture behind these music is of great significance to individual development and social harmony. It is an important indicator of the future of the country and nation (Li Ya, 2018) and is also a necessary condition for building a strong country in human resources and culture (Guan, 1998).

In 2017, the Chinese government issued the "Opinions on Implementing the Project of Inheriting and Developing China's Excellent Traditional Culture", which made a top-level design for inheriting and developing China's excellent traditional culture from the perspective of education strategy and national development. The "High School Music Curriculum Standards" issued in 2018 and the "Compulsory Education Art Curriculum Standards" revised in 2022 clearly stated that cultivating students' culture understanding level is one of the goals of music course teaching (Ministry of Education of China, 2018; Ministry of Education of China, 2022). The release of these documents, from the perspective of individual development, can improve students' culture understanding level and guide students to strengthen their understanding of other cultures while understanding their own culture, so as to increase communication and understanding (Jo, 2006). From a social perspective, it can let students know that there are cultures different from their own, and these cultures deserve attention and respect, not just understanding them (Nettl, 1992: 6). From an educational perspective, the promulgation of these policies and documents not only means that the diversity of classrooms is increasing (Jo, 2006), but also strongly promotes the practical exploration of culture understanding level education and teaching in society (Guan, 1998).

The culture understanding is the foundation for the growth of music student teachers (Zhang, 2016). For them, it is crucial to improve the level of culture

understanding level of musical works (Sh, 2016). To achieve this goal, it is necessary to develop relevant courses or teaching model to improve students' culture understanding level (Guan, 1998). The core goal of these courses or teaching model is to cultivate or improve students' culture understanding level through learning (Zhu, 2007). The teaching content to improve the level of culture understanding level should integrate various elements in music learning to achieve the goal of cultivating students' sustainable development capabilities (Feng, 2016). The teaching evaluation to improve culture understanding level should adopt qualitative and quantitative methods, self-evaluation and other evaluation, result evaluation and process evaluation, diagnostic evaluation, formative evaluation and summative evaluation. In this way, the advantages and specialties of various evaluation methods can be fully utilized, and their defects and deficiencies can be compensated for each other, so that the evaluation results are more objective and fair (Wang, 2009). It can be said that the potential benefits of music teaching that improves culture understanding level are multifaceted. It can not only provide an education that deepens students' musical cognition and culture knowledge, but also improve their social skills in a multi-culture and global society, while cultivating self-identity and understanding of people from other cultures (Beatrice Ilari, Lily Chen-Haftek, and Lisa Crawford, 2013). When our children have prejudices against foreign cultures, we can provide them with guidance, which may improve their level of culture understanding level (Edwards, 1994).

Although these studies have revealed various research results in this field, due to differences in the definition and cognition of culture understanding level (Liu, 2020), and inadequate learning and teaching methods (Zhang, 2017: 2), some problems have arisen in the teaching process of improving the level of culture understanding level. These problems are mainly reflected in the following aspects: researchers' research on the understanding of music culture is more about the understanding of native culture[①],

① The originality theory emphasizes the influence of individual's original characteristics and group's culture inheritance on individual's culture understanding level and identity, which mainly refers to students' understanding and identity of traditional music culture formed in the process of music culture practice in different fields such as their families, towns and communities.

and lacks attention to the understanding of constructive culture[①] (Liu, 2019: 10). The experience of music in classroom teaching is limited to auditory aesthetics, lacking the identity and belief issues of music (Chen, 2017: 2). The music education system lacks the support of relevant courses, and teachers generally lack the diversified music culture literacy that they should have, making it difficult for them to take on the responsibility of guiding students' music values (Liu, 2017). Students lack an understanding of the background and history of music, resulting in a lack of depth and breadth in analyzing and interpreting music works. (Guan, 2006). Students lack the ability to understand and integrate the relationship between music and other disciplines (Shang, 2016) and other problems. In order to equip music student teachers with the knowledge and level to teach culture understanding level to future students, this research aims to create a relevant teaching model to enhance the culture understanding level of music student teachers in Huang-gang Normal University.

1.2.Research Questions

1) What the teaching model through task-driven for enhancing culture understanding level of music student teachers should be?

2) What is the effectiveness of teaching model through task-driven for enhancing culture understanding level of music student teachers?

1.3.Research Objectives

1) To develop teaching model through task-driven for enhances culture understanding level of music student teachers.

2) To evaluate the effectiveness of teaching model through task-driven for enhancing culture understanding level of music student teachers.

1.4.Research Contents

Based on the above research questions and objectives, the main research contents of this study are as follows.

---

① Constructive culture understanding level focuses on the understanding and identity formed through the influence of external environment.

1) Investigate the current status of culture understanding level of music student teachers. The study takes the culture understanding level of music student teachers as the starting point, reviews and organizes relevant concepts, and extracts the concept of culture understanding level, training methods, importance, evaluation standards and other related content.

2) Summarize the research on music teaching, task-driven methods, and teaching model, and explain the types of teaching model and their relationship with culture understanding level.The literature study provides researchers with a foundation for a teaching model that can help improve the cultural understanding of music students and teachers. Such a teaching model can better cultivate the cultural understanding of music students and teachers.

3) Constructing a teaching model that promotes culture understanding level of music student teachers includes research on teaching theory, teaching model, design principles, teaching media, and teaching evaluation. First, It is necessary to clarify the theoretical basis and design principles of the task-driven teaching model; second, analyze the design of teaching activities, the teaching process, and the media used in teaching; and finally, analyze the evaluation objectives, evaluation dimensions, and scoring rules of the teaching model.

4) Research and improve the teaching practice of the teaching model to enhance culture understanding level. Apply this teaching model to the course teaching of music student teachers. Follow the school's educational purpose, subject and course teaching objectives, select appropriate teaching platforms and teaching groups, and observe the changes in music student teacher' culture understanding level from different dimensions.

1.5.Research Significance

1. Through research, we can understand the culture understanding level of music student teachers

2. A task-driven teaching model that promotes the culture understanding level of music student teachers is proposed, providing a theoretical basis and practical research cases for relevant researchers.

3. While enhancing the culture understanding level of music student teachers, the teaching model also pay attention to enhancing students' cooperative ability and independent learning ability.

1.6.Research Scope

Population and Sample

Population: There are 3,460 music student teachers in Hubei Province

Sample: The sample was randomly selected from 37 music student teachers in Class 03, Grade 3, School of Music, Huang-gang Normal University.Since the purpose of this study is to investigate whether the samples with a pretest level of 0-3 have improved their cultural understanding after the experiment, the principle of sample selection is to exclude students whose pretest scores have reached level 4.

Variables

Independent Variable: Teaching model

Dependent Variable: culture understanding level

1.7.Research Technique

This study mainly adopts the concept of design research to practice the task-driven teaching model that enhances the culture understanding level of music student teachers. In addition, it also uses literature research, content analysis, quantitative and qualitative research methods.

1) Literature research method: Summarize and analyze the research on culture understanding level, music teaching, task-driven and teaching model conducted by domestic and foreign researchers.

2) Questionnaire survey method. Questionnaire survey method: During the design and implementation of the teaching model, we use questionnaire surveys to understand the culture understanding level and teaching status of music student

teachers; in the practice process, we use pretests and post-tests to examine the changes in students' culture understanding level.

3) Case study method. Design-based research was employed throughout the case study.The constructed teaching mode was designed to enhance the culture understanding level of music student teachers, combining theory with practice, and exploring the ways and methods to improve the culture understanding level of music student teachers through task-driven methods.

1.8.Definitions

Culture Understanding: refer to through the teaching of music classrooms, music student teachers can understand, accept and identify with the culture phenomena, culture connotations, values and ideas in traditional music of different nationalities and themes in China.

Culture understanding level refers to the degree of personal cognition, respect, acceptance and understanding of music students teachers in a cross-cultural environment in terms of knowledge, skills and attitudes, culture awareness, culture sensitivity and culture valuing. The level of cultural understanding can be divided into four levels: When knowledge, skills and attitudes $\geq$ 3 score, the level of cultural understanding reaches level 1. When knowledge, skills and attitudes and culture awareness are both $\geq$3 score, the level of cultural understanding reaches level 2. When knowledge, skills and attitudes, culture awareness and culture sensitivity are all $\geq$ 3 score, the level of cultural understanding reaches level 3. When knowledge, skills and attitudes, culture awareness, culture sensitivity and culture valuing are all $\geq$ 3 score, the level of cultural understanding reaches level 4. The determination of students' cultural understanding level is based on the self-assessment and scoring of the student cultural understanding evaluation form, and the teacher determines the level of the student's score based on the above standards.

Knowledge: refers to the basic knowledge that music students and teachers should have about the social background (economic/cultural/geographical, etc.), development process, cultural characteristics, and cultural taboos of musical works.

Skill: refers to the ability of music student teachers to distinguish music genres and categories according to the characteristics of music changes, to express the emotions of music in different artistic forms, and to express musical images with appropriate intensity and speed.

Attitudes: refers to the ability of music student teachers to recognize the value of music culture, understand the desire of other cultural groups to spread their own national or local music culture, and the contribution of these music cultures to mankind and their importance in musical works.

Culture Awareness: refers to the understanding of the different attitudes and values that music student teachers have towards musical works of different nationalities, regions, and eras in China.

Culture Sensitivity: refers to the degree to which music student teachers understand, appreciate and perceive the styles, musical traditions, musical art backgrounds and musical culture characteristics of different musical works.

Culture Valuing: refers to the recognition of the importance, significance and influence of music works by music student teachers, including the recognition and expression of musical identity, social and emotional expression, etc.

Music Student Teachers: refer to music student teachers who are currently receiving professional music education at the School of Music of Huanggang Normal University and are preparing to engage in music education work.

Teaching Model: refer to the Task-driven teaching model promotes learning by designing and assigning tasks to music student teachers. The tasks assigned to music student teachers in this study reflect the challenges and demands that music student teachers may face in real life or professional environments, requiring music student teachers to use the skills or knowledge they have learned to solve problems or complete tasks. It includes seven steps, namely:the 1st step was raise a question, the 2st step was release task, the 3st step was web-based learning, the 4st step was classroom Teaching, the 5st step was group collaboration, the 6st step was exchange display ,the 7st step was after class development.

1.9 Conceptual Framework

Music teaching based on constructiveness emphasizes the process of music creation, performance and appreciation, and pays attention to the cultivation of music student teachers' individual performance abilities and diversified ways of thinking. The main purpose of this study is to develop a teaching model that enhances the culture understanding level of music student teachers by using constructiveness theory and the basic characteristics of teaching model construction. It also aims to identify the relationship between instructional model and music classroom instruction, learning outcomes, and culture understanding level. It mainly includes the following content:

First, Creative Music Teaching. Through the understanding of musical works, music student teachers can create theme melodies and show their unique musical tendencies and perspectives through their works, so as to cultivate music student teachers' creative thinking and understanding level.

Second, a Student-Led Teaching Mode. In teaching, teachers act as guides and supporters, providing music student teachers with musical skills and theoretical knowledge, but music student teachers need to explore, practice and understand learning through reflection.

Third, a Teaching Approach that Integrates Multidisciplinary Content. Music teaching should be closely combined with other subjects to cultivate music student teachers' interdisciplinary ability. For example, when teaching music theory, mathematics can be combined to let music student teachers understand music rhythm, and literature can be combined to let music student teachers deeply understand music lyrics, meaning and emotion.

Fourth, music student teachers self-evaluation and reflection. music student teachers are expected to engage in regular self-evaluation and reflection on their learning. Evaluation and reflection can allow music student teachers to deeply analyze their own performance, discover strengths and weaknesses, And thereby improving self-management and judgment skills.

Fifth, cooperative learning and interactive links. Music teaching should integrate the characteristics of collective and individual learning, and encourage music student teachers to actively participate in classroom interaction through group cooperation or one-on-one interaction. music student teachers can sing in a chorus or join a small band to enhance their collaboration ability and sense of teamwork.

Music teaching based on constructivism and activity theory is a creative, personalized and diversified teaching method, which can enable music student teachers to enhance comprehensively and free them from traditional learning methods. At the same time, it allows music student teachers to enhance their self-awareness and level through learning, so as to better adapt to social changes and professional challenges.

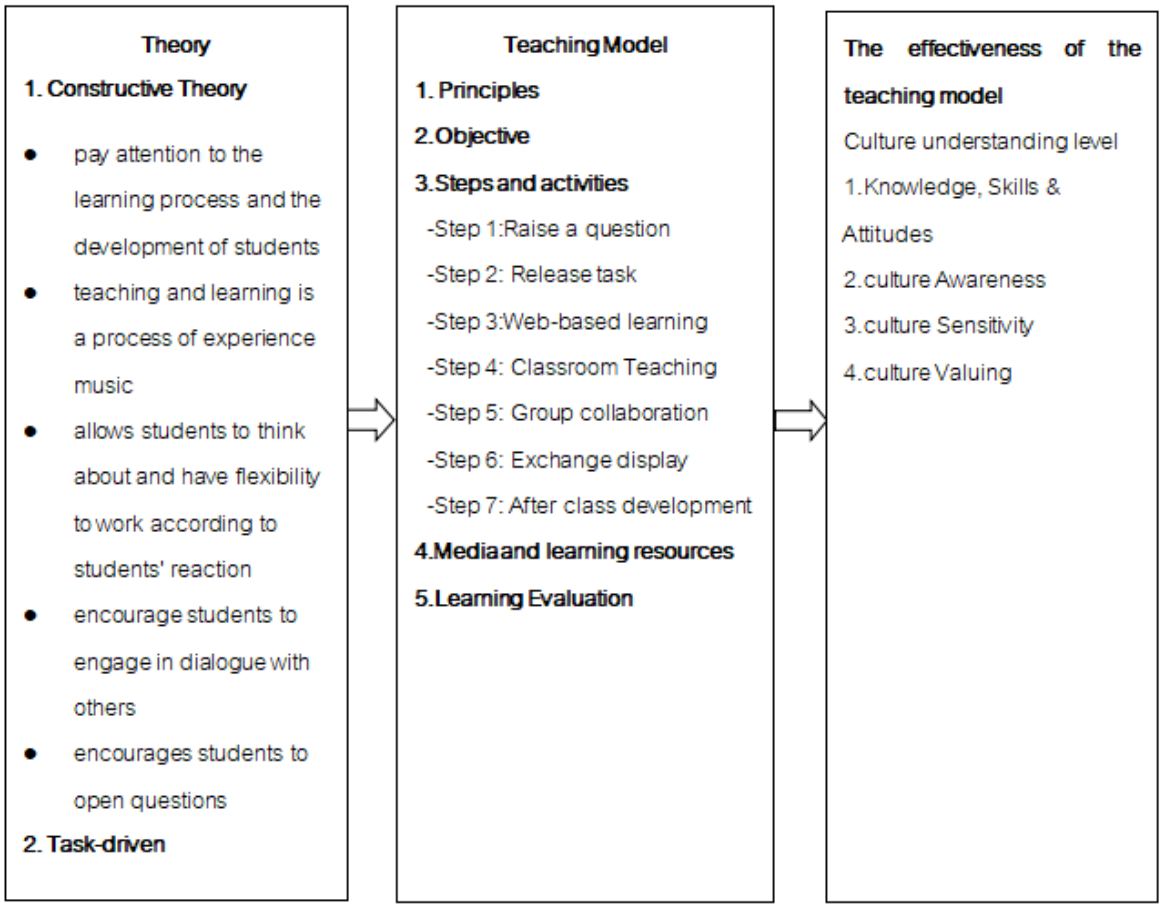

FIGURE 1 attempt to describe the conceptual framework of the study

CHAPTER 2
REVIEW OF THE LITERATURE

The main purpose of this study was to develop an instructional model that enhances the culture understanding level of music student teachers and to evaluate the effectiveness of the teaching model. To better complete this study, we review the relevant literature to gain knowledge and understanding to use in the development of instructional model.

2.1. culture understanding level

2.1.1 Definition of culture understanding

2.1.2 Importance of culture understanding

2.1.3 Ideas of culture understanding in Educational Literature

2.1.4 Behavioral Indicators of culture understanding level

2.1.5 Development of culture understanding

2.1.6 Measurement of culture understanding

2.1.7 Research on culture understanding

2.2. Music Teaching

2.2.1 Research on the concept of culture understanding of the music discipline

2.2.2 Research on the construction of music curriculum for culture understanding;

2.2.3 Research on music teaching content of culture understanding;

2.2.4 Research on Music Curriculum Evaluation of culture understanding

2.3.Task-driven

2.3.1 Task-driven definition

2.3.2 Task-driven features

2.3.3 Relevant research on task-driven improvement of comprehension ability

2.4.Teaching Model

2.4.1 The concept of teaching model

2.4.2 Types of teaching Mode

2.4.3 Constructive theory and activity theory

2.4.4 Basic Features of culture understanding Teaching Model

2.4.5 A task-driven teaching model for culture understanding

2.4.6 Relevant research on the teaching mode of culture understanding

2.1. Culture Understanding

2.1.1 Definition of Culture Understanding

"Culture" is the product of human spiritual activities (He, 1988:280), and is a composite structure (Tylor, 2016:23). Understanding is the core concept of hermeneutics, meaning the understanding and mastery of a certain subject or situation (Joanna, 2020: 1408). culture understanding is a compound word. In the teaching activities of music subjects, culture understanding is not only one of the core literates of the subject that Chinese students should have, but also a very important topic in the research of music theory (Feng, 2016). culture understanding is regarded as It is the premise of world national music education (Guan, 2011). However, what is culture understanding in the music discipline? For the sake of clarity, we use Table 1 to explain:

TABLE 1 Definition of culture understanding

Author	Time	A brief Description
Cai	2018	culture understanding includes the following aspects: (1) Understanding the development clues, representative figures and artistic achievements of traditional music and modern music in our country; (2) Understanding the life, works and contributions of representative music genres and important musicians; (3) Experiencing and appreciating the style and culture characteristics of traditional Chinese music and world folk music; (4) Recognizing and understanding the relationship between folk music and social life, history, culture or customs; (5) Following the principle of unity of thought and artistry , making evaluations and choices on musical works or social music phenomena

TABLE 1 (CONTINUE)

Zhao	2018	The culture understanding of music is to use the attitude of music aesthetics to understand music and feel life
He	2014	The main aspect of culture understanding is the internalization of the culture meaning of music. It is a conceptual, emotional and voluntary activity, which reflects the subject's intention or artistic conception and other spiritual activities. Its essence is spiritual understanding and self-knowledge of life.
Liu	2020	culture understanding includes not only the cognition and understanding of the connotations, characteristics, commonalities and differences of different music cultures at the cognitive level, but also the recognition and willingness to inherit the values, ethics, customs and habits contained in excellent traditional culture at the value level. Behavioral methods, etc. It also includes practical implementation of these values and moral ethics contained in excellent traditional culture at the behavioral level
Ministry of Education of the People's Republic of China	2020	Cultural understanding refers to the ability to perceive, understand and interpret the humanistic connotations of musical works in a specific cultural context. This ability includes a deep understanding of the cultural connotations reflected in musical activities and musical works, as well as an accurate interpretation of the contribution and value of music to cultural development. At the same time, it is also necessary to understand and explain the importance of the relationship between music and culture..
Li & Li	2004	Observing from the perspective of ontology suggests that the understanding of music culture is an education that transcends the "it (world)" and "you (world)" and establishes a spiritual encounter relationship, that is, the mutual turning of the thinking relationship between teachers and students, the spiritual education that responds to each other. Examining the understanding of music culture from the perspective of epistemology, it is believed that it is an open and free inquiry of rational thinking, and it is an education where the main body of education participates together, seeks true knowledge, and initiates and extends wisdom.

From the above definition, the interpretation of culture understanding in music education is summarized as the process of individual or group acceptance and

recognition of external culture characteristics or patterns of music. This acceptance and recognition is reflected in cognition, attitude, behavior, emotional expression, technology, organization, ideas and other aspects. Its basic methods include scientific understanding and aesthetic understanding, and this understanding exists in subjects with different structures at the same time. The definition of culture understanding level in music education in this study is: through the teaching of music classrooms, students can understand, accept and identify with the culture phenomena, culture connotations, values and ideas in traditional music of different nationalities and themes in China. This kind of acceptance and identification is manifested in the cognition of music, emotional expression, ideas and culture identity.

2.1.2 Importance of Culture Understanding

Understanding is the basic attribute of human beings, and culture is a kind of structure. The two-way construction of culture and human beings acquired or transmitted through the symbol system determines humanistic quality, and the culture understanding of music is indispensable for the all-round development of human beings (Qin, 1988: 118). Music culture reflects the picture, degree and way that human material and spiritual power can achieve in the process of historical development. It is divided into three different levels, namely material, institutional and spiritual. Among them, the spiritual and culture level is composed of values, aesthetic tastes, and ways of thinking that have been bred for a long time in human social practice and consciousness activities, and guides people's behaviors, ways of thinking, and psychological characteristics. Structure (Ding, 2005:41). Music teaching that pursues cultural understanding is a very beneficial teaching method. It not only allows students to have a deeper understanding of music and culture, but also cultivates their musical literacy and aesthetic taste, stimulates their creative potential and innovative spirit, and lays a solid foundation for their all-round development. (Ministry of Education of China, 2017: 6), and culture understanding level as a one aspect of music subject literacy can enable students to recognize and respect the diversity of world music culture while understanding their own national music culture, so as to achieve the goal of

understanding the culture in music and the music in culture (Yu: 2019: 2). The most direct role of culture understanding level in music teaching is to improve students' understanding of works, which can stimulate their national spirit and patriotism (Cui, 2022: 5). Under the construction of a new type of international relations that actively promotes the concept of extensive consultation, joint construction and shared benefits, culture understanding level can enable students to understand the diversity of world music with equal values and establish equal and diverse culture values (Yu, 2022: 3).

2.1.3 Ideas of Culture Understanding in Educational Literature

In July 1991, the Review Committee formed by the Australian Education Council and AEC published a review report led by Brian Finn-Young titled Young People's Participation in Post Compulsory Education and Training. culture understanding level is one of the "core literacy" that young people in the "post-compulsory education stage" (that is, the stage after the compulsory education stage) need to possess. In 2017, the new curriculum that was gradually launched in South Korea divided the "core literacy" into six major contents. The fourth content is based on the ability to empathize with people, understand people and culture perception, and discover the meaning and value of life. "Aesthetic perceptual literacy" (Jiang, 2016). In March 2010, the Singapore Ministry of Education announced the "Framework for 21st Century Competencies and Student Outcomes". The framework focuses on cultivating students' "21st Century Competencies" (21CC), especially strengthening sports, art and music education, so as to improve students' creativity and expression, and shape their personal culture and emotional characteristics. The K-12 science education framework in the United States, other parts of the world, and relevant documents of the OECD (OECD) all have more or less explanations on culture understanding level and inheritance (Council.N.R, 2012). In 2015, Yuan Guiren, then Minister of Education, pointed out in his speech at the National Education Work Conference that "accelerating the development and release of the core literacy system for the development of Chinese students" and "the core literacy development of Chinese students" (draft for comments) included the necessary character and key abilities that can adapt to the needs of

lifelong development and social development, etc, which are integrated into nine major accomplishments, including social responsibility, national identity, international understanding, humanistic heritage, scientific spirit, aesthetic taste, physical and mental health, learning to learn, and practical innovation. In 2017, it was jointly initiated by the China Education Innovation Research Institute of Beijing Normal University, the American Partnership for 21st Century Skills (hereinafter referred to as P21), and the China 21st Century Talent Standards Alliance (CP21), hoping to further deepen the core literacy education in the 21st century through international cooperation. For this purpose, the research institute has completed the "21st Century Core Competence 5C Research Report". The 5C model of core competencies in the 21st century is proposed based on the actual needs of China's social, economic, scientific and technological, and educational development, and aims to cultivate future talents with comprehensive competencies. The 5C model includes five aspects: Culture Competency, Critical Thinking, Creativity, Communication, and Collaboration.From the combing of the concept of culture understanding level in the above educational documents, it can be seen that although different countries do not place culture understanding level as an independent content in a prominent position in relevant documents, they all have descriptions related to culture understanding level. Explaining the important value of culture understanding level, on the other hand, it provides a basis for the establishment of teaching activities to enhance culture understanding level in this study.

2.1.4 Behavioral Indicators of Culture Understanding Level

Edwards (1994) proposed four levels of culture understanding level for multiculture learning (Figure 2). They are: Knowledge, Skills & Attitudes, Culture Awareness, Culture Sensitivity and Culture Valuing (Edwards, 1994: 130).

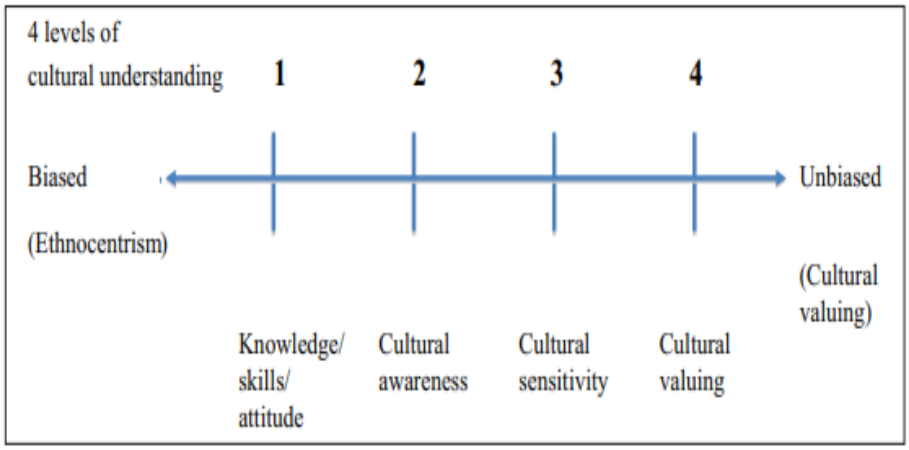

FIGURE 2 Schematic representation of Edwards' (1994) model of culture understanding level.

2.1.4.1 **Knowledge, Skills and Attitudes**. The characteristics displayed by individuals in various activities are considered to be the knowledge, skills and attitudes possessed by individuals (Lu, 2002). The three are unified and are the concentrated expression of individual ability (Luo, 2012). Embodied in music, knowledge includes score reading, musical form, chords, intervals, modes, tonality, genre, etc. (Lin, 2023). Skills include singing, playing, writing, etc.

2.1.4.2 **Culture Awareness**. culture awareness is an individual's understanding of different attitudes and values produced by cultures of different countries and backgrounds (Wu & Ma, 2017). Tomalin and Stempleski believe that culture awareness includes the following three qualities: one is the awareness of one's own culture behavior; the second is the understanding of other people's culture behavior; the third is the ability to explain one's own culture standpoint (Tomalin & Stempleski, 1998:29). Tomlinson proposes that culture awareness involves the gradual development of an inner sense of culture equality, a deepened understanding of one's own and others' cultures, and an active interest in how cultures relate to and differ from one another. The improvement of culture awareness can help learners to broaden their thinking, increase tolerance and sensitivity to culture resonance (Tomlinson & Musuhara, 2004). Core Competencies for Lifelong Learning: A European Framework of Reference states that

culture awareness is the basis for appreciating creative expression of thought, emotion and experience in a variety of media, including music, performing arts, literature, visual arts, interdisciplinary and mixed forms (European Union, 2006).

2.1.4.3 Culture Sensitivity. Individuals' mentality changes in the process of accepting, understanding and appreciating culture differences are called culture sensitivity. It is specifically reflected in the positive changes in the individual's emotions and attitudes in the process of adapting to the new culture (Chen & Starosta, 2005: 231). With self-worth awareness, self-monitoring, open thinking, intersectional participation and non-subjective judgment as the basic components, it is an important ability to help people survive in a multiculture society (Chen & Starosta, 2005: 4-5). Bennett (1993: 23) pointed out that culture sensitivity is manifested as cross-culture adaptability. It is mainly manifested in three aspects: (1) Open-mindedness: Curiosity and interest in national, foreign and world cultures, willing to explore culture differences. (2) Tolerance: Willingness to accept cultures other than their own. (3) Empathy: Willing to empathize and experience culture thoughts, beliefs and value orientations under different culture backgrounds.

2.1.4.4 Culture Valuing

Culture value refers to whether the existence, attributes and changes of an object are consistent or close to the scale of the subject. culture value is generated in culture practice activities, and its principle is to understand, transform and evaluate the world according to human standards (Li, 2006). This concept uses the subject-object relationship to replace the relationship between people and things to define value, which is more universal and inclusive. Needs under the meaning of value are needs with open meanings for the value subject (people). The value relationship established between the value object and the value subject is reflected in the value domain formed by the value object and in the value of people (Liu, 1988). culture value is the adaptation and satisfaction of people's culture needs and development (Zhao, 2015), which can improve people's discrimination, appreciation and creativity of different levels and styles of culture (Yang, 2013: 51). The value of music culture can have a positive effect on the

dissemination, inheritance and development of advanced culture (Xu, 2010: 93). Expressing common emotions and values through music can reduce conflicts and divisions (Luo, 2019: 34). Continuously innovate and evolve, promote the development and inheritance of culture, and preserve historical memory and culture heritage (Xiang , 2008).

2.1.4.5 Culture Understanding in Music Curriculum Standards. In China, the Ordinary High School Music Curriculum Standards (2017) and Compulsory Education Art Curriculum Standards (2022) both clearly state that culture understanding level is one of the core musical qualities that students must have. Additionally the curriculum standards put forward different requirements for culture understanding level based on the learning content of different academic stages (see Table 2 for details).

TABLE 2 Requirements for culture understanding level at Different Stages of "Art Curriculum Standards for Compulsory Education"

School Section	Culture Understanding Academic Requirements
1～2 grade	1) Imitate and perform as required, using the body to express musical elements 2) Use what you have learned to identify different styles of music 3) Observe the characteristics of the music according to the requirements, and use your own expressions and body movements to imitate or perform 4) Give examples to illustrate the characteristics of sounds in life and nature, and imitate, express, and create by using the human voice, musical instruments, movements or other methods
3～5 grade	1) Understand the relationship between different genres, forms, and styles of music and life 2) Appropriately express the emotion of music according to musical terms or symbols 3) Perform music with appropriate strength and speed according to the mood and characteristics of the music, and be able to evaluate the performance of others and yourself 4) List musical phenomena in daily life and be willing to share their feelings with others.

TABLE 2 (CONTINUE)

6～7 grade	1) Understand the characteristics of music changes, and be able to distinguish music genres, categories and forms of expression 2) Use the acquired knowledge to analyze the relationship between elements of music expression, genre and form 3) Make a brief analysis of the relationship between music and life in different countries, genres and styles 4) Perform and evaluate on the basis of understanding music style and characteristics 5) List musical phenomena and activities in life, explain their relationship with culture, and communicate with others
8～9 grade	1) Be familiar with common music genres, music categories and expressions, and understand the relationship between music expressions and genre forms 2) Understand the influence of social life and culture on music genres and forms, and briefly analyze them 3) Use the acquired knowledge to analyze and describe the culture connotation of music in China and other countries in the world, and explain the main reasons for the formation of the style in connection with the relevant culture background 4) Analyze and judge music works, music phenomena and music activities in connection with life, society, history and culture

(Ministry of Education of the People's Republic of China. 2022: 16-46)

Combining the above analysis, the researchers have described the behavioral indicators of culture understanding level in detail. See Table 3:

TABLE 3 Culture Understanding Level Behavioral Expressions

Components	Definition	Behavior Indicators
knowledge, skills and attitudes	Knowledge is the level of culture knowledge that individuals must master to engage in various activities. Skills are the methods, techniques, and practical abilities that individuals must possess to engage in various activities. Attitude is the motivation, thinking and consciousness of individuals engaged in various activities. The organic unity of the three is the concentrated expression of individual ability.	1. According to the characteristics of music changes, be able to distinguish the genre and category of music 2. Express musical emotions with different art forms 3. Respond to the emotions expressed by the music
culture awareness	Comprehension of different attitudes and values in different countries and cultures with different backgrounds, as well as sensitivity to culture elements (Shen, 2021: 44)	1. Comprehend the expressive function of music and be able to explain it 2. Use appropriate dynamics and speed to express music according to the mood and characteristics of the music
culture sensitivity	Individuals' mentality changes in the process of accepting, understanding, and appreciating culture differences	1. Analyze the causes of musical phenomena 2. Judge the ideological connotation of musical expression 3. Pay attention to the music phenomena in daily life, and describe and analyze it in connection with what you have learned
culture Valuing	Members of a social community accept and recognize the aesthetic orientation, way of thinking, moral ethics, behavior or customs in a specific culture environment (Liu, 2019: 37)	1. Choose the right music to meet your needs, and explain the reason 2. Show and explain the context of the music 3. Show and explain the influence of other factors on the music

From the above analysis of the performance of culture understanding level behavior, it can be seen that the expression of culture understanding level connotation in relevant literature is not only measurable and evaluate but also provides an important basis for teachers' teaching evaluation, guides textbook writers, and serves as the main basis for exam propositions and the learning goals that students need to achieve.

2.1.5 Development of Culture Understanding

As the core of talent accomplishment in the 21st century, culture understanding level has far-reaching significance for building a country with human resources and culture (Wu, 2002: 2). For individuals, each individual in a social group needs to know "who I am" and "where I come from" to form a self-identity (Cheng, 2017: 14). The understanding and inheritance of culture is the foundation of individual self-awareness, social life, sense of belonging and happiness. It is to guide individuals to form identity and culture recognition through the interaction within and between cultures. It is a necessary condition for contributing to society and contributing to the prosperity and development of the country and nation and culture. (Cheng, 2017: 65). Cultivating individuals' culture understanding level literacy is about cultivating talents with a sense of culture mission and social responsibility. Therefore, how should we understand the connotation of "Chinese excellent traditional culture" and even "culture"? What kind of attitude should we take to view the differences between our own national culture and foreign culture? How do we select the content and carrier of culture understanding level and inheritance? How do we effectively carry out teaching activities and learning practices that promote culture understanding level and inheritance? The solution to hese problems depends on the in-depth deconstruction of the educational goal of culture understanding level and inheritance (Cui, 2022: 14).

In the field of education, cultivating students' ability to understand culture is an important task for educators, and it is also an inherent requirement for cultivating newcomers of the era (Yu, 2019: 4). By combing the relevant domestic research, it is found that the representative views on the development of culture understanding level mainly include the following two aspects. First of all, Mr. Fei (2003) believes that culture

is developed from the direction pointed out by the Confucianisms who have always emphasized "sincerity, righteousness, self-cultivation, family harmony, state governance, and peace of the world". In the 21st century, with the rapid development of science and technology, human beings focus more on the field of natural science. For example, many colleges and universities place relevant disciplines in the field of natural sciences in an important position, while humanities take second place. Secondly, in 2016, the Core Literacy Research Group released "Core Literacy for Chinese Students' Development", which proposed three aspects of core literacy: culture foundation, independent development, and social participation. Among them, the definition of culture connotation is as follows: Culture is indeed the cornerstone of human survival. The cultural foundation comprises the knowledge and skills that individuals acquire from diverse fields, including humanities and sciences. It underscores the mastery and practical application of the profound wisdom accumulated by human civilizations, while also emphasizing the cultivation of inner spirit. This foundation is fundamental in guiding people towards the pursuit of harmony between truth, goodness, and beauty, ultimately enabling them to possess a broader perspective and deeper understanding of the world.. (Core Quality Research Group, 2016).

2.1.6 Measurement of Culture Understanding

The scale of culture understanding level is an important aspect of this study. In the field of inter-cultural education and training abroad, the most influential and representative scales mainly include the inter-culture Behavioral Assessment (IBA) constructed by Ruben in 1976, the Cross-culture Adaptability Inventory (CCAI for short) constructed by Kelly and Meyers in 1987, the inter-culture Sensitivity Inventory (ICSI for short) constructed by Bhawuk and Brislin in 1992, the inter-culture Sensitivity Scale (ISS for short) constructed by Chen and Starosta in 2000, the inter-culture Adjustment Potential Scale (ICAPS for short) constructed by Matsumoto et al. , and the inter-culture Development Inventory (IDI for short) constructed by Hammer and Bennett (1998). The theoretical foundations of these scales are different, and the content of the scales is quite different. For example, CQS evaluates the cognitive and behavioral dimensions of

people's culture communication from the four aspects of meta cognition, cognition, motivation and behavior, so as to predict the ability of individuals to effectively form and deal with problems in multi-culture situations (Portalla & Chen, 2010). Even when evaluating the same cross-culture communication competence dimension, the evaluation contents of different scales are not the same. For example, the ISS and IDI, which both evaluate cross-culture sensitivity, have large differences in content. The ISS evaluates inter-culture sensitivity in terms of the degree to which culture differences are understood and appreciated,while IDI is an evaluation of the development and changes of people's awareness of culture differences. ISS believes that culture sensitivity is "people's active desire to motivate themselves to understand, appreciate, and accept culture differences" (Chen & Starosta, 2005: 231), and pays attention to analyzing the degree of people's openness, tolerance, and respect for other cultures. The IDI understands it as "the ability to discern and experience culture differences" (Hammer & Bennett, 2003), focusing on the dynamic changes in people's culture awareness and awareness of culture differences.

The field of higher education has also developed some standards for inter-culture communication competence. UNESCO has formulated guidelines for inter-culture education and proposed inter-culture teaching standards (UNESCO, 2006: 33-38), and the Association of American Colleges and Universities has constructed a four-level inter-culture knowledge and ability value scale (inter-culture Knowledge and Competence Scale), which provides basic standards for American colleges and universities to formulate inter-culture competence learning for college students.

These scales provide a tool for evaluating the level of college students' understanding of music culture and can provide necessary feedback information for the cultivation of college students' cross-culture understanding level, but there are some problems. (1) The rationality of scale level setting has not been tested, and no specific standards are provided under each level, which is not conducive to the understanding and use of the scale. (2) The construction of cross-culture communication ability measured by the scale focuses on language ability, communication skills and

awareness of culture differences, ignoring dimensions such as global awareness and critical thinking ability. In order to solve these problems, Yuan (2022) based on the existing scale, combined with a series of documents such as China's Teacher Professional Certification Standards and Teacher Education Curriculum Standards (Trial), using a combination of theory, qualitative and quantitative research methods. A total of 99 descriptors related to culture understanding level were included, which were divided into six sub-scales: culture psychological adaptation, culture knowledge, culture contrast awareness, global awareness, speculative ability, and strategic ability. The scale places the reliability and validity issues at the core, and provides various types of validity evidence during the development process to ensure the scientific nature of the scale. By comparison, the description of behaviors related to culture understanding level in this study is quite similar to the description of behavior indicators of students' cross-culture communication ability in this scale. Therefore, this study uses this scale to measure students' culture understanding, including four aspects: (1) Knowledge, Skills & Attitudes; (2) culture Awareness; (3) culture Sensitivity; (4) culture Valuing.

A basic goal of current international education reform is to cultivate lifelong learners with higher-order thinking abilities such as metacognitive ability and self-regulated learning ability(Peng, 2017). Paying attention to and cultivating students' self-evaluation ability is an important cornerstone for achieving educational goals. This has been directly and significantly reflected in the education reform policies of various countries around the world, highlighting its important status and value in the field of education. For example, in 2010, the United States Common Core State Standards education reform emphasized the need to develop students' self-assessment ability to promote the development of students' higher-order thinking skills (EBGOL, 2010). The new curriculum reform implemented in Finland in 2016 places special emphasis on the cultivation of students' self-evaluation skills. Through this evaluation method, students are given more autonomy, which helps them develop into lifelong learners and continuously pursue knowledge advancement and personal growth(EBOL, 2016). In the international education evaluation reform, the importance of students' self-evaluation

ability has been increasingly valued (Peng, 2017). The State Council of China (2020:8) issued the "Overall Plan for Deepening Education Evaluation Reform in the New Era", and the Ministry of Education of China (2022:15) revised the "Compulsory Education Curriculum Standards". Both documents emphasize the need to focus on improving students' ability to self-evaluate and self-reflect, and to guide students to make rational use of evaluation results to improve their learning level. Research shows that students who actively engage in self-assessment practices tend to consistently outperform their classmates in subsequent assignments, indicating a significant improvement in their learning outcomes (Ross, 2016). Similarly, other studies have highlighted the motivational role of self-evaluation, pointing out that self-evaluation can foster students' sense of ownership over their educational journey and that this proactive approach to learning can enhance motivation (Panadero, Brown, Strijbos, 2016).

2.1.7 Research on Culture Understanding

UNESCO (2017) stated that culture diversity has now become a valuable resource for promoting sustainable human development. From the perspective of ecological civilization, the field of international music education is undergoing profound changes. Multi-culture music education aimed at culture understanding level has become the mainstream concept of international music education. From the themes of previous international music education conferences and the development trend of music education, it is not difficult to see that the International Society of Music Education and education researchers have conducted multi-level and multi-angle reflections and explorations on the current music education. It can be seen from this that whether it is the philosophical views of music in culture and culture in music emphasized at the theoretical level, and the multi-culture music teaching and other initiatives advocated at the teaching level, they are all closely centered on the theme of culture understanding level (Yu, 2019). In the field of music education philosophy, since the late 20th century, the Western philosophy of music education has gradually begun to address the problems of music philosophy from the perspective of sociology. The culture appeal of music education began to be reflected in the reflection on European music-centrism.

Music education aimed at culture understanding level is a process of constructing music literacy through mutual communication, exchange, and understanding with different subjects. This kind of exchange and communication is the process of communication between people, and the process of symbiosis between people and knowledge. Music understanding is equivalent to music literacy, and music literacy is a multi-dimensional effective understanding. David Elliott believes that the philosophy of music education is the philosophy of practical education, and music education should break through the learning of music works and develop a new understanding of the concept of music from the perspective of culture phenomena. He emphasized that music should be produced, listened to and created in a specific culture context to prove the meaning of music. (David Elliott, 2012: 65). Musical anthropologist Merriam (2010: 30) believes that it is necessary to understand music in social culture. The International Society for Music Education (1998) proposed in the "Music Policy of World Culture" issued at the end of the 20th century: To better understand music, it is necessary to put music in the social and culture background as a part of culture, so that it can be better understood. Elliot boldly questioned the aesthetic philosophy of music education advocated by his mentor Reimer, and proposed the philosophy of music education that music is a diverse human practice (Elliot, 1995: 43). He believes that a new interpretation of the concept of music should be made from the perspective of culture phenomena, and he tries to divide the concept of music into three different levels: MUSIC, Music, and music . The proposal of this point of view conforms to the educational thought of the development trend of music education. On this basis, the curriculum teaching activities corresponding to the philosophy of practical music education have also moved towards listening, practice and construction based on the context of music culture.

2.2. Music Teaching

Since the release of music curriculum standards, many scholars in our country have studied it from different angles. Through the online search of CNKI and the reading of published books, the author indexed the keywords "culture understanding level",

"music", and "music teaching" in this article and found a total of 789 data points. The specific distribution is shown in Table 4:

TABLE 4 The Number of Publications and Subject Distribution Statistics of the Search Term 'Culture Understanding in CNKI

Serial Number	Topic Distribution	Number of Publications		Serial Number	Topic Distribution	Number of Publications
1	culture understanding level	225		15	confidence in the culture	11
2	core literacy	108		16	culture inheritance	11
3	Subject core literacy	43		17	Core quality of art	11
4	High school fine arts	21		18	Primary school art	11
5	High school art appreciation	30		19	High school music appreciation	26
6	Chinese core quality	20		20	practice research	10
7	junior high school art	19		21	Linear Imager	10
8	strategy research	18		22	teaching research	15
9	culture consciousness	16		23	junior middle school English	9
10	instructional strategy	15		24	reading instruction	9
11	High school music appreciation	9		25	english language teaching	9
12	Teaching inquiry	14		26	International understanding education	9
13	art appreciation	13		27	Appreciation teaching	12
14	investigate	8		28	musicology	8

From the data in Table 4, it can be seen that among the articles published with culture understanding level as the research object, there are 43 articles related to music. These articles are mainly divided into four categories, namely:

1) Research on the concept of culture understanding level in the music discipline;

2) Research on the construction of music curriculum for culture understanding level;

3) Research on the music teaching content of culture understanding level;

4) Research on Music Curriculum Evaluation of culture understanding level

The following are discussed separately:

2.2.1 Research on the Concept of Culture Understanding in Music Discipline

Music education that pursues culture understanding level seeks to enable students to invest in the true perception, belief and value system of the world's multi-culture music, and to perceive the culture value of music. This is the humanistic goal of music education. The existence of music culture determines that music education occupies a pivotal position in its rich and colorful presentation. Music education is not only a distinct form of expression of music culture, but also an integral and important part of it. As a presentation of this culture, music education profoundly reveals the core meaning and deep spiritual connotation of music culture, enabling learners to appreciate the unique charm and profound value of music culture.. (Chen, 2006).

Kang (2018) talked about his views on music culture and understanding education based on culture and culture self-confidence. He analyzes what music culture should understand and how to understand music culture. He believes that in the music discipline, it is necessary to transform the teaching of cultivating students' music art into cultivating students' music culture to enhance students' culture self-confidence.

Peng (2020) analyzed the meaning of culture understanding level literacy and the relationship between music and culture, proposing methods to cultivate culture understanding level literacy, and finally discussed how to evaluate culture understanding level in music teaching.

Yin (2018) has a relatively mature understanding of culture understanding level literacy, analyzing the shortcomings in the current situation of music teaching in high school, and proposing specific training strategies to improve students' musical culture understanding level literacy.

Zi (2018) discussed the background of the emergence of the core literacy of the music discipline, summarizing his understanding of the core literacy of the music discipline and the specific implementation path of the core literacy of the music discipline in the high school music curriculum.

Guan (1999) emphasized the importance of understanding music culture, and pointed out that it should be based on the local practice of music education in China, emphasizing that without understanding the culture in music, it is impossible to grasp the meaning of the music culture system.

2.2.2 Music Curriculum Construction for Culture Understanding

The culture understanding level paradigm of music curriculum belongs to the curriculum paradigm of humanities. The proposal of this paradigm is a breakthrough and challenge to music as a universal scientific system. Its philosophical foundation is hermeneutics, phenomenology and anthropology (Guan, 2006). The music education view of culture understanding level divides the basic concepts of the culture understanding level paradigm of music courses into five points: (1) taking the concept of music anthropology as the orientation, and grasping music as an organic whole; (2) taking music culture knowledge as the main line, music style as the entry point, constructing multiple course texts in the life world; (3) enriching students' music experience through experience, practice and reflection on music; (4) using course text as an intermediary to realize dialogue and communication between teachers and students, the vision and integration of students and texts; (5) Through the overall cognition and grasp of national music, self-identity can be re-identified, and then the goal of culture inheritance and culture identity can be realized (Shang, 2016: 55). In the context of the rapid development of the information age, the culture understanding level in the process of music education should be based on the understanding of the

universal world, not limited to the understanding of 'music technology' or 'aesthetic world'. It can be said that culture understanding level is the premise of world music education, and culture dialogue is the way of world music education and development (Zhu, 2007).

The famous Chinese musician and family Guan (1999: 22) proposed the three-dimensional, construction of the music curriculum in the 21st century, namely: the curriculum construction of mother tongue music, the curriculum construction of world music and the curriculum construction of culture leadership. Regarding the systematic project of music curriculum reform, the author believes that more attention should be paid to the transformation of Chinese music education culture concepts and the development and implementation of a new curriculum in curriculum reform emphasize that for the study of music, without a full understanding of its culture, it is impossible to grasp the value and significance of the culture system of music. In terms of music teaching practice, comprehensible classroom practice requires course teaching to be a dialogue activity based on course texts.The teaching strategy of cultural understanding in music teaching emphasizes in-depth dialogue and interaction between teachers and students, and among students, to promote common understanding and respect for music culture. Through mutual communication and sharing, students can have a deeper understanding of the diversity and richness of music culture, and can also experience more diverse musical expressions and cultural backgrounds in their studies. (Yang , 2008). Japanese scholar affirmed the importance of culture understanding level. He believed that teachers, as reflective practitioners who interact with students, are not only professional tutors, but also guides for students in the learning process. Changes in teachers' teaching methods will affect students' learning methods. Through teaching, students can understand the characteristics of each music culture, and a cycle of understanding will be formed between teachers and students (Sato Xue, 2012:6).

2.2.3 Music Teaching Content for Culture Understanding

There is no common culture in the world that can answer all the problems we face in our lives. In order to solve this problem, the application of multi-culture

education concept has emerged. This educational trend is also one of the themes advocated by the International Society of Music Education, which poses a challenge to the teaching content of music courses. The American educator Banks proposed five dimensions of multi-culture education. On this basis, the famous Chinese educator Guan(2011) also constructed the dimensions of China's multi-culture music education, including five dimensions: 1) Integrating the content of music teaching with multi-ethnic characteristics and the relevant knowledge of world multi-culture music; 2) Providing reasonable explanations of music and its meaning under different culture backgrounds, and completing the process of self-construction of knowledge; 3) Establishing an equal and diverse teaching environment. 4) Adopting equal teaching styles and methods for different music styles; 5) Applying the teaching and practice of multi-culture music to extracurricular learning activities. It can be seen that the successful implementation of multi-culture music education is inseparable from the renewal and reform of the teaching content of music courses. Therefore, the teaching content of music core literacy based on culture understanding level should not only include music theory and music knowledge, but also integrate various elements in music learning to achieve the goal of cultivating students' sustainable development ability. For example: on the basis of acquiring basic theoretical knowledge of music, acquire the ability to learn independently, understand and appreciate music; on the basis of having independent music aesthetic appreciation ability, they should realize the ability to break through the vision of the humanities field (Feng, 2016). This is the same as the cognitive concept in the anthropology of music that understanding the sound of music should actually be an understanding of the overall organization of sound products and processes in culture.

2.2.4 Music Curriculum Evaluation for Culture Understanding

With the in-depth development of curriculum reform in modern universities in our country, In order to ensure the effectiveness and quality of the curriculum, how to use scientific methods for evaluation has become a focus of widespread concern in the current education field. Representative curriculum evaluation model mainly include the target evaluation model, the CIPP evaluation model, the target free evaluation model, the

appearance evaluation model, and the responsive evaluation model (Wang, 2009). In the context of the current education reform, music education should carry out specific evaluation work based on the theory of multiple intelligence. While optimizing the evaluation theory, it is possible to find ways to build a suitable teaching evaluation system so that the goal of multi-scientific coexistence can be met (Liu, 2004). When carrying out music teaching work, teachers can actively choose appropriate music teaching methods based on actual needs, and improve teaching quality and teaching efficiency through multiple teaching methods (Ding, 2006). The diversification of evaluation methods promotes the integration of various techniques, encompassing qualitative and quantitative approaches, self-assessment alongside external evaluations, as well as a blend of process and outcome evaluations. The comprehensive application of these methodologies not only ensures the objectivity of evaluation outcomes but also compensates for the limitations and shortcomings that may arise from the utilization of a single method. (Wang, 2009).

The design of the evaluation content should be comprehensive and complete, and the evaluation index system should pay full attention to the comprehensiveness and integrity of the evaluation content. For example, in the evaluation of students' music studies, the new "Plan" is to conduct an all-round Valuing of students in four modules (feeling and appreciation, performance, creation, music and related culture), highlighting the importance of appreciation, instrumental music, composition and creation, which is a very important but neglected content in music teaching (Liu, 2017).

2.3. Task-Driven

2.3.1 Task-driven Definition

Nunan (2004) pointed out that in task-driven teaching, the task is composed of three parts: task purpose, teacher role, and task type. He used task-driven teaching to implement teaching in the classroom, which is considered to be a sign that task-driven teaching has become a teaching method. Task-driven teaching involves acquiring knowledge through the completion of different learning tasks on the basis of students' existing knowledge and experience (Penuel, 2019). Task-driven teaching can

provide students with the experience of practicing and understanding problems. The learning process revolves around relevant tasks, and the effectiveness of students' learning process is tested by the quality of task completion. Such teaching changes the teaching status of teachers and the learning status of students. Students are willing to actively participate in exploration, practice, thinking, and application in order to solve complex learning problems. (Gou, 2023: 31). In the process of task-driven teaching, students carry out learning activities around common tasks with the help and guidance of teachers. In problem-oriented teaching and learning activities, students can use teaching resources for collaborative learning and independent exploration. After the task is completed, teachers should guide students to communicate and demonstrate their learning tasks. (Li, 2023:20). In task-centered learning activities, students will constantly gain a sense of accomplishment, which is conducive to stimulating their curiosity and gradually forming a good habit of emotionally participating in learning activities, thereby cultivating students' independent learning ability of independent exploration and courage to challenge. (Penuel, 2019).

2.3.2 Task-driven Features

The characteristic of task-driven teaching method is that it is a new learning model with tasks as the main line, teachers as the protagonists and students as the main body. In the learning practice, through task guidance, it can not only stimulate students' learning interest, but also cultivate students' ability to think, analyze and solve problems, as well as the ability of independent learning and group cooperation. (Zhang, 2017: 32-47). Hong Kong Education clearly pointed out that task-driven teaching should contain five characteristics: (1) having a clear goal; (2) providing an appropriate environment; (3) designing tasks that take into account students' thinking and behavior patterns; (4) ensuring that any activity leads to tangible outcomes; (5) defining the overall framework of knowledge and skills that students can acquire after the task is completed (Huang , 2009: 23).

2.3.3 Relevant Research on Task-Driven Improvement of Comprehension Ability

Xiang (2021) used task-driven teaching to discuss the advantages and suggestions of task-driven teaching. Through teaching practice verification, we found that task-driven teaching can not only guide students to form good reading habits, but also help students master practical reading methods, thereby improving their reading comprehension ability.

Peng (2022) found through the task-driven teaching model experiment that the task-driven teaching model has the following advantages: (1) It can effectively promote students' critical understanding ability. (2) It can promote the connection and construction of students' knowledge. (3) It can promote the transfer and application of knowledge among students. (4) It can help students better solve complex problems. (5) It can improve students' higher-order thinking abilities such as critical thinking ability, creative thinking ability, teamwork ability, communication ability and problem-solving ability.

TABLE 5 The Concept of Task-Driven and Its Application in This Study

Task-Driven Definition	Application to Teaching Model
- Task-driven teaching involves acquiring knowledge through the completion of different learning tasks on the basis of students' existing knowledge and experience - In the process of task-driven teaching, students carry out learning activities around common tasks with the help and guidance of teachers - It can effectively promote students' critical understanding ability. It can promote the connection and construction of students' knowledge. It can promote the transfer and application of knowledge among students. It can help students better solve complex problems. It can improve students' higher-order thinking abilities such as critical thinking ability, creative thinking ability, teamwork ability, communication ability and problem-solving ability.	1. In order to enable students to acquire knowledge better, the first step of teaching is to ask students to complete a question or task. 2. Teachers interact with students during and before class when assigning tasks. Teachers combine musical works with cultural background understanding to design tasks and guide classroom teaching, guiding students to explore the musical expressions, historical backgrounds, and social significance of different cultures. 3.Before class, group cooperative learning was arranged in the classroom teaching process, hoping that this method would improve students' culture understanding level and promote their thinking and cooperation abilities.

2.4.Teaching Model

2.4.1 The Concept of Teaching Model

2.4.1.1 Definition of Teaching Model

Joyce & Weil (2004: 12) believe that the teaching model serves as a guiding paradigm or framework that organizes courses and assignments, selects appropriate teaching materials, and outlines the structure of teachers' educational activities.

Yi (2001) believes that The teaching model represents a streamlined version of the fundamental structure of diverse teaching activities, formulated under the guidance of specific educational ideologies or theories. It can also be conceptualized

as a comprehensive set of methodological systems designed to facilitate the execution of educational activities..

Zhong (2003) believes that the teaching model is a teaching structure that can reflect the laws of teaching activities or teaching processes. It is mainly established through teaching practice under the guidance of certain teaching ideas or teaching theories and can be established by teachers or teaching organizations. It is a relatively stable teaching structure framework and activity procedures.

Yuan (2011) pointed out that the teaching model mainly consists of five elements: teaching theory, teaching objectives, teaching conditions, teaching procedures and teaching evaluation.

Feng (1996) stated that teaching model refers to a relatively stable simplified combination method and activity program designed for the various elements that constitute teaching in order to complete the prescribed teaching objectives and content under the guidance of certain teaching ideas.

Wu (1992:134) believes that the teaching model is formed in theory and practice, and serves as a strategy and method for organizing and implementing the teaching process.

Gu (1991:51) believes that the teaching model reflects the logical outline of a certain teaching theory, and is a specific structure of teaching activities to maintain a relatively stable teaching task.

There are many interpretations of the concept of teaching model. According to the content of the definition, it can be concluded that the teaching model has the characteristics of simplicity, pertinence, repeatability, development and stability. The definition of teaching model in this study is: Under the guidance of constructivism theory and activity theory, a relatively stable teaching activity process is established..

2.4.1.2 The Development of Teaching Model

Komenský (1632) proposed that explanations, questioning, questions and answers, and exercises should be unified in classroom teaching. He advocated for incorporating intuitive activities such as observation into the teaching activity system,

creating a comprehensive teaching mode. In the 19th century, Herbart started from perception theory and studied human psychological activities. He believed that the formation of new experiences of students is completed in the learning process, and these experiences can only be truly mastered when they are linked with the concept of psychological perception. In this process, the teacher's task is to select the right teaching materials and use appropriate model to prompt students to form their own learning background or method. Based on this theory, Herbart proposed a four-stage teaching model of clarity-combination-system-method. Later, his student Rein transformed it into a five-stage teaching model of preparation-prompt-combination-summarization-application.

The common point of the above teaching model is that they ignore the subjectivity of students' learning and emphasize the subjectivity of teachers, which will inhibit and hinder the development of students' personality. Therefore, in the 1920s, Dewey's pragmatism education theory was highly praised by the society, which promoted the progress of the teaching model. Dewey proposed a pragmatic teaching model based on "child-centered" and "learning by doing". The basic procedure of this model is "creating the situation-determining the problem-possessing the data-proposing a hypothesis-testing the hypothesis". This teaching mode breaks the singular tendency of the previous teaching mode, compensates for the deficiency of the Herbart teaching mode, and emphasizes the main role of students. It emphasizes activity-based teaching, enhances students' discovery and exploration skills, and enables them to acquire the ability to explore and solve problems, thus opening up new avenues for modern teaching modes.

2.4.2 Types of Teaching Model

There are many studies on teaching model at home and abroad. Regarding the classification of teaching model, German philosopher and educator Jaspers (2001) divided teaching model into three basic types: scholastic, master-apprentice, and Socratic. When Jaspers discussed the three types of teaching, he always regarded the teacher-student relationship as an important aspect, that is, taking the characteristics of

the teacher-student relationship as an important basis for dividing the basic types of teaching, which can be said to have grasped the key to the problem. Taking teachers and students as the logical starting point, he analyzed the characteristics of each type of teaching, which laid the foundation for our further research and analysis of the types of teaching model, and pointed out the direction. Joyce & Weil (2004: 12) proposed four types of teaching model: information processing teaching model; personality (humanity) development teaching model; social interaction teaching model; behavior modification teaching model.

Cao (2010) believes that teachers and students are in two behavioral states in teaching activities, either "active" or "passive". These two states indicate the status and role characteristics of teachers and students in teaching. The “active” and “passive” states of teachers and students in different teaching modes can be the same or different, thus forming four combinations , namely: 1) Injection mode, 2) Lecture mode, 3) Shepherd mode, 4) Interactive mode. Among the four types, due to the different status and roles of teachers and students, their educational concepts, teaching objectives, teaching procedures, and teaching evaluations will present different characteristics.

Mary Alice (2006: 49-268) in the book "Teaching Model" divides the teaching model into: direct teaching model, concept acquisition model, concept formation model, inquiry model, comprehensive model, causal model, classroom discussion model , vocabulary acquisition model, conflict resolution model, value formation model, cooperative learning model, and memory model. The transmission-reception teaching model is derived from Herbart's four-stage teaching method, with the goal of imparting systematic knowledge and cultivating basic skills. Its focus is to fully tap the role of people's memory, reasoning ability and indirect experience in mastering knowledge, so that students can master more information quickly and effectively. The Self-study-tutoring teaching model. This teaching mode can cultivate students' independent thinking ability, and many teachers are using it in teaching practice. Butler's learning model is the seven elements of teaching proposed by Butler, an

American educational psychologist in the 1970s, who put forward the "seven-stage" teaching theory, which has a great influence in the world. Gagne equates the human learning process with the computer's processing of information. The main points in his learning theory are: attention, selective perception, repetition, semantic encoding, retrieval, response organization, and feedback. This learning process proposed by Gagne is known as the Gagne model.

2.4.3 Construction's Theory and Activity Theory

In this study, constructiveness is a concept that affects teachers' teaching model and students' learning model, motivating how teachers teach and how students learn.

2.4.3.1 Constructiveness in Teaching and Learning

The constructive approach to education is based on Lev Vygotsky's (1978) theory that Children build cognition and knowledge through observation, and cognition and knowledge are related to what they see in their surroundings or in relevant contexts. Cobb (2000) teacher-student relationship is a cooperative and interactive relationship model. The teacher is no longer a single transmitter of knowledge, but a partner and supporter in the learning process, helping students achieve self-directed learning and deep understanding through guidance, motivation and feedback.The core theory of constructiveness holds that cognition develops through the active psychological construction process of human beings (Gunstone; & White. 1994). Simson (1990) and Mahoney (1988) advocated that students can only construct and complete the knowledge they receive by themselves, and analyze the rationality of knowledge based on their own experience. In the learning process, students not only understand new knowledge, but also analyze, test and criticize it. This is consistent with John Dewey's view that students learn best when they are required to explain knowledge or skills in relation to natural or real-life phenomena. (Gunstone; & White. 1994).

Constructive is the process by which learners actively construct internal mental representations. The core idea of constructivism emphasizes that cognitive development occurs through an active psychological construction process. (Gunstone;

& White. 1994). Learning is not a simple process of transferring knowledge, but a process in which students construct meaning from new information and transform and reorganize existing knowledge.

Simson (1990) and Mahoney (1988) advocated that in this process, The intellectual achievements (wisdom) of each learner are shared across the entire learning community, and therefore, dialogue becomes one of the key means to achieve meaningful construction. This is in line with Dewey's idea that when students need to explain certain phenomena in nature, society or life, they must have relevant knowledge or skills, and the learning effect is best at this time. (Gunstone; & White. 1994).

The constructiveness teaching concept believes that knowledge is actively participated in and constructed by learners, rather than passively receiving information. Learners construct their own understanding and knowledge structure through exploration, discovery and problem solving. The teacher's task is to create rich learning situations, stimulate learners' curiosity and desire to explore, provide guidance and support, and help learners construct knowledge. (Li, 2011: 11).

2.4.3.2 Constructiveness and Music Learning

Music itself is a direct emotional or spiritual experience, and the direct acquisition of this experience must be done in an intuitive way. In music teaching, the teaching method of oral instruction by teachers is obviously insufficient. This puts forward the requirements of "experience" for music teaching, and necessitates a breakthrough in the traditional teacher-centered teaching environment for music teaching modes, emphasizing the role of students. The essence of these requirements is to change the learning methods of students and the teaching methods of teachers. Changing the rigid teaching methods in the classroom, and advocating the implementation of experiential learning in the teaching methods is consistent with Fan (2008) description of constructive music classes. The details are as follows:

1. Focus on the learning process and student development

2. Teachers' teaching and students' learning are the process of experiencing music

3. Use cognitive terms in the teaching process

4. Allow students to think and be flexible in responding to students' reactions

5. Ask students if they have any questions about what they have learned

6. Encourage dialogue and collaboration among students

7. Encourage students to question and ask questions

8. Foster students' curiosity

Qi (2004) believes that To facilitate students' meaningful construction of a teaching model within the music classroom, it is essential for them to develop a deeper understanding of the essence, principles, and inherent connections reflected in the current learning content.

The constructive music teaching process pays attention to students' existing life experience and knowledge background, to students' practical activities and direct experience, to the innovation of music-based content and the application of inquiry teaching model, and to the experience of music emotions and feelings, so that students actively participate in the music learning process, making music learning valuable and meaningful. Therefore, the music teaching process and teaching methods are different from the traditional three-center (teacher-centered, classroom-centered, textbook-centered) teaching model, but have constructive teaching characteristics, formally speaking from the constructive point of view (Fan, 2008: 20).

2.4.3.3 Activity Theory

The full name of Activity Theory is "culture-historical activity theory" (CHAT), which refers to the objective relationship between human beings and the environment from the perspective of social culture and history (Vygotsky, 1978). It explores how human learning occurs from the perspective of the dual interaction between the subjective and the objective. Activity Theory holds that development is the result of the joint action of the subject and the object, regulated by external mediation, and restricted by a specific social, historical and culture environment (Arievitch,

2008:38). The proposal of Activity Theory breaks the binary opposition between the subjective and the objective, cognition and practice in traditional psychology (Lantolf,2014). Activity Theory holds that the description of individual development cannot be separated from the social and culture environment in which the individual lives, as well as the status and function of the individual in the social system. Individual development is a part of social development, and the change in social and culture environment plays an important role in regulating individual cognition and mental development (Engestrom, 1987). Therefore, individual development can be interfered with, and efficient teaching intervention can create a good social environment for individual development, provide rich cognitive resources, and lay the foundation for their real and meaningful social practice. Activity Theory is not only a theory of culture psychology, but it also addresses many theoretical and methodological problems across multiple disciplines need to be solved by Activity Theory because it can provide new analytical perspectives, conceptual frameworks and methodological tools (Engestrom,1999:33).

According to Activity Theory, a complete activity system includes six elements: subject, object, tool, rule, community and division of labor (Engestrom,1987; Engestrom & Sanion,2010; Vygotsky, 1978; Lu & Liu, & Shi 2007; Xiang & Lai, 2005; Zheng & Wang, 2005). As a kind of production activity of human beings, the value of learning activities lies in the fact that such production activities can consciously stimulate new possibilities and promote new activities. Learning activity also includes elements such as subject, object, tool, community, rules and division of labor (Gao, 2020:6). Activity Theory emphasizes the subject status of learners and advocates the use of tools to help learners perceive and understand curriculum knowledge, so that learners can build and acquire knowledge in the process of completing tasks, and at the same time achieve the integration of individual learners and he community (Lu, 2012).

Zhong (2005) believes that Activity Theory places the organization of students' learning activities at the center of teaching design, emphasizes the cooperative nature of teaching activities, and that the activity subject is a collective

subject, which cannot separate teaching and learning. Cooperative learning activities can help students establish a harmonious interpersonal relationship and provide students with rich knowledge resources so that everyone can gain more knowledge (Xiang, 2005). In learning activities, the role of teachers on students is to indirectly transform students' physical and mental activities through their own active activities (Chen, 2019). Activity Theory is a complementary model advocating contextual learning, which emphasizes the expansion of learning experience at the horizontal level (Luo, 2009). In the teaching evaluation method based on Activity Theory, the evaluation criteria should be diversified and pay more attention to the process evaluation of learning activities, and promote learners to find the problems in the learning process through evaluation and make timely adjustments (Xie, 2016:141). Lisa C. Yamagata-Lynch and Michael T. Haudenschild (2009) found through existing relevant studies that researchers in Western countries mainly apply Activity Theory to five fields. The first is organizational change, the second is the design of the constructiveness learning environment, the third is the analysis of the contradictions and tensions in educational activities, the fourth is the presentation of the historical development process of organizational learning, and the fifth is the evaluation and improvement of the cooperative relationship between schools and universities. Through the above analysis, it is found that Activity Theory conforms to culture understanding level, and the feasibility and necessity of using Activity Theory to guide learning activity design are clarified.

2.4.4 Basic Features of Culture Understanding Teaching Model

Combined with the characteristics of music learning, the model recommends music teaching and learning methods of culture understanding level to teachers and students, so as to provide a meaningful learning path towards music culture understanding level that is close to the real music situation. Music classroom teaching based on culture understanding level is not a negation of previous teaching activities, but an opportunity to internalize music subject literacy and improve students' learning ability. Therefore, the construction of the teaching model has the following characteristics:

Systematic. The construction of the model is an organic whole, and any module element is indispensable in the process of implementing the model. For example: in the participation stage of the model, all students need to actively participate in interactive communication. Without the assistance of the previous levels (listening, experience, etc). Architectural learning scaffolds also do not enable the internalization of experience in interactive musical activities.

Consistency. culture understanding level, as one of the core competencies of the music discipline, is based on listening and perception. Therefore, in the process of teaching design, it is necessary to cultivate students' musical culture understanding level throughout every teaching phase. For example, when designing teaching objectives, only the content and main points of teaching are clarified, but emotional attitudes are ignored, which may eventually lead to ineffective teaching evaluation.

Effectiveness. The task-driven music teaching model is the original meaning of teaching activities returning to music education. Teachers will try their best to use various teaching methods to stimulate students' desire to learn with the unique beauty of music and the charm that can enlighten students' hearts. The effectiveness of this model is reflected in the fact that teachers cultivate, guide and develop students' learning initiative in the music classroom according to the goals, teaching content and teaching strategies set by the teaching model. In the teaching process, teachers should pay attention to the change, progress and improvement of students.

Complexity. The teaching model aims to develop students' interpersonal communication ability, music practice ability, and culture understanding level ability. These actions interact and serve as prerequisites for each other and embed feasible teaching strategies to enhance culture understanding level in practice. The model supports teachers to create, set and change activity sequences, and monitor the running status of learning activities. On the basis of learning and teaching exchange and effective guidance, learners form structured cognition and actively develop wisdom and create new ideas through multi-dimensional music learning behavior and music learning content. This is bound to be a complex learning process.

2.4.5 A Task-Driven Teaching Model for Culture Understanding

Based on relevant theories, when designing the model, it is necessary to reflect on each aspect of the teaching design. To deepen the culture understanding level of college students, it is necessary to transform the approach perception and experience to practical activities that lead to acceptance and recognition. The following four points should be noted: 1) resetting of teaching goals (why to teach); 2) teaching content provided to achieve teaching goals (what to teach); 3) teaching strategies and methods (how to teach); 4) teaching evaluation (how to assess). Therefore, there are six main steps to improve the teaching model of culture understanding level, namely: (1) raise a question; (2) accept an assignment, (3) web-based learning, (4) classroom teaching,(5) group collaboration, and (6) student presentation.

2.4.6 Relevant Research on the Teaching Mode of Culture Understanding

Campbell, a famous multi-music educator, believes in his book Global Music Education that the teaching of world music is different from pedagogy in the general sense. He advocates learning according to its culture system. Elliott advocates learning by “making” music (Chen, 2017: 86). As we all know, each musical work is created by the author in a specific historical environment, and some works themselves are a portrayal of history. In order to guide students to recognize and understand their culture background, educators in different countries have made many attempts.

2.4.6.1 Mind-Body Participation Based on Situational Cognition : Perceiving the Culture Value of Music

The cognition of knowledge is inseparable from its unique situation, and only the cognition of knowledge in a specific situation has educational significance. Some scholars believe that "Contextualize" is the intellectual characteristic of minority music (Shang, 2014:95). Situational cognition theory is the development of constructiveness theory, and it is another learning theory different from information processing theory. It tries to correct the shortcomings of cognitive symbolic operation methods, especially the cognition that completely relies on rule-based information description in information processing (Zheng, 2002). Knowledge is a situational practice, and situation is the basis of all knowledge activities. The two are in an

interactive state in knowledge construction. This state is the ability of human beings to continuously improve their various behaviors in order to adapt to dynamic changes and development. Knowledge and learning are closely related. Learning is a kind of culture adaptation, a deep understanding of and legitimate participation in the practice community. (Wang, 2005: 58). As far as music learning is concerned, the learning of music courses should be regarded as a process in which teachers and students interact together in a specific environment to generate and construct knowledge (Chen, 2017). Teachers and students can experience the knowledge, skills and cognitive results they have experienced by participating in music activities. Active learning strategies for music lessons, include singing, walking, playing an instrument, making sounds, composing, improvising, listening, and music criticism (Conway, 2009:12). In addition, some content can be passed on orally and improvised with the help of modern technology, such as watching and imitating the performances of folk artists through online videos, or performing impromptu performances under the guidance of teachers. When performing,students should use the performance customs of the culture as much as possible. Some scholars have put forward several good suggestions: first, sing songs in the original language (explain the meaning of words); second, combine instrumental music, vocal music, and dance and put it in the original performance environment; third, add some props (such as fans, costumes, etc) during dance teaching; fourth, learn to play native musical instruments (Brennan, 1997).

In the process of music teaching, the perception of music value is usually obtained through two situations. The first is the appreciation of music or the acquisition of musical skills; the second is the historical and theoretical knowledge of music (Yu , 2019). Through classroom teaching and extracurricular art performance practice, students can master music knowledge and skills, cultivate the comprehensive experience, perception and evaluation ability of sound under the synaesthesia mechanism, improve artistic accomplishment and humanistic accomplishment, absorb and inherit excellent culture, and cultivate sentiment and aesthetics, and guide students

to pursue the noble humanistic spirit (Ministry of Education of the People's Republic of China, 2017: 6).

2.4.6.2 Conflict and Understanding : Self : Identity of Music Culture

Bransford (2013:55) showed in a study that when a subject is taught in a single context rather than in multiple contexts, the transfer of contextual insights is quite difficult. However, when a subject is taught in complex contexts, people are more likely to abstract the characteristics of concepts and form elastic knowledge representations. This principle explains the limitations of learning in a single music culture. If teachers can seize the opportunity to conduct cross-culture teaching in such cognitive conflicts, it will help students understand related concepts and principles more accurately (Chen , 2017). In the teaching process of music culture in China, some scholars pointed out that at present, the music curriculum of China's ethnic minorities is mainly manifested as a culture-centered curriculum paradigm of "content integration" and "knowledge construction". Music courses of ethnic minorities in China are often placed in the curriculum system as materials, and mainstream music values and theoretical systems become the center of the curriculum. After realizing the educational choice of ethnic minority music in China, these groups facing a crisis of culture identity dissolution (Shang, 2016). The 2017 version of the music curriculum standard points out in the basic concept of the music curriculum: through the learning and artistic practice of national music, students are familiar with and love the music culture of the motherland to enhance their national culture self-confidence and cultivate patriotism (Ministry of Education of the People's Republic of China, 2017:3). It can be seen that the basic idea of China's current music education is determined on the basis of the development trend of multiculture music education. The proposal of this point of view provides a basis for students to improve their sense of identity with the excellent music culture of their own nation and establish their culture self-confidence. This is an important direction to guide. In fact, emphasizing the subject identity of music culture in music teaching and constructing an academic discourse system with national characteristics can fulfill the most fundamental goal of music teaching, which is understanding different cultures (Yu , 2019).

2.4.6.3 Connect.Share : A New Model of Music Culture Acquisition

Linking and sharing is an important feature of contemporary Internet thinking, which has both pedagogical and practical value. Since the world music cultures have both differences and similarities to a certain extent, this also provides a connection point at the knowledge level for linking and sharing. The similarity in music culture often creates the illusion of culture cognition. Therefore, linking and sharing on the Internet can help us clarify culture ambiguity and cultivate a spirit of reflection and criticism (Chen, 2017). New media software and hardware technologies provides strong technical support for lifelong learning. This kind of learning is no longer excluded from daily life (Ma., 2015: 365). The emergence of this model is a new challenge to modern school music education, and it is also a new opportunity. It provides a new idea for school music education, closely links students, teachers, multimedia texts, and other resources, breaking the restrictions of time and space. The breaking of knowledge restrictions transforms the discourse of knowledge rights, making teachers truly become partners and guides of students on the way of learning, and causing a qualitative change in the production mode of knowledge. With the help of the Internet, teachers and students jointly research and explore, create knowledge together, and share the challenges and joys of the learning process.

CHAPTER 3

RESEARCH METHODOLOGY

This chapter mainly introduces the research methods to improve the culture Understanding level teaching model. Figure 3 summarizes the process of this research .

3.1.Basic Information Study

3.1.1 Objectives

3.1.2 Methodology

3.1.3 Instruments

3.1.4 Data collection

3.1.5 Data analysis

3.2. Teaching Model Design

3.2.1 Objectives

3.2.2 Methodology

3.2.3 Instruments

3.2.4 Data collection

3.2.5 Data analysis

3.3. Teaching Model Implementation

3.3.1 Objectives

3.3.2 Population and Sample

3.3.3 Methodology

3.3.4 Instruments

3.3.5 Data collection

3.3.6 Data analysis

3.4.Effectiveness Evaluation

3.4.1 Effectiveness criteria

3.4.2 Teaching model improvement

3.4.3 Instruments

3.4.4 Data Collection

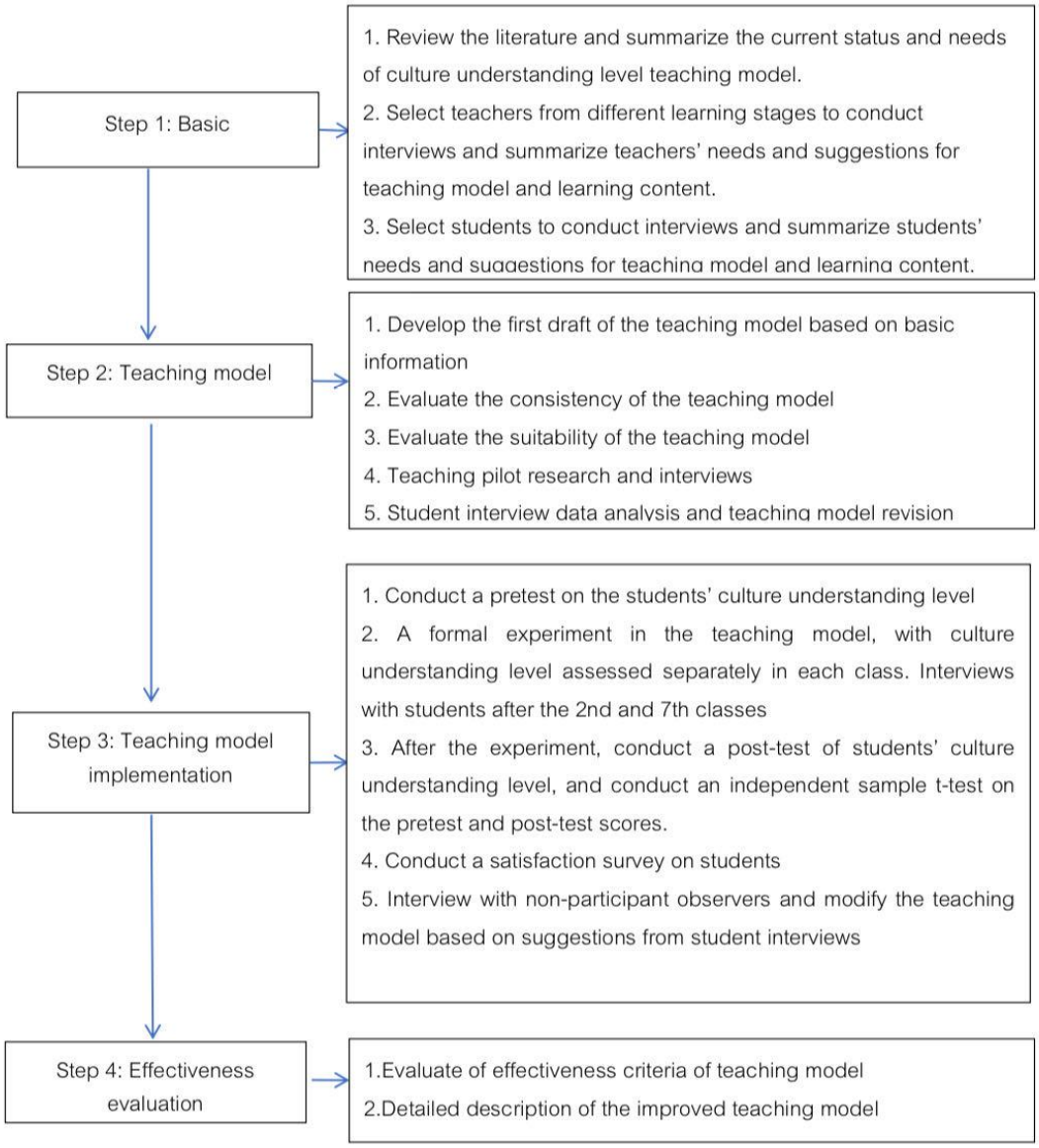

FIGURE 3 Overview of the Research Process

3.1 Basic Information Study

3.1.1 Objectives

1) To study the discipline's needs and suggestions for the teaching model

2) To study the teachers' needs and suggestions for the teaching model

3) To study students' needs and suggestions for the teaching model

3.1.2 Methodology

Step 1: Collect literature (papers, books, teaching materials, etc.) and national documents from relevant domestic and foreign platforms, read and sort them out, and

summarize the subject's needs and suggestions for teaching model.

Step 2: Select teachers from primary school, junior high school, high school, and university to conduct interviews on teaching model, teaching content, problems

in the classroom, and how to solve these them.

Step 3: Select four-year music student teachers(teaching) at Huang-gang Normal University to conduct interviews on teaching model, learning model,

and learning content, problems in the classroom, and how to solve these problems.

3.1.3 Instruments

In the basic information research stage, researchers used literature review and sorting as well as interview methods.

1 Questions for Teachers to Conduct Informal Interviews

Through informal interviews with teachers, problems and improvement measures for the culture understanding level teaching model were found. The outline of the teacher interview is as follows:

1)What difficulties do you think exist in the teaching process of cultivating students' culture understanding level? How can you solve these difficulties?

2) How do you combine music culture with other cultures in teaching to achieve the purpose of interdisciplinary teaching?

3) How do you improve students' culture understanding level through diversified teaching methods and means?

4) How do you assess students' culture understanding level abilities, and how do you provide targeted educational guidance based on the Valuing results?

5) In the teaching process of improving culture understanding level, what aspects need improvement? What help and support do you need?

6) In teaching, how do you promote students' understanding and acceptance of different cultures?

7) Will you adopt some experiential activities in your teaching activities so that students can deeply experience the culture charm of music? Will relevant learning environments be created?

2. Questions About Informal Interviews with Music Student Teachers

Informal interviews with students were conducted to find out what students needed in instruction to improve their cultural understanding. Students were randomly selected for the interviews.

1) What interests you during the learning process of culture understanding level?

2) What type of teaching/learning style do you prefer?

3) Do you take the initiative to learn traditional Chinese music (folk songs/opera/folk arts/national instrumental music, etc.) in your spare time?

4) What kind of traditional Chinese music do you like? Which specific of music do you like? Why?

5) Do you know the development history of different types of Chinese traditional music?

6) What difficulties have you encountered in the process of learning culture understanding level? How have you coped with them?

3.1.4 Data Collection

Literature Collection Data. Through platforms such as CNKI, national and regional documents and literature related to culture understanding level teaching were collected for reading and sorting.

Teacher Informal Interview Data . The researcher selected a total of 10 teachers from different school stages and schools such as Huang-gang Experimental Primary School, Huang-gang Dongpo Primary School, Huang-gang Dong-men Road Primary School, Huang-gang Si-yuan School, and Huang-gang Normal College for interviews. Among them, there are 2 primary school music teachers, 2 middle school music teachers, and 6 college music teachers. The ages of teachers ranges from 24 to 45 years old, and their working experience of teachers ranges from 3 to 25 years. The teacher's personal consent was obtained before the interview, and the interview content was recorded.

Student Informal Interview Data . The researcher selected a total of 32 students from the four grades of music student teachers of Huang gang Normal University, 2019, 2020, 2021 and 2022, for interviews. Among them, there are 8 students from the class of 2019, 8 students from the class of 2020, 8 students from the class of 2021, and 8 students from the class of 2022. Students are aged between 17-22 years old. Prior to the interviews, the student's personal consent was obtained and the interview content was recorded.

3.1.5 Data Analysis

1. Literature Analysis. Sort out relevant literature and analyze the findings and suggestions for culture understanding level teaching model from existing research.

2. Teacher/Student Interview Data Analysis. Use computer software to analyze and summarize teacher/student interview results to understand their needs and suggestions for teaching model.

3.2 Teaching Model Design

3.2.1 Objectives

1) To develop teaching model, teaching plans and draft culture understanding level assessment scales

2) To evaluate the consistency of teaching model, teaching plans, and culture understanding level level assessment scales

3) To evaluate the appropriateness of teaching model, teaching plans, and culture understanding level assessment scales

4) To carry out pilot research on teaching model

3.2.2 Methodology

Step 1: Based on the results of the first phase of literature analysis and interviews with teachers and students, a draft teaching model, teaching plan and culture understanding level assessment scale were developed..

Step 2: Invite 5 experts to evaluate the consistency and appropriate of the teaching model, teaching plan and culture understanding level assessment scale, and to make suggestions for modifications. The selection criteria for evaluation experts are: (1) They should have relevant academic background and professional knowledge, and understand the theoretical framework and latest developments in the fields of educational psychology, educational evaluation theory, and curriculum design. (2) They should have rich educational practice and evaluation experience, and be able to effectively apply curriculum teaching theory knowledge to evaluate and improve actual teaching model. (3) They should be familiar with the methodology of various teaching model evaluations, including quantitative and qualitative evaluation methods, and be able to design and implement scientific and effective evaluation plans. (4) They should have the ability to analyze problems, identify challenges and propose solutions, and be able to discover potential problems in teaching model during the evaluation process and provide improvement suggestions. (5) They should be able to communicate and collaborate effectively with educators, teaching designers, and managers to jointly promote the evaluation and improvement of teaching model.

Step 3: Organize students with mixed levels to conduct a pilot study of the teaching model. After the pilot test, conduct interviews with students and analyze the interview results. Modify the teaching model based on the suggestions from interviews with experts and students, and ask experts to evaluate the quality of the modified teaching model.

3.2.3 Instruments

In the design stage of the teaching model, the researchers created two tools, namely the culture understanding scale and the interview outline for the students.

The process of creating a cultural understanding measurement table is as follows:

Step 1: Based on the collation and analysis of the connotations of culture understanding level in the literature, summarize the structural elements of culture understanding level.

Step 2: Based on the structural elements, further review relevant literature and organize and analyze the specific indicators in the structural elements.

Step 3: Based on the structural elements and indicators of culture understanding, create an evaluation form that can be used to evaluate culture understanding.

Step 4: Submit the culture understanding assessment form to experts for inspection and revise it based on their experts' suggestions.

TABLE 6 Culture Understanding Measurement Form (see the attachment for scoring details)

Evaluation items	Culture Understanding Score			
	1	2	3	4
1. Knowledge, skills and attitudes				
1.1 Knowledge				
1.1.1 Understand the social context of the musical work (economic/culture/geographical, etc.)				
1.1.2 Understand the development process of musical works				
1.1.3 Understand the culture characteristics of musical works				
1.1.4 Understand the culture taboos of the place where the musical work was produced				
1.2 Skills				
1.2.1 Distinguish music genres according to the changing characteristics of music				

TABLE 6 (CONTINUE)

1.2.2 Distinguish the categories of music based on its changing characteristics				
1.2.3 Use different art forms to express the emotions of music				
1.2.4 Express music with appropriate intensity				
1.2.5 Express music at the right speed				
1.3 Attitude				
1.3.1 Recognize the value of music culture				
1.3.2 Understand the desire of other culture groups to spread their own culture				
1.3.3 Recognize the contributions of other cultures to humanity				
Recognize the importance of culture in musical works				
2. culture Awareness				
2.1 Discover what music works from different culture backgrounds have in common				
2.2 Explain the expressive role of different musical works				
2.3 Explain the culture background of the music				
2.4 Understand the differences in culture customs between different musical works				
3. culture Sensitivity				
3.1 Analyze the causes of musical phenomena				
3.2 Analyze the culture connotation contained in music				
3.3 Pay attention to music and culture phenomena in life				
3.4 Describe and analyze musical culture phenomena				
4. culture Valuing				
4.1 Choose the right music to meet your needs				
4.2 why you like certain music				
4.3 Explain the influence of other factors on music				
4.4 Explain the culture value of music				

(*Students conduct self-assessment and are graded according to the score specified in the standard)

Pilot Study Student Interview Outline

(1) How did the teacher help you during the entire teaching process? How can group members help me?

(2) What do you think is the difference between this kind of classroom teaching and the previous one?

(3) In what aspects do you think these classroom teaching activities need to be improved?

3.2.4 Data Collection

(1) Data on the consistency of instructional model, lesson plans, and culture understanding assessment forms: Collect evaluation data from 5 experts on the consistency of teaching model, teaching plans and culture understanding assessment forms.

(2) Data on the adaptability of instructional model, instructional plans, and culture understanding assessment forms: Collect evaluation data from 5 experts on the appropriateness of teaching model, teaching plans and culture understanding assessment forms.

(3) Pilot study student interview data collection:. The interviews with students in the pilot study were recorded and organized.

3.2.5 Data Analysis

(1) Analysis of consistency data results. Analyze and summarize the evaluation results of five experts on the consistency of teaching model, teaching plans and culture understanding scales.

(2) Analysis of appropriateness data results. Analyze and summarize the evaluation results of five experts on the appropriateness of teaching model, teaching plans and culture understanding scales.

(3) Pilot study student interview data analysis. The content of student interviews in the pilot study was analyzed and summarized using computer software.

3.3 Teaching Model Implementation

3.3.1 Objectives

To implement the teaching model to enhance students' culture understanding level

3.3.2 Population and sample

3.3.2.1 Population

- There are 3,460 music student teachers in Hubei Province

3.3.2.2 Sample

- Random sampling of the School of Music of Hubei Huanggang Normal University

- Random sampling of 1,044 music student teachers in the School of Music (four grades)

- Random sampling of third-grade (2021 grade) music student teachers, a total of 208 people, 6 classes,

- Random sampling of 37 music student teachers in the 3 grade class 03

3.3.3 Methodology

Step 1: Before the teaching is implemented, the cultural understanding assessment form is used to predict the cultural understanding level of students. The prediction adopts the self-assessment of students.

Step 2: Teaching implementation. The formal experiment of this teaching model consists of 8 teaching contents. The teaching process of each class was strictly carried out in accordance with the 7 steps designed for the teaching model (was raise a question, was release task, web-based learning, classroom teaching, group collaboration, exchange display and after class development). Each class assesses students' mastery of cultural understanding content through oral presentations, observations, and written assignments. The evaluation adopted the methods of group evaluation, self-evaluation, teacher evaluation and student mutual evaluation. During the implementation of the teaching model, the researcher selected 5 students for interviews after the 2nd and 7th classes. The interviewees were selected by random sampling. In addition, during the implementation of the teaching model, the researcher also invited a

teacher to record the classroom teaching as an observer, and the researcher would communicate with him after each class.

Step 3: After the teaching was implemented, the cultural understanding measurement table was used to post-test the four dimensions of music student teachers cultural understanding. The post-test was conducted by students self-evaluating according to the cultural understanding scoring criteria.

Step 4: After the 8th class, the researchers collected data on music student teachers' satisfaction with the teaching model through a questionnaire survey.

Step 5: After the teaching is implemented, conduct interviews with non-participating observers. The interview content involves recognition and suggestions on the teaching model, teaching process and other related content.

3.3.4 Instruments

The implementation stage of the teaching model involves four tools: the culture understanding level measurement form, the questionnaire survey on students' recognition of the teaching model, and the interview outline. The culture understanding level measurement form uses the table 9 measurement form.

1. Teaching Model Satisfaction Survey Questionnaire

In order to evaluate the cultural understanding level of music students and teachers, the researchers developed detailed scoring criteria for four aspects of cultural understanding (see the attachment) and cultural understanding level judgment criteria. In the self-evaluation before and after the test, music students and teachers choose the score that best suits them from the four scores based on their own judgment of each indicator. For example: there are 13 indicators in knowledge, skills and attitudes, and each indicator has 4 score ranges. Music student teachers choose the score that matches them according to the scoring criteria for self-evaluation. The results of self-evaluation are used by teachers to judge the cultural understanding level of students.

2. Teaching model Satisfaction Survey Questionnaire

Please review the teaching process of this lesson, check and answer relevant questions based on the actual situation and your true thoughts.

TABLE 7 Survey Form on Students' Satisfaction With Each Stage of the Teaching Model

Teaching Model Stage	Like very Much		Generally		Dislike	
	Number of people	Proportion	Number of people	Proportion	Number of people	Proportion
Raise a question						
Release task						
Web-based learning						
classroom teaching						
Group collaboration						
Exchange display						
After class development						

3. Interview Outline on the Implementation Process of the Task-Driven Teaching Model

-What do you think is your biggest gain from learning with this teaching model?

-Based on your own learning process, please discuss talk about which aspects of your culture understanding level the teaching model has improved, and please give examples.

-What problems do you think there are in the teaching model? Any suggestions for improvements?

During the entire implementation process of the teaching model, the researcher plans to conduct 2 interviews (after the 2nd and 7th lessons). The relevant interview arrangements are shown in Table 8.

TABLE 8 Interview Arrangements for the Implementation Process of the Teaching Model

Interview time	Number of interviews	Students Involved
After the second teaching session	6	1B 2A 2D 3B 4E 5C
After the 7th teaching session	6	1A 2D 3C 4A 5B 5E

3.3.5 Data Collection

(1) Music Student Teacher Self-Evaluation

Data from pretest and post-test of music student teachers' cultural understanding.

(2) Interview

The researcher will conduct interviews and collect data from some music student teachers and Non-participating observer after the second and seventh lessons.

(3) Questionnaire Survey

After the 8th lessons of the teaching model is implemented, the researcher will conduct a questionnaire survey on students and collect relevant data. The content of the questionnaire survey is mainly involves students' subjective evaluation of each aspect of the teaching model.

3.3.6 Data Analysis

The analysis of data on the implementation process of the teaching model is mainly divided into two parts: quantitative analysis and qualitative analysis. The main data analysis includes:

(1) Comparative analysis of mean scores of pretest and post-test data on cultural understanding level of music students and teachers and independent sample t-test.

(2) Student interview data analysis

(3) Non-participating observer interview data analysis

Qualitative analysis is mainly about interview data, using computer software for coding analysis; quantitative analysis is mainly about music student teachers scores, Computer software was used to conduct comparative analysis of music student teachers pretest and post-test scores.

3.4 Effectiveness Evaluation

3.4.1 Objectives

To evaluate the effectiveness of instructional model and improve their integrity of instructional model.

3.4.2 Methodology

Step 1: To test the effectiveness of the teaching model by counting the number of music student teachers whose culture understanding level has enhanced.

Step 2: Describe the improved teaching model in detail, including teaching principles, teaching objectives, teaching steps, teaching media and learning resources, and teaching evaluation.

3.4.3 Instruments

When judging the cultural understanding level of music student teachers, the researchers referred to the determination of cultural understanding level in the "Compulsory Education Art Curriculum Standards" and "High School Music Curriculum Standards" issued by the Ministry of Education of China. Combined with the certification standards for music student teachers of the Ministry of Education of China, the judgment criteria for the cultural understanding level of music student teachers were defined (Table 9).

TABLE 9 Criteria for Assessing the Cultural Understanding Level of Music Student Teachers

Level 1	Level 2	Level 3	Level 4
- knowledge, skills and attitude ≥ 3	- knowledge, skills and attitude ≥ 3 - culture awareness ≥ 3	- knowledge, skills and attitude ≥ 3 - culture awareness ≥ 3 - culture sensitivity ≥ 3	- knowledge, skills and attitude ≥ 3 - culture awareness ≥ 3 culture sensitivity ≥ 3 culture valuing ≥ 3

Table 9 shows the criteria for assessing the cultural understanding level of music student teachers. When knowledge, skills and attitude ≥ 3, it means that the culture understanding level is 1. When knowledge, skills and attitude< 3, it means that the culture understanding level is 0. When knowledge, skills and attitudes and culture awareness are both ≥3 points, the level of cultural understanding reaches level 2. When knowledge, skills and attitudes, culture awareness and culture sensitivity are all ≥ 3 points, the level of cultural understanding reaches level 3. When knowledge, skills and attitudes, culture awareness, culture sensitivity and culture valuing are all ≥ 3 points, the level of cultural understanding reaches level 4.

3.4.4 Data Analysis

1) Check whether the student's self-rated score is consistent with the behavior observed by the teacher in the classroom.

2) Calculate the average of the various aspects of cultural understanding, divided into four areas: knowledge, skills, attitudes, culture awareness, culture sensitivity and culture valuing.

3) The average value calculated for each aspect is compared with the cultural understanding level score table to determine the level of cultural understanding. The determination of cultural understanding level is shown in Table 9.

4) Record cultural understanding scores for individual students before and after using the course.

5) Compare mean score of culture understanding level before and after implementing teaching model by t-test for dependent sample.

CHAPTER 4
RESULTS OF THE STUDY

4.1 Results of Basic Information Study

4.1.1 Results of Research Related Literature

4.1.2 Results of Informal Interviews with Music Teachers

4.1.3 Results of Informal Interviews with Music Student Teachers

4.2 Results of Teaching Model Design

4.2.1 Results of Design the Teaching Model Enhancing Music Student Teachers Culture Understanding Level

4.2.2 Results of Instruments for Data Collection

4.2.3 Results of Checking the Quality of Teaching Model Enhance Students' Culture Understanding Level

4.2.4 Results of Teaching Model Pilot Study

4.3 Results of Teaching Model Implementation

4.3.1 Culture Understanding Level of Music Student Teachers

4.3.2 Music Student Teachers Interview Results After the Implementation of the Teaching Model

4.3.3 Student Satisfaction Questionnaire Results

4.3.4 Results of non-participant Observer

4.4 Results of Effectiveness Evaluation and Model Improvement

4.4.1 Results of Effectiveness Evaluation

4.4.2 Results of Teaching Model Improvement

4.1 Results of Basic Information Study

4. 1.1 Results of Research Related Literature

A search was conducted through China National Knowledge Infrastructure (CNKI), VIP Data, Wan-fang Data, Hong Kong Academic Literature Database Platform, and multiple Chinese education department websites, using the search terms "culture understanding level" and "culture understanding level Teaching Model". Additionally,

through the literature search platform of the library of Srinakharinwirot University in Thailand and the collection of books and periodicals in the library of Huanggang Normal University, relevant domestic and foreign literature on culture understanding level teaching research was obtained. This summary is divided into two parts.

Research on culture understanding level teaching model and methods. Yin(2015:169) pointed out that the music appreciation teaching method occupies an important position in music education. In the process of appreciation, in addition to listening, associating, imitating, analyzing and evaluating musical works, other art forms such as poetry, dance, drama and painting can also be appropriately used for auxiliary teaching to increase students' interest and expand their horizons and enhance students' understanding of the emotions expressed in musical works. Zhao (2003:99) proposed appropriate teaching methods for the teaching of 'feeling and appreciation', specifically: (1) Teaching methods targeting the elements of music expression. Use body language and line modeling teaching methods. (2) Teaching methods targeting music mood and emotion. Teaching methods include painting expression, story creation, dance expression, the use of film and television to enhance emotional experience, and the use of visual information. (3) Teaching methods for music genres and forms. Methods such as extracurricular development, comparative analysis of movements and intensive exercises on special topics are adopted. (4) Teaching methods for music styles and genres. These can be done through biographical reading, comparison of differences in styles of works, induction of genre commonalities, and work reviews.

Research on teaching strategies for culture understanding level. Through an inductive analysis of the literature, culture understanding level teaching strategies can be classified into four types: methodological, content-based, method-based, and task-based (Li, 1994). Method-based strategies are methods-centered and construct the framework of teaching strategies; content-based strategies are centered on teaching content and constitute the framework of teaching strategies based on the analysis and processing of teaching content; method-based strategies focus on the activities of teachers and students. The center developing teaching strategies includes collective

teaching strategies, group teaching strategies, and individual learning strategies. Task-driven teaching strategies focus on learning tasks or learning types. The formulation of teaching strategies is based on analyzing tasks and creating learning conditions, such as explanatory strategies, practice strategies, problem-oriented strategies, etc. (Li 1994). Copeland (1984:11) listened to music as impartially as possible, emphasizing the role of listening in music appreciation and understanding. Gao (2006:10-15) proposed four music teaching strategies, which are: (1) Giving appropriate explanations based on listening to music; (2) Expressing the feelings of listening to music through words, performances, pictures, etc.; (3) Connecting with other music learning activities; (4) Listening to music while performing body movements. Manically (2015) emphasizes starting each music lesson with a short listening activity, using different media to involve students in music selection, and observing students' musical responses. Every student should have the opportunity to share a favorite piece, give a biography of the composer or performer, and provide a description of the work. Teachers should find ways to let students listen to different versions of the same work, or design listening activities like games. Zhou (1999: 39-45) took synthesized relationships as the starting point and proposed a teaching strategy using synthetic correspondences to understand music in his research. Jin (2003:165-177) analyzed each teaching strategy with examples. Among them, the teaching strategies suitable for the understanding of music culture are as follows: (1) Creating situational teaching (language creation situation, art creation situation, sound source creation situation, etc.); (2) Pay attention to experiential teaching strategies, and emphasize allowing students to listen more, feel more, think more, and accumulate more during the teaching process; (3) Inquiry-based teaching strategies, Including the design aspects of inquiry learning, the method steps of inquiry learning, and the position of teachers in inquiry learning; (4) Teaching strategies that focus on cooperation, including establishing new teacher-student relationships, strengthening cooperation between students, promoting cooperation among teachers, and fostering cooperation between education and the environment, etc. (5) Strengthening comprehensive teaching strategies.

Based on the above literature analysis, music teaching for culture understanding level is not a single approach, but rather an organic combination of a variety of methods, with research, conducted from multiple dimensions. These documents provide theoretical and practical support for this study.

4. 1.2 Results of Formal Interviews with Music Teachers

The researcher selected a total of 12 teachers from Huang-gang Experimental Primary School, Huang-gang Dong-po Primary School, Huang-gang Dong-men Road Primary School, Huang-gang Si-yuan School, Huang-gang Teachers College, who teach music courses at different school stages to conduct interviews (table 10). Among them, there are 4 primary school music teachers , 2 middle school music teachers, and 6 college music teachers. The age of the teachers ranges from 24 to 50 years old, and their working experience ranges from 3 to 25 years. Before the interviews, the teachers' personal consent was obtained, and the interview content was recorded for a total of 90 minutes. The following is a summary of the basic information and interview suggestions for teachers interviewed.

TABLE 10 Statistics Table of Basic Information of Interviewed Teachers

Number	Name	Age	Working Years	Employer	Interview Time
1	Teacher Zhang	42	23	Huang-gang Experimental Primary School	15/3/2023
2	Teacher Luo	50	30	Huang-gang Experimental Primary School	15/3/2023
3	Teacher Chen	27	5	Huang-gang Dong-Po Primary School	18/3/2023
4	Teacher Li	33	10	Huang-gang Dong-Po Primary School	18/3/2023
5	Teacher Huang	35	12	Huang-gang Si-yuan School	18/3/2023
6	Teacher Xiong	47	27	Huang-gang West Lake Middle School	21/3/2023
7	Teacher He	47	24	Huang-gang Normal University	12/5/2023
8	Teacher Li	40	19	Huang-gang Normal University	12/5/2023
9	Teacher Chen	42	18	Huang-gang Normal University	12/5/2023
10	Teacher Yan	44	20	Huang-gang Normal University	30/5/2023
11	Teacher Zou	33	13	Huang-gang Normal University	30/5/2023
12	Teacher Cai	31	10	Huang-gang Normal University	30/5/2023

These interviews were completed from March to May 2023. After the interviews, the researcher used the recording computer software for open coding, generating a large number of sub-nodes, which were compared and adjusted repeatedly to form sub-node codes and generalized sub-node codes. For example, the core word codes include interactive integration, resource sharing and cooperation, multi-dimensional understanding of experience culture, creating a participatory learning environment, understanding connotation, interdisciplinary teaching, student-driven methods, rooted in traditional music, integration with history, integration with culture, and integration with images, which will serve as the basis for the design of teaching model (Table 11).

TABLE 11 Statistics on Core Codes for Teacher Interviews at the Basic Data Stage

Main Category	Area	Conceptual	Frequency
Pre-school teachers' needs for a model for teaching culture understanding level	Diversified teaching methods and approaches	multimedia-based	1
		interactive fusion	10
		Situation-specific analyses	2
		Post-lesson Expansion	5
		combine education with pleasure	2
		Resource Sharing Co-operation	11
	Teacher self-improvement	international outlook	1
		cumulative reading	1
		theoretical knowledge	2
		culture literacy	2
	pedagogical difficulties	Avoid preaching	1
		The stress of fast-paced life and the explosion of information	1
		Understanding and recognizing multicultural	9
		Deep content is difficult to understand	1
		Inability to understand the culture of experience in multiple dimensions	10
	Teaching experience activities	Ethnic culture activities	3
		Music Video Sharing	4
	cure	Creating a fun learning environment	8
		Various forms of subtle influence	1
		Expanded introduction to the culture context	12
		culture understanding level permeates appreciation	4
	Methods of assessing students' culture understanding level	Testing and Evaluation	3
		multi-angle	2
		Categorized assessment	7
		Interactive assessment	1
		Understanding the Connotation	10
		Design Case	1
		Lecture evaluation	2

TABLE 11 (CONTINUE)

	How to promote students' understanding and acceptance of different cultures	multicultureism	2
		interdisciplinary teaching	13
		Catechism platform	6
		culture exchange	1
		student-driven	11
		Integration with drawings	1
		combine education with pleasure	3
	Recommendations for teaching culture understanding level	Interactive gratification	8
		Fostering creativity	1
		Quality Case Observation and Learning	1
		Rooted in traditional music	12
	Ways in which musical culture is integrated with other cultures	Situational contextualization	1
		Integration of disciplines	1
		Integration with history	8
		Integration with drawings	7
		Integration with culture	9

The above coding results reflect the subjective needs of the interviewed teachers for the culture understanding level teaching model. The number of codes involved is 75, mainly covering 9 aspects. Among them, three topics were mentioned more frequently. The first is how teachers can promote students' understanding and acceptance of different cultures, mentioned 23 times in the interviews. The second is what issues should be addressed in the music course teaching model to improve culture understanding level, mentioned 15 times in the interview. The third is what methods can be used in the teaching Process, mentioned 20 times in the interview.

Based on the above analysis, combined with the recorded interviews of teachers regarding the teaching needs of the culture understanding level teaching model, the researcher summarized the suggestions and needs of the interviewed teacher concerning the teaching model, teaching content, teaching steps, etc.,as follows:

(1) How to Design the Teaching Model. When designing teaching model to improve culture understanding level, some teachers believe that teaching model should

be interdisciplinary, involving the integration of multiple disciplines such as language, history, literature, and art. Emphasize comprehensive teaching methods and help students fully understand culture through multi-angle and multimedia teaching resources. Advocate contextual tasks when designing teaching model, such as simulating cross-culture exchanges, resolving culture conflicts, or cooperative projects, to cultivate students' culture adaptability in actual situations. Some teachers believe that improving culture understanding level requires cultivating students' reflective ability and critical thinking, not only accepting culture differences, but also being able to analyze the historical, social, and psychological factors behind them. Encourage students to examine the biases of their own culture perspectives and be able to accept and respect the views and practices of different culture backgrounds. Some teachers also emphasize cooperative learning and group discussions, and promote interaction and learning among students by sharing and discussing insights and experiences of different cultures with classmates. They believe that students not only learn culture knowledge in the process of cooperation, but also enhance their teamwork ability and cross-culture communication skills.

> *“The current teaching methods of music classes are not conducive to students' curiosity in knowledge. Therefore, the teaching model I expect should emphasize interactivity and gratification, establish an open learning environment, encourage students' autonomy, cooperation, and inquiry, and enhance students' interest and positivist." (Primary school teacher)*
>
> *"In the process of cultivating students' culture understanding level and teaching, two problems arise: the pressure of contemporary fast-paced life and the interference caused by the information explosion for students. How can we solve this problem? Various methods can be adopted, such as creating a lively and interesting learning environment can stimulate students' interests, introduce appreciation, instrumental music, singing and other links into teaching, and allow students to personally participate in it to experience culture understanding level.*

Additionally, organizing concerts, art exhibitions, and other activities can broaden students' culture vision and culture experience." (Primary school teacher, university teacher)

(2) How to Choose Teaching Content. In the interview, teachers said that the selection of teaching content to improve culture understanding level should focus on the selection of culture concepts and basic knowledge, guide students to understand the definition and components of culture (such as values, beliefs, customs, etc.), explore the history, origin and development behind different cultures, especially historical events and evolution related to the students' region or related culture background. This historical perspective helps students understand the background and evolution of culture formation. Some teachers also believe that when selecting teaching content, we should focus on comparing the similarities and differences between different cultures to help students analyze the commonalities and uniqueness of culture phenomena. Through comparison, students can deeply understand the interaction and communication between cultures and avoid simple culture stereotypes.

" When formulating teaching content , teachers should have a deep understanding of students' culture background and personality characteristics, and provide targeted content to meet students' needs and interests . For example: the selection of teaching content should pay attention to regional characteristics, and the selected content should be diverse Diversity." (Primary school teacher, university teacher)

"I believe that the selection of teaching content must take into account the diversity of students' culture experiences and educational backgrounds to ensure that the teaching content is comprehensive and acceptable . For example, primary school students are more likely to appreciate and understand Chinese musical works. and arouse resonance. But for foreign music, students are obviously unfamiliar and difficult to understand." (Primary school teacher)

"Based on the differences in students' knowledge accumulation and learning background, this difference in the teaching

process can be solved in two ways. One is to improve personalized teaching, flexible teaching strategies and different levels of tasks. The other is to increase interactivity and diversify The use of teaching resources, introducing practical cases and topics related to students' interests." (University teacher)

(3) How to Design the Teaching Steps. According to the content of the teacher interviews, the teaching steps designed to improve the level of culture understanding level can be summarized as: introduction and conceptual understanding. The teachers believe that the design of teaching steps must first clarify the teaching objectives, such as students being able to understand and respect the diversity of different cultures. Secondly, by exploring the history, origin and development behind different cultures, especially the historical events and culture characteristics related to the students' region or related culture background. Through historical events and culture evolution, help students understand the background of culture formation and the evolution of culture phenomena. Third, guide and organize students to participate in culture and artistic activities or field trips, so that students can feel and understand the art and expressions of different cultures through practice. Teachers should also organize discussions or group projects to allow students to participate in in-depth analysis and critical thinking of contemporary culture issues, and promote their improvement of culture adaptability.

"Integration with other cultures through music creation, performance and dissemination. For example, when teaching a certain song, in order to allow students to deepen their understanding and memory of the lyrics, a picture memory method can be used, which combines art courses and embodies interdisciplinary The purpose of teaching." (Primary school teacher, university teacher)

"Music can be combined with history. The development of music is closely related to the evolution of human culture. It can be combined with historical subjects to allow students to better master and understand musical works of different periods and understand the creative style of their era background." (University Teachers)

"When singing ancient poems and songs, you can recite poems, etc., and the teaching design can be combined with pictures." (Primary school teacher)

(4) How to Choose Teaching Evaluation Methods. There are various teaching evaluation methods to improve culture understanding level. Through interviews, teachers believe that students' learning outcomes and depth of understanding can be considered from multiple perspectives. For example: examine students' understanding of culture concepts, historical background and basic knowledge through multiple-choice questions, fill-in-the-blank questions or short-answer questions. Through concept maps or concept mapping: let students draw or complete concept maps to show their understanding of the relationship between culture-related concepts. Students can also analyze specific culture cases, compare the similarities and differences between different cultures, and explain the culture factors behind them. Organize students to perform culture and artistic performances, exhibitions or creations to evaluate their understanding and ability of culture and artistic expression. Organize students to participate in group discussions or debates on culture issues to evaluate their critical thinking and cross-culture communication skills, etc.

" Adopt different teaching methods and strategies, and determine appropriate evaluation methods to measure student performance in order to understand the effectiveness of teaching and adjust teaching methods. Teaching evaluation must be cautious and pay attention to the comprehensive and actual situation of the evaluation object, consistent performance and achievements , strive to be more accurate."(University Teachers)

"Evaluation is always subjective, influenced by the evaluation's values and preferences.: some teachers prefer smart students, some teachers affirm diligent students, some teachers focus on the mastery of basic knowledge, and some teachers focus on The development of abilities and creativity, etc., these conditions exist objectively. Therefore, when evaluating students' learning effects, we

must pay attention to the comprehensive and actual situation of the evaluation object, consistent performance and achievements, and strive to be more accurate."

"Teaching evaluation is a means of teaching. It should serve to improve teaching and promote student development and cannot be one-sided."

(5) Problems in Teaching Culture Understanding Level. During the interviews, teachers believed that the problems in teaching to improve culture understanding level include the following aspects: First, in some teaching, too much emphasis is placed on the history, theory and practice of music, while ignoring the expression and creation of music in other culture backgrounds. This bias may lead to students' insufficient understanding of the diversity of music in my country and even the world. Second, there is a lack of in-depth culture background education. Music itself carries profound culture significance, but teaching may ignore the explanations of the historical, religious, social and political backgrounds behind the music, which are important elements for understanding music. Third, teachers lack professional background and training in culture understanding level, which affects their ability to guide students to deeply understand and explore the culture connotations behind music in teaching. Students are not interested in traditional music culture.

“With the advancement of rural urbanization, the culture Space, on which traditional music relies for survival gradually disappears, and it is difficult for students to perceive the rich traditional music culture in their daily lives. This makes it difficult for students to formulate a culture understanding level and identity in their daily lives to some extent. culture understanding level and appreciation of the originality within traditional music culture.” (Primary school teacher, middle school teacher, university teacher)

"The teaching of traditional music in schools lacks the support of traditional music culture outside of school. This situation results in the lack of culture connection between the teaching of

traditional music culture in schools and traditional music culture outside school, making it difficult for students to gain a depth perception and culture experience of music culture." (Primary school teacher. ,University Teachers)

“The constructive understanding of music culture formed during school teaching focuses on culture belonging and culture integration, and students’ rational understanding of traditional music is achieved through the school music teaching process, but there are shortcomings in culture investment.” (University teacher)

"During the teaching process, I found that students show relatively low interest in traditional music. Teachers believe that this is not a simple problem of musical listening experience, but that it is difficult for students to independently establish a certain culture connection between traditional music and their own subculture. In a sense, students' behavior of rejecting traditional music has brought difficulties to the teaching of understanding and recognition of traditional music culture. Under the premise of students' lack of interest in learning, the Teaching of understanding of music culture has become a passive one. Learning.” (Primary school teacher, secondary school teacher, university teacher)

4.1.3 Results of Formal Interviews with Music Student Teachers

This study selected 32 music student teachers from four grades of music at Huang-gang Normal University for interviews. Among them, there were 8 people in the 2019 grade, 8 people in the 2020 grade, 8 people in the 2021 grade, and 8 people in the 2022 grade. The ages of these students were between 17 and 22 years old. Before the interview, the students' personal consent was obtained and the interview content was recorded, totaling 110 minutes. These interviews were completed from March to May 2023. After the interview, the researcher used computer software to open code the student interview recordings and obtained many sub-nodes. After repeated comparison and adjustment, a generalized sub-node coding was formed. For example: background stories, culture history, group discussions, searching for information and documents,

culture experience, communication and cooperation, independent learning, culture background and other core codes (Table 12)

TABLE 12 Coding Statistics for Core Words in Music Student Teachers Interviews at the Basic Data Stage

Main Category	Area	Conceptual	Frequency
Before course student demand for a model of teaching culture understanding level	Learning content of interest	backstory	14
		traditional culture	11
		relate to reality	8
		thought and feeling	2
		culture history	16
	Expectations for teaching sessions based on culture understanding level of music course offerings	Enhancing theoretical practice	3
		Panel Discussion	14
		Provision of online courses	5
		Before course preparation	6
		Understanding the musical context	9
	Ways to understand the culture behind the music	Uncovering deeper understanding	1
		Search literature	10
		Study of national languages	1
		Seek help from teachers	3
	Problems in teaching to enhance culture understanding level	Less nurturing of traditional culture	4
		Neglect of the development of culture understanding level	7
		Lack of multi-dimensional culture experiences	9
		Providing more culture resources	5
		Enhancement of interactive exchange and cooperation	11
	Preferred Learning Style	Combining tradition with modern technology	1
		interactive teaching	10
		tutor-led	3
		Integration of theory and practice	9

TABLE 12 (CONTINUE)

	Offline self-directed learning	12
Reasons to love music	generate self-confidence	1
	culture exchange	7
	Pleasure and relaxation	5
Reasons for taking the initiative to learn traditional music	Understanding the culture context	9
	national pride	5
	Love of national culture	6
	hobbies	4

The above coding results reflect the subjective views of the interviewed students on the learning needs of the culture understanding level teaching model. The number of codes involved is 63, mainly covering 7 aspects. Among them, the most talked about are: first, how teachers can promote students' understanding and acceptance of different cultures, which was mentioned 25 times in the interviews; second, what issues should be paid attention to in music course teaching to improve culture understanding level. This viewpoint was mentioned 17 times in the interviews; third, what methods can be used in the teaching process, this viewpoint was mentioned 28 times in the interviews.

Based on the above analysis, combined with the interview recordings of students' learning needs for the culture understanding level teaching model, the researcher summarized the interviewed students' suggestions and needs for teaching and learning as follows:

(1) There are Problems with Teaching Methods. In the teaching of improving culture understanding level, some students feel that teachers' teaching focuses too much on certain specific cultures or traditions, while ignoring the musical expressions of other cultures. They hope to be exposed to more kinds of music and understand the uniqueness and diversity of music in different culture backgrounds. Some students think that in some courses, there may be too much emphasis on theoretical knowledge and historical background, but lack of actual music practice and experience. Some students also feel that it is difficult to obtain multiculture music information and materials. If

teaching resources are limited or the school library and online materials are not comprehensive, students' learning and exploration may be restricted.

"In the process of teaching traditional music culture, teachers pay less attention to students' cultivation of traditional music culture. For example, when explaining works, teachers pay more attention to the explanation of the songwriters of the music works and less to about the creative background." (Class of 2020 student)

"I feel that during the teaching process, teachers should provide richer culture resources so that we can have more choices and experiences in learning, so that we can better understand and feel the connotation and significance of culture ." (Class of 2021student)

" What I feel most during the learning process is that the teachers' requirements for musical works are that they can sing well and play well. The teachers have more technical requirements and less explanation of the intrinsic characteristics of the works. This also leads to our shows our lack of understanding of the inherent characteristics and culture connotations of musical works. " (Student of Class 2022)

"Understanding the background of the songs and the emotions expressed, if we strengthen the study of culture background, I think we can understand the emotions expressed by the music more deeply, and can also better understand and comprehend the culture differences of different ethnic groups and different types of music works. ." (2021 student)

"During the teaching process, teachers should encourage more communication and cooperation between students and between teachers and students , so as to better understand culture differences and improve cross-culture communication skills. "

"The teaching model and teaching methods used by teachers in teaching are no different from other music teaching. This is

actually the neglecting cultivating students' culture understanding level ability in the teaching process." (Student of Class of 2023)

"I think that for teaching to improve culture understanding level, teachers should provide us with more online resources and teach by watching relevant materials instead of too many classroom explanations. I think that in the teaching process, teachers can break the traditional teaching model , by adding teaching links such as music display, music practice, before class preview and class summary in the classroom. " (2019 student)

(2) Choice of Teaching Content. Regarding the selection of teaching content, students believe that some teaching content is too specialized or too difficult, which makes it difficult for students to understand or creates learning obstacles. Students hope that the selection of teaching content can be easy to understand so that they can better understand the culture background, history and its influence. Secondly, students believe that if the teaching content is too abstract or lacks connection with students' daily life and practical experience, students may find it difficult to generate interest and understand. They hope to be able to demonstrate the practical application and significance of culture understanding level through examples or actual cases. Third, for cross-culture understanding level, students believe that the teaching content does not fully cover the differences and commonalities between different cultures. They hope to have a more comprehensive understanding of the connections and conflicts between various cultures, rather than just the introduction of a single culture.

" Teaching content and teaching objectives should not be too abstract

and should be expressed clearly and directly . This is more in line with our understanding. " (2021 student)

" The selection of teaching content should be closely related to the actual society, so that we can apply the learned knowledge, skills and habits to real life and better improve culture understanding level ." (2021 student)

Through the results of interviews with teachers and students with professional teaching experience on various issues, it can be concluded that the teaching model for teachers and students who want to improve their culture understanding level is: (1) Both teachers and students want to have knowledge of other subjects , used to better understand the culture background of musical works, so as to achieve the purpose of improving culture understanding level. (2) Students hope to design teaching in a way that can increase their interest in learning. (3) Teaching content must conform to students' cognition and the needs of the times. (4) Teaching methods and methods lack innovation. (5) Conduct pilot research on the teaching content with local music as the starting point.

4.2 Results of Each Model Design

In the process of drafting the first draft of the teaching model, all the concepts of the research (the results of literature research, the results of interviews with teachers and students, constructivism theory and activity theory) were used to design a task-driven teaching model. The task-driven concept is reflected in the three steps of raise a question, classroom teaching and group collaboration in the design of the first draft of the teaching model. Constructivism emphasizes that learners understand the world and solve problems by interacting with the environment, especially by constructing their own understanding and knowledge. The release task, web-based learning and group collaboration of the teaching model reflect this view of constructivism. Activity theory emphasizes that cognition and learning take place in culture and social contexts. When designing the teaching model, the researcher used this theoretical basis to design the exchange display step. The purpose is to hope that students' creative practice display, integrate music works into the simulated environment for experience, and achieve the purpose of understanding the culture background of the work.Details are as follows :

4.2.1 Results of Design the Teaching Model Enhancing Music Student teachers' Culture Understanding Level

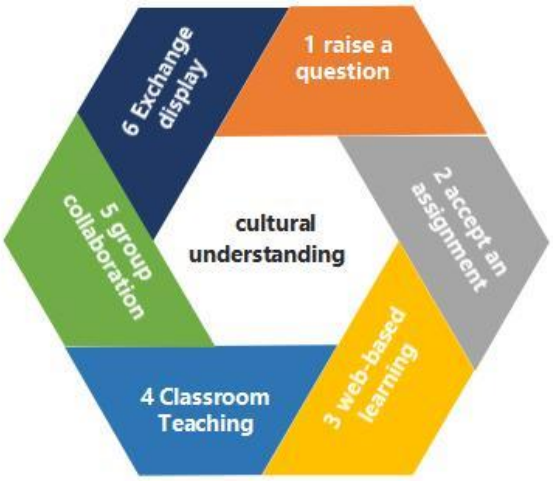

FIGURE 4 Task-driven teaching model to enhance culture understanding level

(1) Principles of Teaching Model

The design principles of the teaching model to improve culture understanding level include the following four points:

Have clear goals . The design of questions must be closely centered around the teaching objectives. Before designing questions or tasks, teachers need to fully understand the specific circumstances of the teaching materials and students' knowledge and abilities, and the questions or tasks they design must be clear.

The teaching content is from the shallower to the deeper. When designing questions, students should be given a clear sense of hierarchy , from easy to difficult, in order to enhance students' self-confidence, stimulate students' interest in learning , and encourage students to think actively.

The level of difficulty is appropriate. Questions that are too easy will not interest students, but questions that are too difficult will put students off.

Open to all students. When designing questions, attention should be paid to mobilizing each student's enthusiasm for learning , and strive to give everyone

an opportunity to play and perform, so that everyone participates and everyone gains something.

(2) Objective of the Teaching Model

To enhance culture understanding level of music student teacher

(3) Steps of Teaching Model

Step1: Raise a question . Teachers design task themes. Classroom teachers formulate task themes based on students' academic conditions and teaching objectives. Teachers need to consider students' existing knowledge level and social experience, and analyze students' personality differences. Students are encouraged to collect problems discovered through family, friends, and teachers, and design task themes based on the problems discovered.

Step2: Accept an assignment . Teachers publish teaching tasks and learning resources on the Xue Xi-tong website to guide students to complete before class teaching tasks. Teachers will collect and organize the learning resources related to teaching tasks, arrange, design and upload them to the learning channel, set up and manage the learning resources, and notify students in the form of tasks to conduct before class previews and exchanges and discussions on related learning tasks.

Step3: Web-based learning . Teachers pay attention to the progress of students on the Xue Xi-tong platform in accepting tasks for Web-based learning, urge students to accept tasks in time to start before class preview and exchange and discussion of learning tasks, and evaluate students' preview status. At the same time, questions raised by students should also be collected and organized in order to optimize teaching content.

Step4: Classroom Teaching . Teachers guide students to review the relevant knowledge they learned independently through the Internet before class, create learning situations based on the results of before class assessments, selectively supplement knowledge points that students have not paid attention to, and guide and organize students to complete new learning tasks in classroom teaching.

Step5: Group collaboration. The purpose of group cooperation is to encourage students to flexibly apply the knowledge they have learned to solve complex problems from shallow to deep. It can promote students' in-depth understanding and mastery of knowledge, construct a flexible knowledge application system, and at the same time cultivate students' communication and expression skills, creativity, and Problem solving and understanding skills. In this process, teachers guide and organize students to complete learning tasks and provide guidance based on the knowledge points in classroom teaching.

Step6: Exchange display. Teachers organize students to share task results, encourage students to analyze and evaluate their own task results, and at the same time make correct judgments and objective evaluations of other people's solutions to problems.

TABLE 13 Focusing of teaching step toward culture understanding

Steps	Knowledge, Skills And Attitudes	Culture Awareness	Culture Sensitivity	Culture Valuing
Raise a question	√	√	√	√
Accept an assignment	√			
Web-based learning	√	√	√	√
classroom teaching	√	√	√	√
Group collaboration	√	√	√	√
Exchange display	√	√	√	√

Table 13 shows how the six steps in the first draft of the teaching model helped improve the four indicators of cultural understanding. Step 1: Raise a question is helpful for improving knowledge, skills and attitudes, culture awareness, culture sensitivity and

culture valuing. Step 2: Accept an assignment is helpful for improving knowledge, skills and attitudes. Step 13: Web-based learning, Step 4:: classroom teaching, Step 5: Group collaboration and Step 6: Exchange display are helpful for improving knowledge, skills and attitudes, culture awareness, culture sensitivity and culture valuing.

(4) Media and Learning Resources

Media : including blackboard, whiteboard, slides , courseware, digital video.

Learning resources : textbooks, multimedia resources, online resources (Xue Xi-tong platform, China University MOOC platform).

(5) Learning Evaluation

Classroom observation; Written assignments

4.2.2 Results of Instruments for Data Collection

(1) Teaching Model Consistency Test Results

The researchers used the elements of teaching model design (teaching concepts and goals, teaching methods, teaching content, learning activities, etc.) to test the consistency of the teaching model. Five experts were invited to conduct evaluation and then find the index of consistency (IOC).The analysis results are as follows.

TABLE 14 Evaluation Form for the Consistence of Teaching Model to Enhancing Culture Understanding Level of Music Student Teachers '

Serial Number	Assessment project list	Expert consensus					IOC
		1	2	3	4	5	
1	Teaching model background and basic concepts	+1	+1	+1	+1	+1	1
2	Basic concepts and goals of teaching model	+1	+1	+1	+1	+1	1
3	of teaching model and learning activities	+1	0	+1	+1	+1	0.8
4	Teaching objectives and teaching content	+1	+1	+1	+1	+1	1
5	Teaching objectives and learning activities	+1	+1	+1	+1	+1	1
6	Teaching content and learning activities	+1	+1	+1	+1	+1	1

TABLE 14 (CONTINUE)

7	Teaching content and learning materials	+1	+1	+1	+1	+1	1
8	Teaching content and learning resources	+1	0	+1	+1	+1	0.8
9	Teaching content and study time	0	+1	+1	+1	+1	0.8
10	Teaching evaluation and course objectives	+1	+1	+1	+1	+1	1

In summary, it can be concluded that the consistency index index value of each teaching model design element is between 0.8 -1.00. This result is considered that each element of the teaching model has an appropriate consistency index. These elements provide support for the design of teaching models that enhance cultural understanding.

(2) Lesson Plan Consistency Test Results

The researchers used the elements of teaching plan design (teaching concepts and goals, teaching methods, teaching resources, teaching daily, etc.) to test the consistency of the teaching plan. Five experts were invited to conduct evaluation and then find the index of consistency (IOC). The analysis results are as follows.

TABLE 15 Evaluation Form for the Consistence of Lesson Plan to Enhancing Music Student Teachers ' Culture Understanding Level

Serial Number	Assessment Project List	Expert evaluation results					IOC
		1	2	3	4	5	
1	Teaching plan selection and basic concepts	+1	+1	+1	+1	+1	1
2	Basic concepts and teaching objectives of the teaching plan	+1	+1	+1	+1	+1	1
3	Basic concepts and learning activities of teaching plan	+1	0	+1	+1	+1	0.8
4	Teaching objectives and learning activities	+1	+1	+1	+1	+1	1
5	Teaching content and learning activities	+1	0	+1	+1	+1	0.8
6	Teaching content and learning materials	+1	+1	+1	+1	+1	1
7	Teaching content and learning resources	0	+1	+1	+1	+1	0.8
8	Teaching content and study time	0	+1	+1	+1	+1	0.8
9	Teaching evaluation and teaching goals	+1	+1	+1	+1	+1	1

In summary, it can be concluded that the consistency index value of each teaching plan design element is between 0.8 -1.00. This result is considered to have an appropriate consistency index for each element of the lesson plan. These elements are very important for creating teaching that enhancing culture understanding level. Program provides support.

(3) Consistence of Culture Understanding Scale

Researchers examined the consistency of culture understanding measurement dimensions (knowledge, skills, attitudes, culture awareness, culture

sensitivity, and culture values). Five experts were invited to conduct evaluation and then find the index of consistency (IOC). The analysis results are as follows.

TABLE 16 Consistence of Culture Understanding Scale

Assessment project list		Expert evaluation results					IOC
Aspects	Indicators	1	2	3	4	5	
Knowledge	Understand the social context of the musical work (economic/culture/geographical, etc.)	+1	+1	+1	+1	+1	1
	Understand the development process of musical works	+1	+1	+1	+1	+1	1
	Understand the culture characteristics of musical works	+1	0	+1	+1	+1	0.8
	Understand the culture taboos of the place where the musical work was produced	+1	+1	+1	+1	+1	1
Skill	Distinguish music genres according to the changing characteristics of music	+1	0	+1	+1	+1	0.8
	Distinguish the categories of music based on its changing characteristics	+1	+1	+1	+1	+1	1
	Use different art forms to express the emotions of music	0	+1	+1	+1	+1	0.8
	Express music with appropriate intensity	0	+1	+1	+1	+1	0.8
	Express music at the right speed	+1	+1	+1	+1	+1	1

TABLE 16 (CONTINUE)

Attitude	Recognize the value of music culture	+1	+1	+1	+1	+1	1
	Understand the desire of other culture groups to spread their own culture	+1	+1	+1	+1	+1	1
	Recognize the contributions of other cultures to humanity	+1	0	+1	+1	+1	0.8
	Recognize the importance of culture in musical works	+1	+1	+1	+1	+1	1
culture Awareness	Discover what music works from different culture backgrounds have in common	+1	0	+1	+1	+1	0.8
	Explain the expressive role of different musical works	+1	+1	+1	+1	+1	1
	Explain the culture background of the music	0	+1	+1	+1	+1	0.8
	Understand the differences in culture customs between different musical works	0	+1	+1	+1	+1	0.8
Culture Sensitivity	Analyze the causes of musical phenomena	+1	+1	+1	+1	+1	1
	Analyze the culture connotation contained in music	+1	+1	+1	+1	+1	1
	Pay attention to music and culture phenomena in life	+1	+1	+1	+1	+1	1
	Describe and analyze musical culture phenomena	+1	0	+1	+1	+1	0.8
culture Value	Choose the right music to meet your needs	+1	+1	+1	+1	+1	1
	why you like certain music	+1	+1	+1	+1	+1	1
	Explain the influence of other factors on music	0	+1	+1	+1	+1	0.8
	Explain the culture value of music	+1	+1	+1	+1	+1	1

In summary, the consistency index value of each assessment index of culture understanding is between 0.8 -1.00. This result is considered to have an appropriate consistency index for each element of culture understanding assessment. These elements provide guidance for the teaching of assessing culture understanding support.

(4) Reliability

Evaluation scale for improving culture understanding based on task-driven development. The specific preparation process is as follows:

First, the design of the pilot study questionnaire. This study refers to the culture communicative competence scale compiled by Yuan(2022), and after modification, developed a culture understanding evaluation scale in the pilot study. The questionnaire was initially divided into knowledge, skills, attitudes, culture awareness, culture sensitivity and culture values, with a total of 24 items. Use a 4-level scale setting option, scores are 4/3/2/1.

Second, data collection and analysis. A total of 80 pilot research questionnaires were distributed in the first round, and 72 valid questionnaires were recovered. The data were mainly used for reliability testing.

Third, reliability test. The alpha cronbach coefficient was used to conduct internal consistency analysis on the 72 valid questionnaires recovered from the pilot. The questionnaire data was imported into computer software, and the total cronbach's α coefficient of the task-driven improvement of music student teachers culture understanding measurement scale was 0.89. The α coefficients of the four dimensions were knowledge α=.896 (α>0.8); skill α=.891 (α >0.8); attitude α=.849 (α>0.8); culture Awareness α=.910 (α>0.9); culture Sensitivity α=.921 (α>0.9). This shows that the intrinsic quality of the evaluation scale for improving college students' culture understanding level is relatively good (Table17).

TABLE 17 Reliability Statistics of Culture Understanding Level Scale

Dimension	Alpha Cronbach	Number Of Projects
Knowledge, Skill and Attitude	.878	13
culture Awareness	.910	4
Culture Sensitivity	.921	4
culture Value	.875	4
Questionnaire ensemble	.915	25

4.2.3 Results of Checking the Quality of Teaching Model Enhance Students' Culture Understanding level

(1) Evaluation Results of Teaching Model Appropriate

When assessing the quality of the first draft of the teaching model, a five-point scale was used. The evaluation consisted of 5 experts. The researcher handed over the draft of the teaching model to the experts. The average score and appropriate level of the experts' evaluation of the appropriate of the first draft teaching model are shown in Table 15. It should be noted that: when the average value is between 5.00-4.80, the appropriate is Highest; when the average value is between 4.70-4.00, the appropriate is Higher; when the average value is between 4.00-3.00, the appropriate is High.

TABLE 18 Evaluation Form for the Appropriate of Teaching Model to Enhancing Music Student Teachers ' Culture Understanding Level

Assessment project list	5 Experts evaluation results (full score=5)					M	SD	Level
	1	2	3	4	5			
1. Principles of teaching model								
1.1 The teaching model is reasonable in principle	4	5	5	5	5	4.80	0.40	Highest
1.2 The principles of the teaching model are clear and practical	5	4	5	5	4	4.60	0.49	Higher
1.3 Teaching model principles and basic concepts are accurate	5	5	4	4	5	4.60	0.49	Higher
1.4 The teaching model principles are supported by theory	5	5	5	5	5	5.00	0.00	Highest

TABLE 18 (CONTINUE)

2. Teaching model goals								
2.1 The teaching model has clear goals	5	5	5	5	5	5.00	0.00	Highest
2.2 The objectives of the teaching model are feasible	5	5	5	5	5	5.00	0.00	Highest
2.3 The objectives of the teaching model are suitable for students	5	4	5	5	5	4.80	0.40	Highest
3. Teaching media								
3.1 The selection of teaching media can meet teaching needs	4	5	4	5	4	4.40	0.40	High
3.2 The selection of teaching media is suitable for the teaching mode	5	5	4	5	5	4.80	0.40	Highest
4. Learning resources								
4.1 Learning resources are consistent with course objectives	5	5	5	5	5	5.00	0.00	Highest
4.2 Learning resources are suitable for students	5	5	5	5	5	5.00	0.00	Highest
4.3 Learning resources are suitable for learning activities	4	4	4	5	5	4.40	0.40	High
4.4 Can encourage students learning activities and achieve goals	5	5	5	5	5	5.00	0.00	Highest

TABLE 18 (CONTINUE)

5. Teaching steps								
Step1 : Ask questions	5	5	5	5	5	5.00	0.00	Highest
Step2 : Accept an assignment	4	5	5	5	5	4.80	0.40	Highest
Step3 : Web-based learning	5	4	4	5	5	4.60	0.49	Higher
Step4: Classroom teaching	5	4	5	4	5	4.60	0.49	Higher
Step5: Group cooperation	5	5	5	5	5	5.00	0.00	Highest
Step6: Communication and display	5	5	5	5	5	5.00	0.00	Highest
6. Learning evaluation								
6.1 Evaluation indicators are suitable for students	5	5	5	5	5	5.00	0.00	Highest
6.2 Evaluation covers measurement and evaluation objectives	5	5	5	5	4	4.80	0.40	Highest
Total						4.81	0.22	Highest

Judging from the evaluation results of 5 experts on the quality of the first draft of the teaching model, the average value is 4.81, which means that the experts believe that the quality level of the first draft of the teaching model is very good. In the evaluation, experts gave suggestions for modifications to the teaching principles, teaching media, and names of teaching steps. Subsequently, the researchers adjusted the relevant content based on the suggestions given by experts.

(2) Evaluation Results of Lesson Plan Appropriate

A five-point scale was used to assess the quality of the first draft of the teaching plan. The evaluation consisted of 5 experts. The researcher handed the draft of the teaching plan to the experts. The average score and appropriate grade of the experts' appropriate assessment of the first draft of the teaching plan are shown in Table 16. It should be noted that: when the average value is between 5.00-4.80, the

appropriate is Highest; when the average value is between 4.70-4.00, the appropriate is Higher; when the average value is between 4.00-3.00, the appropriate is High.

TABLE 19 Evaluation Form for the Appropriate of Lesson Plan to Enhancing Music Student Teachers' Culture Understanding

Assessment project list	Expert evaluation results (full score=5)					M	SD	Level
	1	2	3	4	5			
1. Teaching plans are clear and specific	5	5	5	5	5	5.00	0.00	Highest
2. The teaching plan is feasible in practical applications	5	5	5	5	5	5.00	0.00	Highest
3. The teaching plan is suitable for improving college students culture understanding level ability	5	5	5	5	5	5.00	0.00	Highest
4. The teaching plan is easy to implement	5	5	5	5	5	5.00	0.00	Highest
5. Teaching plans have consistent learning management steps and sequences	5	5	5	5	5	5.00	0.00	Highest
6.Teaching content	5	5	5	5	5	5.00	0.00	Highest
6.1 Chinese ethnic minority song and dance music Yao dance music	5	5	5	5	5	5.00	0.00	Highest
6.2 Chinese Han song and dance music - lanterns	5	5	5	5	5	5.00	0.00	Highest
6.3 Han folk songs Jasmine system	5	4	5	5	5	4.80	0.40	Highest

TABLE 19 (CONTINUE)

6.4 Ethnic minority folk songs Miao Fei Ge	5	5	5	5	5	5.00	0.00	Highest
6.5 Opera Music - Peking Opera "The Drunken Concubine"	5	5	5	5	5	5.00	0.00	Highest
6.6 Opera Music Huang-mei Opera "The Fairy Match"	5	5	5	5	5	5.00	0.00	Highest
6.7 Literary Music: Gu-Qin Music "Yang guan San die"	5	5	5	5	5	5.00	0.00	Highest
6.8 Vocal Suite "Yellow River Cantata"	5	5	5	5	5	5.00	0.00	Highest
Total						4.98	0.02	Highest

Judging from the evaluation results of the five experts on the quality of the first draft lesson Plan, the average value is 4.98, which means that the experts believe that the quality level of the first draft teaching plan is very good.

(3) Assessment of the Appropriate of the Culture Understanding Level Scale

The appropriate of the culture understanding level scale was assessed using five levels and a panel of five experts. The researchers gave the culture understanding level scale to experts, who evaluated the scale's appropriateness. It should be noted that when the average value is between 5.00-4.80, the appropriate is Highest; when the average value is between 4.70-4.00, the appropriate is Higher; when the average value is between 4.00-3.00, the appropriate is High. The analysis results are as follows:

TABLE 20 Evaluation of the Appropriate of the Cultural Understanding Self-assessment Form

Evaluation items		Expert evaluation results (full score=5)					M	SD	Level
Aspects	Indicators	1	2	3	4	5			
Knowledge	Understand the social context of the musical work (economic/culture/geographical, etc.)	5	5	5	5	5	5.00	0.00	Highest
	Understand the development process of musical works	4	5	5	5	4	4.60	0.49	Higher
	Understand the culture characteristics of musical works	5	5	5	5	5	5.00	0.00	Highest
	Understand the culture taboos of the place where the musical work was produced	5	5	5	5	5	5.00	0.00	Highest
Skill	Distinguish music genres according to the changing characteristics of music	5	5	5	5	5	5.00	0.00	Highest
	Distinguish the categories of music based on its changing characteristics	5	5	5	5	5	5.00	0.00	Highest
Attitude	Use different art forms to express the emotions of music	5	4	4	5	5	4.60	0.49	Higher
	Express music with appropriate intensity	5	5	5	4	5	4.80	0.40	Highest
	Express music at the right speed	5	4	5	5	5	4.80	0.40	Highest
	Recognize the value of music culture	5	5	5	5	5	5.00	0.00	Highest
	Understand the desire of other culture groups to spread their own culture	5	5	5	5	5	5.00	0.00	Highest
	Recognize the contributions of other cultures to humanity	5	5	5	5	5	5.00	0.00	Highest
	Recognize the importance of culture in musical works	5	5	5	5	5	5.00	0.00	Highest

TABLE 20 (CONTINUE)

culture Awareness	Discover what music works from different culture backgrounds have in common	5	5	5	5	5	5.00	0.00	Highest
	Explain the expressive role of different musical works	5	5	4	5	5	4.80	0.40	Highest
	Explain the culture background of the music	5	4	5	5	5	4.80	0.40	Highest
	Understand the differences in culture customs between different musical works	5	5	5	5	5	5.00	0.00	Highest
Culture Sensitivity	Analyze the causes of musical phenomena	5	5	5	5	5	5.00	0.00	Highest
	Analyze the culture connotation contained in music	5	5	4	4	5	4.60	0.49	Higher
	Pay attention to music and culture phenomena in life	5	5	5	5	5	5.00	0.00	Highest
	Describe and analyze musical culture phenomena	5	5	5	5	5	5.00	0.00	Highest
culture Value	Choose the right music to meet your needs	4	5	5	5	4	4.60	0.49	Higher
	why you like certain music	5	4	5	5	5	4.80	0.40	Highest
	Explain the influence of other factors on music	5	5	4	4	5	4.60	0.49	Higher
	Explain the culture value of music	5	5	5	5	5	5.00	0.00	Highest
	Total						4.88	0.18	Highest

The average scores of the experts' quality evaluation of the 25 dimensions of the four dimensions of cultural understanding were all above 4.60, indicating that the evaluation of the cultural understanding dimension was effective. Using the comprehensive table of cultural understanding index elements obtained in this study, the evaluation items in the table were made, the learners' related behaviors were observed, the learning effects were evaluated, and finally the level of students' cultural understanding was judged through self-evaluation of learning effects.

4.2.4 Results of Teaching Model Pilot Study

Before the formal experiment of the teaching model, the researchers selected students with equivalent levels to conduct a pilot study. After the pilot study, the researchers conducted interviews with the students, and based on the suggestions given by the students after the pilot study, the researchers further revised the teaching model.

1.Pilot interview Results

The pilot study of the teaching model was conducted on the music student teachers of Class 01 and Class 05 of the School of Music of Huanggang Normal University in 2021. The pilot period is September 5, 2023 and September 12, 2023. After the pilot teaching, the researchers interviewed the students in the non-experimental classes. The students' personal consent was obtained before the interview, and the interview content was recorded for a total of 45 minutes. The researchers used a computer to open code the interview recordings of the students in the pilot study and obtained a large number of sub-nodes. After repeated comparisons and adjustments, a generalized sub-node coding was formed. The core codes include teaching methods, interaction, task understanding, cooperative practice, and learning initiative (Table 21).

TABLE 21 Coding Statistics of Core Words in Music Student Teachers Interviews In the Pilot Study

Main Category	Area	Conceptual	Frequency
Non-experimental class teaching model	Teachers' help in modelling teaching and learning	Multiple teaching tools	4
		Good interaction	6
		Creativity in teaching methods	1
		Classroom Knowledge Expansion	7
		Development of practical skills	1
		Targeted guidance	6
	Learning Methods and Gains of music student teachers in Non-Experimental Classes	reflective summary	5
		cooperative learning	1
		Open up the mind space	1
		Integration of theory and practice	1
		self-directed learning	3
	Correcting the direction of the teaching model	Strengthening the link between theory and practice	5
		Task guidance in real time	6
		Appropriate level of difficulty of teaching tasks	4
		Exploring modern methods and tools for evaluating teaching and learning	3
		Breakdown of team assignments to personnel	5
	Differences in task-driven instruction	Stimulating collaborative practice	2
		Emphasis on learning initiative	6
		Increasing interest in learning	2
		Provision of additional learning resources	4

The above coding results reflect the subjective views of music student teachers in the pilot study on the process and teaching content of the task-driven teaching model for improving culture understanding level. The number of codes involved is 29, mainly involving 4 aspects. Among them, the difference between task-driven teaching and traditional teaching was mentioned more frequently. This point was mentioned 11 times in the interviews. Through interviews, it was found that the teaching model in the pilot study had very good effects in stimulating music student teachers' interest in learning and improving their learning initiative. But there are still areas for improvement, such as

the need to strengthen the connection between theory and practice, provide real-time task guidance, properly grasp the difficulty of teaching tasks, and explore modern teaching evaluation methods.

Based on the above analysis, combined with the recorded interviews of music student teachers in the pilot study on the learning effects of the culture understanding level teaching model, the researcher summarized the recognition and suggestions of the music student teachers interviewed in the pilot study on the teaching model and learning content as follows:

(1) Advantages of Teaching Model. First, the teaching model stimulates music student teachers' learning initiative, especially Web-based learning and group presentations. It helps students develop cooperation and cross-culture communication skills. By working with classmates or people from other culture backgrounds, students can learn and communicate with each other and deepen their understanding of culture diversity. Classmates become learning partners, changing the traditional teaching model in which teachers talk and students listen. second, through flexible teaching methods and diversified teaching resources, students' desire to understand the relevant knowledge behind music is stimulated.Task-driven learning often aims to solve problems or complete specific tasks rather than simply impart theoretical knowledge. Students acquire and apply culture knowledge by solving practical problems, which makes learning more challenging and practical.

> *"Through related resource libraries and Web-based learning, without being limited by time and space, educational resources can be disseminated and utilized more widely. At the same time, this also provides us with more learning and communication opportunities, and can obtain more comprehensive and diverse culture education."*

> *"Our innovation potential and practical ability are stimulated by carrying out practical activities such as group cooperation and classroom demonstrations. At the same time, this teaching model also focuses on cultivating students' teamwork and communication skills,*

allowing students to leverage their strengths in a team, Achieving shared learning goals."

"This teaching model emphasizes learning ability rather than the amount of knowledge, a spirit of cooperation rather than a sense of competition, and comprehensive quality rather than a single indicator. So I think it helps to stimulate our motivation for active learning."

"This teaching model can cultivate students' independent learning and problem-solving abilities, stimulate students' interests and potential, and improve students' happiness and self-confidence in the learning process."

"This teaching model allows us to conduct in-depth exploration and practice around the task topic, and complete the learning tasks through group cooperation or individual research. It is very good for students, and every step of the teaching model encourages us to use our own knowledge. Some knowledge can be used to solve practical problems. Through cooperation, we can not only cultivate communication, collaboration, innovation and other abilities among students, but also achieve the purpose of teaching."

"This model uses the Internet to provide personalized and flexible learning resources and services, allowing us to select and arrange learning content according to our own pace and interests. It allows students to have more choices and autonomy, and can also expand their learning The scope and depth of learning content."

(2) Suggestions for Improving the Teaching Model. First, more network resources are needed. Teachers can guide students to use diverse online resources, such as online culture archives, digital libraries, virtual museums, music platforms, etc., to gain a deeper understanding and experience of the music and artistic expressions of different cultures. Second, diverse assessments are needed. Such as group presentations, after-class development. Third, there is a reasonable division of labor among group members. In team projects, teachers can assign reasonable tasks and

roles based on students' interests and abilities, ensuring that each team member can give full play to their strengths and complete the project together. Fourth, during the group discussion session, the teacher must provide real-time task guidance. During group discussions, teachers need to provide real-time task guidance and support, including clarifying task objectives, answering students' questions, and guiding the direction of discussions, to ensure that students can achieve the expected learning outcomes in the discussion.

> *"The modern teaching model of universities emphasizes students' active learning and creative thinking, but the difficulty of teaching evaluation has also increased accordingly. Traditional examination evaluation methods may not be able to comprehensively evaluate students' learning outcomes and abilities, and it is necessary to explore evaluation methods suitable for modern teaching model and tool."*
>
> *"The modern teaching model of universities relies on the active participation and cooperation of teachers and students. It requires teachers to master new teaching methods and technical means and adapt to changes in teaching model; at the same time, students also need to adapt to new learning methods and needs and actively participate in learning. "*
>
> *"This teaching model requires more resources and support, as well as more systematic assessment methods to evaluate student learning results."*
>
> *"Some students are unwilling to participate in group discussions and lack the awareness of group cooperation. Teachers should break down tasks to group members so that they will be forced to participate."*

2. **Modifications to the Teaching Model**. Based on the suggestions given by experts and the results of pilot study student interviews, the researchers modified the teaching principles, teaching steps, teaching objectives, teaching media and resources,

and teaching evaluation in the teaching model. The specific modifications are shown in Table 22:

TABLE 22 Summary of Teaching Model Modifications

Teacher model components	Experts suggestion	Revised
1.Principles	● Principles should be more specific ● Principles must be supported by theory	● Scientific principles ● Principles of situated cognition ● Phased principle ● Goal-oriented principle ● Principle of material type diversity
2.Objectives	● The second step is to change the accept an assignment to the release task. ● Teaching goals need to be specific	● Improve college students' culture interpretation and musical performance abilities ● Improve college students' culture autonomy and consciousness ● Improve the culture sensitivity of college students and be able to use various music and culture resources to carry out culture creative design according to specific situations and objects ● Improve college students' judgment of the value of music culture
3.Teaching steps Step 1:Raise a question Step2: Release task Step3:Web-based learning Step4: Classroom Teaching Step5: Group collaboration Step6: Exchange display	Add more 1 step	Step7: After class development
4.Media and learning resources	● Teaching media includes traditional blackboards, etc. ● Learning resources should be more abundant	● Traditional teaching media: including blackboards, whiteboards, slides ● Digital teaching media: including courseware, digital video, network resources

TABLE 22 (CONTINUE)

5.Learning Evaluation	Increase ways to evaluate learning	● Observation on music student teachers' culture understanding level ● Oral presentation ● Practical operation ● Written assignments

3. Quality Inspection of Revised Draft of Teaching Model

After the teaching model was modified, the researchers invited experts to conduct a quality assessment. The assessment consisted of five experts and used five levels. The average score and applicability grade of the experts' assessment of the suitability of the revised teaching model are shown in Table 23. It should be noted that: when the average value is between 5.00-4.80, the applicability is Highest; when the average value is between 4.70-4.00, the applicability is Higher; when the average value is between 4.00-3.00, the applicability is High.

TABLE 23 Evaluation Form for the Appropriate of Teaching Model to Enhancing Music Student Teachers ' Culture Understanding Level

Assessment project list	5 Experts evaluation results (full score=5)					M	SD	Level
	1	2	3	4	5			
1. Principles of teaching model								
1.1 The teaching model is reasonable in principle	4	5	5	5	5	4.80	0.40	Highest
1.2 The principles of the teaching model are clear and practical	5	5	5	5	5	5.00	0.00	Highest
1.3 Teaching model principles and basic concepts are accurate	5	5	5	5	5	5.00	0.00	Highest

TABLE 23 (CONTINUE)

1.4 The teaching model principles are supported by theory	5	5	5	5	5	5.00	0.00	Highest
2. Teaching model goals								
2.1 The teaching model has clear goals	5	5	5	5	5	5.00	0.00	Highest
2.2 The objectives of the teaching model are feasible	5	5	5	5	5	5.00	0.00	Highest
2.3 The objectives of the teaching model are suitable for students	5	4	5	5	5	4.80	0.40	Highest
3. Teaching media								
3.1 The selection of teaching media can meet teaching needs	4	5	5	5	5	4.80	0.40	Highest
3.2 The selection of teaching media is suitable for the teaching mode	5	5	4	5	5	4.80	0.40	Highest
4. Learning resources								
4.1 Learning resources are consistent with course objectives	5	5	5	5	5	5.00	0.00	Highest
4.2 Learning resources are suitable for students	5	5	5	5	5	5.00	0.00	Highest
4.3 Learning resources are suitable for learning activities	4	5	4	5	5	4.60	0.49	Higher
4.4 Can encourage students learning activities and achieve goals	5	5	5	5	5	5.00	0.00	Highest

TABLE 23 (CONTINUE)

5. Teaching steps								
Step 1 : Ask questions	5	5	5	5	5	5.00	0.00	Highest
Step 2 : Accept the task	5	5	5	5	5	5.00	0.00	Highest
Step 3 : Web-based learning	5	4	4	5	5	4.60	0.49	Higher
Step 4: Classroom teaching	5	5	5	4	5	4.80	0.40	Highest
Step 5: Group cooperation	5	5	5	5	5	5.00	0.00	Highest
Step 6: Communication and display	5	5	5	5	5	5.00	0.00	Highest
Step 7: After class development	5	5	5	5	5	5.00	0.00	Highest
6. Learning evaluation								
6.1 Evaluation indicators are suitable for students	5	5	5	5	5	5.00	0.00	Highest
6.2 Evaluation covers measurement and evaluation objectives	5	5	5	5	4	4.80	0.40	Highest
average value						4.89	0.15	Highest

Judging from the evaluation results of 5 experts on the quality of the revised teaching model, the average value is 4.89, which means that the experts believe that the quality level of the revised teaching model is higher than the first draft. Especially the two evaluation points of teaching principles and media and learning resources.

4.3 Results of Teaching Model Implementation

4.3.1 Culture Understanding Level of Students

After collecting the pretest and post-test data of the culture understanding level of music student teachers, the researchers used the most average method to statistically analyze the culture understanding level of the 37 students according to the evaluation criteria established in Chapter 3, and obtained Table 24.

TABLE 24 Comparison Statistics of Music Student Teachers Culture Understanding Levels Before and After the Test

Students	Pretest					Post-test					Conclusion
	Mean of Knowledge, skills and attitudes	Mean of Culture awareness	Mean of Culture sensitivity	Mean of Culture valuing	Level of Culture Understanding	Mean of Knowledge, skills and attitudes	Mean of Culture awareness	Mean of Culture sensitivity	Mean of Culture valuing	Level of Culture Understanding	
1	2	2	3	3	0	3	4	4	3	4	up
2	3	2	3	3	1	4	4	3	4	4	up
3	3	2	2	3	1	3	4	4	3	4	up
4	3	1	3	3	1	4	4	3	3	4	up
5	2	2	3	2	0	3	3	4	3	4	up
6	3	2	2	3	1	4	3	4	4	4	up
7	2	3	3	2	0	4	4	3	4	4	up
8	3	2	3	3	1	3	3	4	3	4	up
9	3	2	2	3	1	4	4	3	3	4	up
10	3	2	3	3	1	3	4	3	4	4	up
11	3	2	2	2	1	3	4	3	3	4	up
12	3	2	3	3	1	4	4	3	4	4	up
13	3	3	3	2	3	4	3	4	3	4	up
14	3	2	3	3	1	3	3	3	4	4	up

TABLE 24 (CONTINUE)

15	2	2	3	3	0	3	3	3	4	4	Up
16	2	2	4	3	0	4	4	3	4	4	up
17	3	2	2	3	1	4	4	3	3	4	up
18	3	2	3	2	1	3	4	4	4	4	up
19	2	3	3	2	0	3	3	4	3	4	up
20	3	2	2	3	1	4	4	3	3	4	up
21	2	3	1	3	0	3	4	3	4	4	up
22	3	2	3	2	1	4	4	3	4	4	up
23	4	2	2	1	1	3	3	4	2	3	up
24	3	2	2	3	1	4	3	3	3	4	up
25	2	3	2	2	0	4	4	4	3	4	up
26	2	2	3	2	0	3	3	3	3	4	up
27	3	2	3	2	1	3	3	4	4	4	up
28	4	2	2	3	1	4	4	4	3	4	up
29	2	3	3	3	0	4	3	3	4	4	up
30	3	3	2	2	2	3	3	3	3	4	up
31	3	2	3	3	1	4	3	3	3	4	up
32	3	2	3	2	1	3	4	3	4	4	up
33	2	3	3	3	0	4	3	3	2	3	up
34	3	3	2	3	2	3	3	4	3	4	up
35	4	3	2	3	2	4	4	3	3	4	up
36	4	2	3	2	1	3	4	3	3	4	up
37	4	3	2	2	2	4	4	3	2	3	up

Table 24 shows the changes in the pretest and post-test levels of culture understanding level of music student teachers. From the data in the table, it can be seen that after the implementation of the teaching model, the culture understanding level of

37 students has improved to varying degrees. Since the purpose of this study is to investigate whether the samples with a pretest level of 0-3 have improved their cultural understanding after the experiment, the principle of sample selection is to exclude students whose pretest scores have reached level 4.

Based on the table above, the researchers counted the number of students with different levels of culture understanding level (Table 25)

TABLE 25 Statistics of the Number of Students With Different Levels of Culture Understanding Level

Level	Level of pretest (n=37)	Level of post-test (n=37)
Level 4	0	34
Level 3	1	3
Level 2	4	0
Level 1	21	0
Level 0	11	0
sum	37	37

From the data in Table 25, we can see that in the pretest of the cultural understanding level of music students and teachers (excluding 3 students who have already reached the standard), 1 student reached level 3, 4 students reached level 2, and 21 students reached level 1. After the implementation of the teaching model, a post-test was conducted, and 34 people reached level 4 and 3 reached level 3. From the statistical results of the number of music students and teachers who had a cultural understanding level in the pretest and post-test, their cultural understanding levels have been greatly improved.

Based on the data of students' culture understanding level assessment, the researchers used computer software to conduct t-tests on the pretest and post-test. Table 26 shows the t-test results. The principle of paired sample t-test is that the

selected test sample does not include students whose pretest scores have reached level 4. The purpose of this is to study whether the cultural understanding level of the samples with pretest levels of 0-3 has been improved after the experiment.

TABLE 26 Paired Sample t-test Between Pretest and Post-test of Students' Culture Understanding Level

test	n	mean	sd	t	df	p-value
pretest	37	.864	.7134	23.82	36	.00
post-test	37	3.018	.2767			

Table 26 showed that, student teachers have culture understanding level was significantly higher than before teaching model implementation.

4.3.2 Student Interview Results After the Implementation of the Teaching Model

After the second and seventh classes, the researcher selected 5 students from the sample population for process interviews, in order to understand the students' recognition and suggestions for the teaching model. After collecting the interview results, import the sample student interview recordings into computer software for conducted open coding on the interview content and derived numerous sub-nodes. After repeated comparisons and adjustments, a generalized sub-node code was formed. For example: core codes such as Web-based learning, group cooperation, culture background and history, culture characteristics, and culture connotation (Table 27).

TABLE 27 Coding Statistics of Core Words in Interviews with Music Student Teachers in the Experimental Classes

Main Category	Area	Conceptual	Frequency
Recognition of the teaching model and suggestions from the students of the pilot class	Recognition of the teaching model	Classroom Teaching Sessions	1
		E-learning sessions	4
		Group work sessions	5
		Promoting peer learning exchange	6
		Increased motivation to learn	3
	Gains from the operation of the teaching model	Understanding culture Context and History	5
		Understanding culture Identity and Connotation	4
		Understanding Multiculturelism	2
		Understanding culture connotations	7
		Understanding the emotional and culture power of music	5
	Suggestions for improvement in the teaching model	Balancing independent and co-operative learning tasks	2
		Distribute instructional time evenly across groups	1
		Increased time for communication presentations	1
		Focus on helping individuals	1
		Focus on the key points	1

The above coding results reflect the subjective views of students in the experimental class on the process and teaching effect of the task-driven teaching model for improving culture understanding level. The number of codes involved is 16, mainly involving three aspects. The first is recognition of the teaching model; the second is the gains gained during the operation of the teaching model; and the third is suggestions for improvement of the teaching model.

Based on the above analysis, combined with the recorded interviews of students in the experimental class on the learning effects of the task-driven culture understanding level teaching model, the researcher summarized the teaching model,

learning effects and improvement suggestions of the students interviewed in the experimental class as follows:

(1) Recognition of the Teaching Model. First, Web-based learning improves learning initiative. Web-based learning allows students to study according to their own interests and pace, no longer restricted by the time and space constraints of traditional classrooms. Students can choose their own learning content through online resources, which helps to stimulate their interest and initiative in learning. Second, group work enhances the understanding of knowledge. This collaborative approach helps deepen understanding of culture works or phenomena, and through interaction with each other, students can explore culture contexts and meanings from multiple perspectives. Third, the communication and display session can better help understand the works. By demonstrating their understanding and analysis, students are able to further deepen their understanding of culture works or phenomena and gain more insights and experiences from them. Fourth, the task difficulty level is moderate.

"Through group cooperative teaching sessions, I can discuss with my classmates and easily understand the culture contained in musical works and its influencing factors."

"I like the Web-based learning session and the group cooperation session. These two sessions can solve some problems of basic knowledge accumulation and help me solve knowledge points that I don't understand."

“Through the study of relevant online resources, I can deeply feel the culture connotation and unknown culture background of the musical works I have learned, thereby improving my understanding of the works, which will help me better perform and appreciate musical works in the future."

"I like this teaching model. Because the traditional classroom time is long, the teacher uses a new teaching model, which can improve my enthusiasm for learning.""Most of the tasks given by the teacher are of moderate difficulty and can help us learn relevant knowledge points."

(2) Gains from the Operation of the Teaching Model. First, it improves the ability to understand the work. Through the task-driven teaching model, students are encouraged to actively participate in the process of in-depth exploration of culture works or phenomena, not just passively receiving information. This strengthens their understanding and enables them to more deeply analyze and interpret the culture background, meaning, and artistic expression of musical works. Second, better feel the culture charm of musical works. The task-driven teaching model enables students to have a more comprehensive understanding of the culture charm of musical works through practical tasks and projects, such as analyzing the culture impact or historical background of specific musical works. Third, The task-driven teaching model emphasizes that students explore problems through multiple approaches and perspectives. For example, through group work, research projects or culture investigations, students learn to examine musical works from different culture, historical or social contexts, thereby cultivating their ability to analyze and evaluate information. Fourth, it enhances the understanding of the social function of music.Students will enhance their understanding of the social function and significance of music by analyzing how musical works reflect or shape culture, social or political environments. This understanding not only enhances their understanding of musical art, but also broadens their perspectives on social and culture interactions.

> *"The teacher used a variety of teaching methods to guide us to improve our understanding of the culture contained in musical works. For example: the teacher encouraged us to use a variety of art forms to express the musical characteristics of the work. What impressed me most was that during the teaching of "Yao Dance Music", the teacher asked us Use the form of dance to experience the characteristics of musical works. By creating and choreographing dance, we can think more deeply about the culture connotation and feel the culture heritage of musical works."*
>
> *"In order to allow us to better feel the culture charm of music works, teachers will use comparative listening methods to stimulate our*

ability to feel music and understand the emotions expressed in music and the culture power contained in music. It is very important for inheriting and carrying forward the national spirit. A big motivating effect."

"Music has a certain social function and is a manifestation of a certain social reality. During the teaching process, the teacher pays great attention to cultivating our awareness in this regard. The teacher leaves us discussion questions in the after-school expansion session, such as: "Defending the Yellow River" What kind of function did music reflect in its impact on the society at that time? The students expressed their opinions. This teaching method that uses culture and historical background to guide students to understand the social function of music is very meaningful for us to deeply understand music culture. It can not only learn knowledge , and it can also cultivate our thinking ability."

"During the teaching process, the multiculture experience activities carried out by teachers enhanced our understanding of different music cultures."

"The teacher used the teaching method of appreciation and expression to deepen our understanding of the works. Through effective questions, he inspired our thinking, organized discussions, mobilized our motivation and desire to solve cognitive problems, and guided us to feel the culture heritage of the musical works. "

(3) Suggestions for Improving the Teaching Model. First, teachers should pay attention to time in classroom guidance. Teachers can ensure that enough time is used to guide students in task execution by flexibly arranging class time. This includes clarifying the task objectives and expected results before the task begins, and providing necessary guidance and support during the task. Through effective time management, students can be ensured to have sufficient space for independent learning and exploration in the task. Second, communication and presentation time needs to be increased. It is very important to increase the communication and presentation time

between students and between students and teachers. This not only promotes cooperation and communication between students, but also gives students the opportunity to share their findings and opinions. Through regular presentations and discussions, the exploration of culture understanding level can be deepened, and students' expression skills and critical thinking can be improved. Third, balance the distribution of tasks among students. When assigning tasks, teachers need to pay attention to balancing students' abilities and academic levels. Task allocation among students can be balanced through different task roles or responsibilities to ensure that each student can exert his or her potential and ability in the task. Fourth, pay attention to students who have insufficient knowledge accumulation.

> *"I hope the teacher will give more guidance to each group during the group communication session and not stay in one group too much for guidance."*
>
> *"The teacher can talk more about key and difficult areas, such as the culture background of musical works, culture taboos, etc."*
>
> *"The time for group work can be appropriately reduced and the time for communication and presentation can be increased."*
>
> *"Students can complete tasks independently or in groups."*
>
> *"After accepting the task, each student is required to submit the information they reviewed to prevent individual students from not participating in the activity."*
>
> *"For students with insufficient knowledge accumulation, Web-based learning and group cooperation are somewhat difficult for them. Teachers can pay attention to these students in class and give them more guidance and help. Of course, group members will also help these students."*

From the above analysis of the interview data, it can be seen that the students' recognition of the teaching model is positive. They believe that the difficulty of the tasks given by the teacher during the teaching process is moderate and acceptable. In the process of Web-based learning, the learning of relevant resources stimulates the

motivation of learning, improves the efficiency of learning, and achieves learning effects. During the classroom learning process, through the teacher's explanation, you can have a deeper understanding of the knowledge you have not learned, thereby improving your level to understand the culture connotation and culture value of musical works. In the process of group cooperative learning, students have more opportunities to communicate, which can not only make up for each other's shortcomings, but also promote knowledge learning and enhance cooperation and communication skills.

4.3.3 Student Satisfaction Questionnaire Results

In order to further test the effect of the task-driven teaching model, during the teaching activities, the researcher used a questionnaire survey to investigate students' recognition of the teaching model. Table 28 for details.

TABLE 28 Survey form on music student teachers' satisfaction with each stage of the teaching model

Teaching Mode Steps	Like Very Much		Generally		Dislike	
	Number of Students	Proportion	Number of Students	Proportion	Number of Students	Proportion
Raise a question	28	75.68%	8	21.62%	1	2.7%
Accept an assignment	26	70.27%	11	29.73%	0	0
Web-based learning	33	89.19%	4	10.81%	0	0
classroom teaching	31	83.78%	6	16.22%	0	0
Group collaboration	31	83.78%	6	16.22%	0	0
Exchange display	27	72.97%	10	27.03%	0	0
After-class development	28	75.68%	8	21.62%	1	2.7%

Table 28 Teaching model satisfaction survey data reflects that students have a high degree of recognition of all aspects of the teaching model design. Judging from the

data results, students most like Web-based learning, accounting for 89.19%, followed by classroom teaching and group collaboration, accounting for 83.78%. Combining the interview results, it can be concluded that these three links can well improve students' interest and initiative in learning, so they are the most popular among students.

4.3.4 Results of Non-participant Observer

In order to objectively reflect the effectiveness of the teaching model, the researchers invited a teacher to watch the entire teaching process as an observer during the teaching process. After the course, the researcher held a discussion with the observer teacher. By sorting out the recordings, the observer teacher's recognition and suggestions for the teaching model are summarized as follows:

(1) Recognition of the Teaching Model. First, it improves students' enthusiasm for learning. This model emphasizes students' active learning and exploration, and learning and applying knowledge through the completion of practical tasks. Compared with traditional teaching methods, this method is closer to real life and practical problems, and can stimulate students' interest and motivation in learning. Second, it improves teachers' professional quality. The implementation of the task-driven teaching model requires teachers to have higher teaching ability and professional quality. Teachers need to design and organize challenging and practical tasks, and effectively guide students to complete the tasks and reflect and summarize. This process prompts teachers to constantly reflect on their teaching methods and strategies, and improve their teaching ability and innovation ability. Third, it improves students' understanding ability. Task-driven teaching model usually focus on interdisciplinary integration and the integration of culture backgrounds. Through specific tasks such as culture exploration and cross-culture communication, students can not only learn culture knowledge, but also develop cross-culture communication skills and culture understanding level. This in-depth learning experience helps students to more fully understand and respect the differences and commonalities between different cultures.

“In the classroom, students’ motivation to learn has improved significantly.”

"It can effectively stimulate students' interest in learning and is of great help in cultivating students' culture understanding level, communication and problem-solving abilities."

"It has greatly improved teachers' own professional quality accumulation and teaching experience accumulation."

"Students have learned to study independently before class, and can better follow the teacher's thinking in class, and communication and discussion have become active. This model is effective in improving students' culture understanding level of musical works."

(2) Suggestions on Teaching Model. First, pay attention to the control of teaching time. During the task, several important time nodes can be set, such as mid-term checkpoints or phased summaries, which can help students adjust and improve their learning strategies and task completion progress in a timely manner. Second, diversify teaching forms. The task-driven teaching model can combine discussions, field trips, role-playing, literature reading, multimedia presentations and other forms to enable students to learn and communicate in different learning environments and situations. Third, clarify the division of labor in group cooperation. Set up regular team meetings or progress reports to let team members share their work progress, problems encountered, and challenges that need to be solved collaboratively. This helps promote communication and cooperation between teams and ensure the smooth progress of tasks.

"During the implementation of the teaching model, due to insufficient accumulation of students' knowledge, some links take a long time, and there will be a phenomenon of poor control of classroom time. For example: in the group cooperation link, some groups did not check enough task materials, resulting in low classroom efficiency. , causing the teacher to focus on instructing this group, which delayed the time of this link, and ultimately led to the inability to finish class in time.”

"Teaching forms can also be diversified. Based on the current task-driven teaching model, the operating process can be further optimized to allow students to complete tasks based on a variety of teaching forms and teaching equipment, thereby achieving the teaching purpose."

"During the teaching process, teachers should help students clarify the division of labor in groups, encourage members to collaborate in an orderly manner, and complete tasks efficiently. Bonus points can be awarded to the group that completes the task first."

4.4 Results of Effectiveness Evaluation and Improvement

This teaching model uses the students of Musicology Class 202104 in the first semester of the 2023 school year as the sample group, with a total of 40 students. The experiment of the teaching model will run from September 2023 to November 2023, with a total of 8 classes, each class lasting 1.5 hours. When evaluating the effectiveness of the teaching model, emphasis is placed on task-driven teaching design, and judgments are made based on the effectiveness standards and the improvement in each dimension of students' culture understanding level after the implementation of the teaching model.

4.4.1 Results of Effectiveness Evaluation

The effectiveness standard of the task-driven teaching model for improving students' culture understanding level is that each dimension of culture understanding level is higher than before and has a significant improvement. The specific analysis results are shown in Table 29:

TABLE 29 Analysis of Teaching Model Effectiveness Results

Effectiveness Criteria	Result	Conclusion
after implementation, the culture understanding level is higher than before	Music student teachers' culture understanding level after implementation the model higher than before statistical significant at .01level	Pass

As can be seen from Table 29, the music student teachers' culture understanding level has improved through learning the teaching model compared to before, which shows that the teaching model is effective in improving students' culture understanding level.

4.4.2 Results of Teaching Model Improvement

culture understanding level is an essential part of personal and social development. Through teaching, cultivating learners' culture understanding level ability can help them learn to respect and appreciate the differences of different cultures in their future life, and interact with others to become a better person.

TABLE 30 Summary Table of Teaching Model Modifications After the Experiment

Teacher model components	Revised
1.Principles	● It emphasizes that we should grasp the "leading" and "subject" in the teaching process, refer to existing teaching model, and construct scientifically based on the adaptability of the curriculum and the actual situation of music student teachers. ● Design teaching model with the help of situational cognition. ● Close cooperation and role play at each stage, integrating teacher activities and student activities into the corresponding teaching stages. ● Emphasis on following the learning rules from shallow to deep, allowing students to think deeply about situational tasks, participate in discussions, write and explore, and present and evaluate. ● Teachers should provide rich and diverse learning materials so that music student teachers can examine the research objects from different angles and help students establish accurate concepts.

TABLE 30 (CONTINUE)

2.Objectives	● Improve music student teachers' culture interpretation and musical expression ● Enhance music student teachers' culture autonomy and self-awareness ● Improve music student teachers' culture sensitivity ● Improve music student teachers' judgment of culture values
3.Teaching Steps -Step 1:Raise a question -Step 2: Release task -Step 3:Web-based learning -Step 4: Classroom Teaching -Step 5: Group collaboration -Step 6: Exchange display -Step 7: After class development	● Step 1: In the question-raising stage, teachers should consider music student teachers' existing knowledge level and social experience ● Step2: Release task. Under the guidance of teachers, music student teachers accept learning tasks, clarify learning goals, become interested in learning, stimulate their own expectations to solve problems and complete tasks, and form learning motivation. ● Step 3: music student teachers voluntarily form groups for cooperative learning, explore and expand learning tasks and knowledge through online resources provided by teachers and online resources collected by themselves, and understand knowledge from multiple aspects. ● Step 4: Under the guidance of teachers, music student teachers promote their understanding and connection of knowledge by recalling prior knowledge. ● Step 5: Teachers guide and organize music student teachers to complete learning tasks and provide guidance. music student teachers carry out group division of labor and cooperation under the guidance of teachers to realize the transfer and flexible application of knowledge. ● Step6: Encourage music student teachers to share their results, and at the same time make correct judgments and objective evaluations of their own and others' task results, and improve their expression, judgment, understanding and critical thinking skills. ● Step 7: The teacher uploads the after-class assignments to Study-pass and urges music student teachers to submit answers and review them. At the same time, conduct reflection on teaching and continuously optimize teaching design.

TABLE 30 (CONTINUE)

4.Media and Learning Resources	Divide teaching media into traditional teaching media and digital teaching media
5.Learning Evaluation	Two assessment methods, oral report and practical operation, have been added.

The instructional model combines task-driven and culture understood initials, which is known as TDCU. The specific content of the five components of design principles, goals, teaching process, media and learning sources, evaluation and feedback is as follows.

4.4.2.1 Principles

The design principles of the teaching model for enhancing culture understanding level include the following five points:

Scientific principles. The construction of the teaching mode cannot mechanically copy the existing mode, or blindly pursue the innovation of the mode. We should grasp the "leading" and "subject" in the teaching process, refer to the existing teaching mode, combine the adaptability of the course and the actual situation of the music student teachers, and construct it scientifically.

Principles of situated cognition. Cognitive theory holds that both theory and practice are inherently situational. The language of music itself is uncertain and requires context to be better understood. Field surveys from musical anthropology also support this view. They believe that the meaning of music is often determined by culture context. The same music often has very different meanings when used in different contexts.

Phased principle. The construction of this teaching model focuses on each stage of student learning, emphasizes the close cooperation and function of each stage, and integrates teacher activities and student activities into the corresponding teaching stages.

Goal-oriented principle. The main goal of this teaching model is to promote and develop music student teachers' culture understanding level through task-driven. Therefore, the learning rules from shallow to deep are followed in the construction of the model, allowing music student teachers to think deeply in situational tasks, participate in discussions, collaborate in exploration, and demonstrate and evaluate. So as to realize the understanding, transfer, application, expansion and internalization of knowledge, and finally realize the improvement of music student teachers' culture understanding level ability.

Principle of material type diversity. It is difficult for a single music material to help music student teachers construct accurate cognitive concepts, because a single culture music material can easily create a negative perception mindset for music student teachers and affect their observation and thinking of the details of things. If teachers provide rich and diverse music materials, music student teachers may examine the research object from different angles, thereby helping music student teachers establish accurate concepts.

4.4.2.2 Objectives

To enhance culture understanding level of music student teacher, It includes four levels: knowledge, skills and attitudes, culture awareness, culture sensitivity and culture values.

4.4.2.3 Teaching Steps

Step 1: Raise a question. Teachers or music student teachers ask questions and design tasks for the learning content. (1) The teacher designs the task theme. Class teachers formulate task themes according to music student teachers' academic situation and teaching objectives. In the stage of asking questions, teachers should consider music student teachers' existing knowledge level and social experience, and analyze music student teachers' individual differences. The questions raised should be related to life and study, so as to stimulate music student teachers' interest in learning. (2) music student teachers design task topics. Encourage music student teachers to develop the habit of observing music culture phenomena in daily

life, record the problems found in time, or collect the problems found through family, friends, and teachers, and design task themes based on the problems found.

Step2: Release task. Teachers publish teaching tasks and learning resources on Xue Xi-tong website to guide music student teachers to complete before class teaching tasks. Teachers arrange and design the collected and organized learning resources related to teaching tasks and upload them to Xue Xi-tong, set up and manage learning resources, and notify music student teachers in the form of tasks to conduct before class preview and exchange and discussion of related learning tasks. Under the guidance of teachers, music student teachers accept learning tasks, clarify learning goals, become interested in learning, stimulate their own expectations for solving problems and completing tasks, and form learning motivation.

Step3: Web-based learning. Teachers always pay attention to the progress of music student teachers accepting tasks for Web-based learning in Xue Xi-tong platform, urge music student teachers to accept tasks in time to start before class preview and exchange and discussion of learning tasks, and evaluate music student teachers' preview situation. At the same time, the questions raised by music student teachers should be collected and organized in order to optimize the teaching content. music student teachers voluntarily group into cooperative learning, dig and expand learning tasks and knowledge through network resources provided by teachers and collected by themselves, and understand knowledge from multiple aspects. music student teachers learn through the Internet, communicate and discuss with teachers and other music student teachers, and realize the same level of Internet learning. The main purpose of this stage is to enable music student teachers to acquire the knowledge they need to develop themselves in a short period of time, to meet the diverse learning needs of music student teachers, and to provide guarantee for efficient classroom teaching.

Step4: Classroom Teaching. Teachers guide music student teachers to review the relevant knowledge learned independently through the Internet before class, create learning situations based on per-evaluation results before class, selectively

supplement knowledge points that music student teachers have not paid attention to, and guide and organize music student teachers to complete new learning tasks in classroom teaching. In the teaching process, teachers should be good at inspiring questions, guide music student teachers to correctly view new lesson knowledge and learning resources, and evaluate music student teachers' classroom performance. Under the guidance of the teacher, music student teachers promote the understanding and connection of knowledge by recalling prior knowledge. The main purpose of this stage is to make music student teachers understand deeply, integrate knowledge, and cultivate music student teachers' ability to understand and master knowledge.

Step5: Group collaboration. Teachers guide and organize music student teachers to complete learning tasks and provide guidance for the knowledge points in classroom teaching. Under the guidance of teachers, music student teachers carry out group division of labor and cooperation, analyze learning tasks, independently explore, discuss difficult problems, complete classroom learning tasks, and realize knowledge transfer and flexible application. The purpose of group cooperation is to encourage music student teachers to flexibly use the knowledge they have learned to solve complex problems from the shallower to the deeper, to promote music student teachers' deep understanding and mastery of knowledge, to construct a flexible knowledge application system, and to cultivate music student teachers' communication skills, creativity, Problem-solving skills and understanding.

Step6: Exchange display. The teacher organizes the music student teachers to share the task results and guides the music student teachers to describe the problem-solving process in their own words. Encourage music student teachers to analyze and evaluate their own task results, and at the same time make correct judgments and objective evaluations of other people's solutions to problems. On the other hand, music student teachers need to constantly reflect on problems and deficiencies in the process of sharing and evaluating task results, sum up experience, deepen understanding of knowledge, promote long-term preservation of knowledge,

and at the same time improve their ability to express, judge, understand and criticize sexual thinking ability.

Step7: After class development. Teachers mainly design music student teachers' after-class tasks, upload the after-class tasks to the learning channel, and urge music student teachers to submit answers and review them, so as to continuously improve music student teachers' interest in learning, conduct reflection on teaching, and continuously optimize teaching design. After class, music student teachers independently connect with the tasks issued by the teacher, consolidate relevant knowledge and skills, discuss and communicate, and submit answers to complete the after-class tasks.

TABLE 31 Focusing of teaching step toward culture understanding

Steps	Knowledge, Skills And Attitudes	Culture Awareness	Culture Sensitivity	Culture Valuing
step 1:: raise a question	√	√	√	√
step 2: accept an assignment	√			
step 3: web-based learning	√	√	√	√
step 4: classroom teaching	√	√	√	√
step 5: group collaboration	√	√	√	√
step 6: exchange display	√	√	√	√
step 7: after-class development	√	√	√	√

Table 31 shows how the six steps in the first draft of the teaching model helped improve the four indicators of cultural understanding. Step 1: Raise a question is helpful for improving knowledge, skills and attitudes, culture awareness, culture sensitivity and

culture valuing. Step 2: Accept an assignment is helpful for improving knowledge, skills and attitudes. Step 13: Web-based learning, Step 4: classroom teaching, Step 5: Group collaboration, Step 6: Exchange display and Step 7: After-class development are helpful for improving knowledge, skills and attitudes, culture awareness, culture sensitivity and culture valuing.

4.4.2.4 Media and Learning Resources

- Traditional teaching media: including blackboards, whiteboards, slides, etc. These media can help teachers convey knowledge to music student teachers.

- Digital teaching media: including courseware, digital video, network resources, etc. These media can present the teaching content in an all-round way, and have the advantages of strong interaction and good visual effects.

4.4.2.5 Learning Evaluation

5.1 Observation on music student teachers' culture understanding level

5.2 Oral presentation

5.3 Practical operation

5.4 Written assignments

FIGURE 5 Task-driven teaching model to enhance culture understanding level (Final)

CHAPTER 5
CONCLUSION AND DISCUSSION

5.1 Conclusion

5.1.1 Teaching Model Development Results

5.1.2 Effectiveness of Teaching Model

5.2 Discussion

5.2.1 Teaching Model

5.2.2 Effectiveness of Teaching Model

5.3 Suggestions

5.3.1 Suggestions for Application

5.3.2 Suggestions for Future Research

5.4 Limitation

5.1 Conclusion

The research purposes of developing a task-driven teaching model for music student teachers to enhancing their culture understanding level is: 1) To develop teaching model through task-driven for enhances culture understanding of music student teachers.2) To evaluate the effectiveness of teaching model through task-driven for enhancing culture understanding level of music student teachers. The research results are summarized below:

5.1.1 Teaching Model Development Results

The task-driven teaching model for enhancing cultural understanding level of music student teachers includes multiple components, such as background, theoretical basis, principles, goals, teaching steps, media and learning resources, and evaluation.

(1) The background of the task-driven teaching model summarizes the achievements and shortcomings of teaching to improve cultural understanding. With the integration and development of globalization and multiculturalism, music education no longer focuses only on technology and performance, but increasingly emphasizes the

cultivation of cultural understanding level. However, in the teaching process, there are also problems such as the experience of music in classroom teaching is limited to auditory aesthetics, lack of music identity and belief issues, and music student teachers' relative lack of understanding of the background and history of music. These problems provide possibilities for the development of teaching model to enhance cultural understanding level.

(2) The theoretical basis of the task-driven teaching model includes constructiveness and activity theory, two theories for developing teaching models, organizing teaching activities and learning methods.

(3) The principles of the task-driven teaching model mainly include Scientific principles, Principles of situated cognition, Phased principle, Goal-oriented principle, and Principle of material type diversity.

(4) The goal of the task-driven teaching model is to enhance the cultural understanding level of music music student teachers and teachers. It includes 4 levels.

(5) The steps of the task-driven teaching model include Raise a question, Release task, Web-based learning, Classroom Teaching, Group collaboration, Exchange display, and After class development. Among them, the teaching steps of Classroom Teaching, Group collaboration, and Exchange display are most helpful to music student teachers.

(6) The teaching content of task-driven teaching mode includes 8 music works, the genres of which involve Chinese folk songs, folk song and dance music, national instrumental music and opera music. Each lesson lasts 90 minutes.

(7) The task-driven teaching model is implemented using constructiveness theory, activity theory, and task-driven methods. In the task-driven teaching, music student teachers are encouraged to express their understanding, insights, and expressions of cultural phenomena contained in musical works through music, thereby improving their cultural understanding level, creative thinking, and cooperation ability.

(8) The learning resources of the task-driven teaching model include teaching plans for 8 pieces of music, various related audio and video materials, and performance props.

(9) Teaching evaluation of task-driven teaching model. Pretest and post-test were conducted by questionnaires. Use the Cultural Understanding Level Assessment Form. Group evaluation, student evaluation and teacher evaluation were adopted in class teaching of 8 lessons. The evaluation methods were classroom observation, oral expression and homework.

5.1.2 Effectiveness of Teaching Model

Task-driven teaching to enhance cultural understanding level is a teaching model that focuses on music student teachers' actual participation and practice. In the teaching process, meaningful tasks are used to stimulate music student teachers' learning interest, allowing them to understand and experience different cultures more deeply. In practice, continuous reflection and adjustment are made to maintain the vitality of teaching and improve teaching effectiveness.

Through the evaluation data before and after the implementation of the music student teachers teaching model, it can be seen that the music student teachers' cultural understanding level has been significantly enhanced. Before the implementation of the teaching model, only 3 people reached level 4. After the implementation, the number of people reaching level 4 increased to 35. The p-value for a paired samples t-test on pretest and post-test scores was below .00. These data demonstrate the important impact of the task-driven teaching model in improving the level of cultural understanding of teachers of music music student teachers.

5.2 Discussion

From the research results, the task-driven teaching model enhances the cultural understanding level of music student teachers through accepting tasks, group cooperation, classroom teaching and communication and display. According to the research objectives, the researchers discussed the following two aspects:

5.2.1 Teaching Model

5.2.1.1 Sufficient Foundation Work Before the Development of Teaching Model

Literature reading and sorting. Before creating the teaching model, the researcher entered the three keywords of culture understanding level, task-driven and teaching model through the relevant resource library, and collected and sorted about 300 related documents. I carefully studied the documents such as the General High School Music Curriculum Standards (2020), the Compulsory Education Art Curriculum Standards (2022), and the Musicology (Normal School) Curriculum issued by the Ministry of Education of China. By studying the document and combining it with the development pattern of the contemporary world, the researcher obtained guiding principles for designing effective learning tasks. This includes best practices in task structure, difficulty, situational simulation, etc., to help ensure that tasks promote music student teachers' culture understanding level. This is consistent with Qin (1988: 118), Ding (2005: 41), Yu (2019: 2), Cui (2022: 5), Yu (2022 :3) and other scholars' research on the importance of culture understanding level and training paths are consistent.

5.2.1.2 The Development Process of Teaching Model is Scientific and Reasonable

(1) The teaching model objectives are set accurately. When designing the teaching model, the researchers set accurate teaching objectives. This can help teachers and music student teachers clarify the direction and focus of learning. In task-driven teaching, teaching objectives are usually closely integrated with specific tasks, such as analyzing the cultural background of a specific musical work or exploring the musical expression under a specific culture. Such clear objectives help music student teachers concentrate on in-depth learning and understanding. This is consistent with the research of Peng (2022).

(2) The teaching steps are reasonably formulated. This study designed seven teaching steps: Raise a question, Release task, Web-based learning, Classroom Teaching, Group collaboration, Exchange display and After class development. In the teaching process, it can be found that the setting of questions can guide music student

teachers to focus on important content and direction in the learning process. After accepting the task, music student teachers set learning goals through the task to enhance their motivation to learn. It is found that challenging and meaningful tasks in teaching can improve music student teachers' learning motivation and involvement, which not only stimulates music student teachers' interest in learning, but also helps to improve music student teachers' ability to learn independently and write with others. Zhang (2017) believes that task-driven teaching can improve music student teachers' ability to learn independently and collaborate with others. Among the seven steps of the teaching model, group collaboration and exchange display are popular among music student teachers. They believe that group collaboration can not only promote communication and cooperation, but also help them understand the cultural background of music works from multiple perspectives, because each group chooses a different perspective, so they can learn from each other and improve their comprehensive understanding of music works. This is consistent with Fan (2008) and Qi (2004)'s description of constructive music classes.

(3) The selection of teaching content is appropriate and feasible. The researchers considered the relationship between music culture, teachers and music student teachers in the selection of teaching content. The relationship between the three is mainly reflected in the knowledge and skills reserves of music student teachers and teachers; the appropriateness of music student teachers and teachers' general life experience; the appropriateness of teaching materials and music discipline thinking characteristics; the appropriateness of teaching content and music student teachers' age, interest, cognition, and aesthetics. Although teachers and music student teachers have very limited understanding of national music culture in the current situation survey and interviews, they are relatively familiar with the music clips in "Dance of the Yao Nationality", Han nationality song and dance music "Lantern", folk song "Jasmine Flower", Miao nationality flying song, Peking opera "Drunken Concubine", Huangmei opera "Heavenly Fairy Couple", guqin music "Yangguan Sandie" and vocal music suite "Yellow River Cantata", which helps to better carry out teaching activities. Wang (2014) Related

research believes that the suitability of teaching content is divided into four dimensions, namely, the suitability of teaching materials to music student teachers' general cognitive ability, life experience, specific subject thinking, and prior knowledge and skills of the subject. This is consistent with the concept of teaching content selection in this study.

The selection of teaching content in this study is centered on music culture, and music student teachers are allowed to recognize and understand my country's national music culture through text symbols. Through music practice activities, music student teachers can enhance their understanding of music culture by learning to sing songs, dance or play musical instruments. When music student teachers sing a folk song, they can not only express themselves musically, but also know how the song was produced, the historical period, the author, the cultural background, what changes have taken place in the song now, and whether there are any derivative versions. It is a way of inheriting music culture that integrates music performance, cultural understanding, and historical memory. Therefore, in the selection of teaching content, the researchers considered that the systematicness and integrity of Chinese national music culture should be demonstrated, and the integrity of music culture should be presented to music student teachers. The content of music works includes folk songs, national instrumental music, opera music, literati music, symphonic music, and song and dance music. This is consistent with the research results of American educator Banks (2010:58), famous Chinese educator Guan (2011) and Feng (2016).

5.2. 2 Effectiveness of Teaching Model

The researchers analyzed quantitative and qualitative data based on a task-driven teaching model for improving culture understanding level to verify the effectiveness of the teaching model. These include :

(1) Comparison of the differences between pretest and post-test scores on music student teachers' cultural understanding level.

From the analysis results of music student teachers' pretest and post-test scores, it was found that the average scores of music student teachers' post-tests were higher than those of pretests, and the average scores were quite different.

Through the independent sample t test, the probability of significance of each dimension of cultural understanding was <.05, indicating that music student teachers' pretest and post-test scores were There is a significant difference in performance. The reasons for this result are:

First, the teaching model organizes activities and emphasizes promoting music student teachers' interest in learning through tasks to achieve the purpose of improving cultural and scientific levels. Xiang (2021) also believes that using task-driven teaching can improve music student teachers' understanding level.

Second, in the teaching process, a variety of learning methods are used to allow music student teachers to learn through practical operations. In each study plan, the teacher is always in a leading position. Through the coaching process and providing feedback, music student teachers can use their existing knowledge and experience combined with practical operations to obtain better learning results. music student teachers perform activities to earn high grades and create lasting skills that lead to greater productivity. This result is consistent with the view put forward by Lantolf (2014) and Engeström (1999), representatives of activity theory, that "the generation and growth of a person's knowledge and abilities are obtained through a process of practice or verification." Gunstone & White. (1994), representatives of constructiveness, also believe that the learning process is an active construction process rather than the passive establishment of stimulus-response patterns. The research of Elliot (1995: 43) Li (2023:20) and Zhang (2017:32-47) is also consistent with this result.

(2) Analysis on the effectiveness of student interview results of teaching model

Judging from the interview data with music student teachers, they believe that this teaching model is effective in improving their culture understanding level. The specific reasons are as follows:

First, Web-based learning provides music student teachers with broader and more flexible learning opportunities, allowing them to understand and respect different cultures more comprehensively and deeply through independent

learning. When conducting a satisfaction survey on music student teachers in the experimental class at each stage of the teaching model, 33 music student teachers expressed that they liked Web-based learning, accounting for 89.19% of the sample. Sample interviews were conducted after the second and seventh classes. The interviewed music student teachers also said that Web-based learning can encourage them to participate more actively in learning, stimulate their interest in learning, and encourage them to read and learn online materials. Think more deeply and enhance the depth of culture understanding level of musical works. This shows that the wide range of online resources can enrich music student teachers' culture learning experience and provide music student teachers with opportunities for real-time communication with people from different culture backgrounds. Through online discussions, collaborative projects, and other methods of learning, music student teachers can develop their ability to learn independently, thereby providing the possibility for a deeper understanding of other cultures, perspectives, and values, and for improving their understanding of other cultures. This is consistent with the research statements of Chai (2014), Su (2021) and others. They believe that: Web-based learning space is an innovative teaching system that uses Web-based learning space to create learning situations; Learning space optimizes teaching forms; using Web-based learning space to optimize exercise design can make classroom teaching more efficient.

Second, group cooperative learning is an effective way to promote music student teachers' culture understanding level. Through collaboration, communication and joint learning, music student teachers can develop a more comprehensive and in-depth culture understanding level in the team. When conducting a satisfaction survey on music student teachers in the experimental class at each stage of the teaching model, 31 music student teachers expressed that they liked group communication, accounting for 83.78 % of the sample. Through the word frequency analysis of the teacher and student interview data, it can also be seen that the frequency of the word group cooperation is very high, which shows that both the interviewed teachers and music student teachers believe that group cooperation is an effective

teaching and learning method. A total of 10 sample music student teachers were interviewed, and 9 of them said that through group cooperative learning, they can be exposed to different ways of thinking, thereby expanding their thinking boundaries, including understanding of others, empathy and culture sensitivity. sex. These are important qualities that promote culture understanding level and effective cross-culture communication. This result is in line with the views of Gun-stone & White (1994), representatives of deconstructionism.In collaborative learning, music student teachers should try their best to combine the processes of communication and discussion, which can greatly improve the efficiency of music student teachers' knowledge construction. It will be higher and the quality will be better. It is also consistent with the research results of Li (2011:11), Fan (2008), Qi (2004) and other scholars. Through research, they believe that teachers and music student teachers, and music student teachers and music student teachers, need to jointly explore certain issues, and communicate and question each other during the exploration process to construct relevant knowledge.

Third, the use of multi-sensory experience and subject-integrated teaching methods can help music student teachers more comprehensively understand the connections and interactions between culture and other fields, help cultivate music student teachers' innovative thinking and creativity, and allow them to learn more insightful. Understand and explain culture phenomena. In the teaching process, not only through combining the knowledge of history and literature, music student teachers can understand the political, economic, culture and other background knowledge of the creation of musical works, but also through the expression of different artistic disciplines such as art, drama performance and dance, so that music student teachers can understand the political, economic and culture background knowledge of the creation of musical works. Express understanding of musical works. For example: in the teaching of Chinese ethnic minority song and dance music Yao dance music, by telling historical stories, music student teachers can understand the origin of "Yao Dance Music" and its relationship with the traditional festivals of the Yao people; by watching different performance forms (ensemble, solo , Western instruments, Chinese instruments, etc.),

let music student teachers feel the emotion of music; choose different art forms to create and compose, and let music student teachers have a deeper understanding of music through other art forms through dance, drama performances, etc. Teaching practice has proven that this teaching method through multi-sensory experience and subject integration can enhance music student teachers' interest in learning and find learning behaviors they can identify, thereby improving teaching effects. Jing (2016) and Tang Ya (2020)also believed that using synaesthesia experience can achieve twice the result with half the effort in the teaching design of "Yao Nationality Dance". They believe that in the teaching process, vocal movements, dance, pictures, charts, videos, etc. can be used to assist teaching to visualize complex music. Although the forms of expression are different, they can integrate and complement each other, promote mutual interaction, and gain unexpected teaching effects in activating music student teachers' emotional experience. Li Fang (2011:11), Guan (2011), Feng (2016) and other relevant scholars also stated in their research: learning is a process of culture participation, and learners participate in the practical activities of a certain community. to construct relevant knowledge. In the learning process, teachers and music student teachers should not only pay attention to the knowledge itself, but also pay attention to the social and culture mechanisms and culture phenomena implied in the knowledge, because different cultures and environments will affect individuals' ability to learn and solve problems.

5.3 Suggestions for Application

The task-driven culture understanding level teaching model needs to consider some key factors in practice to ensure that music student teachers can deeply understand the target culture. Here are some suggestions:

5.3.1 Suggestions for Application

(1) Integration of learning resources. Teachers and music student teachers can fully explore and utilize multimedia resources, online culture materials, virtual reality (VR) and augmented reality (AR) technologies, academic literature and research materials, visits and field trips, Web-based learning platforms, professionals and culture

experts, Social media and online communities, student creative projects and other learning resources. By integrating multimedia resources such as images, audio, and video, we can provide a more intuitive and vivid culture experience.

(2) Task design should be diverse. Diverse task design helps stimulate music student teachers' interests, develop diverse skills, and enhance their depth of culture understanding level. Therefore, when designing tasks, teachers need to reasonably match different types of tasks according to music student teachers' interests, levels, and subject requirements to ensure that the tasks can both promote culture understanding level and meet music student teachers' learning needs.

(3) Subject integration design. When incorporating interdisciplinary elements, teachers need to ensure that tasks are well-targeted while focusing on natural connections between disciplines to encourage music student teachers to develop a more comprehensive understanding of culture and develop interdisciplinary thinking. Tasks should be designed to stimulate music student teachers' curiosity and improve their problem-solving and critical thinking skills.

(4) Selection of teaching content. Choose topics with strong representation and multiculture backgrounds to cover the culture content of different regions, ethnic groups or social groups. Involving multiculture content can give music student teachers a more comprehensive understanding of the differences and commonalities between different cultures. Such a choice can increase music student teachers' participation and learning motivation.

(5) Pay attention to practical activities. In teaching activities, music student teachers are focused on understanding and creating knowledge through various practical activities. According to the learning content, music student teachers are allowed to enter culture situations, learn the culture contained in musical works through practice, and draw lessons from them.

(6) Clarify teamwork tasks. Before group work begins, ensure that group members clearly understand the goals and expected results of the task. Make sure each

member has specific responsibilities. Encourage group members to share ideas, ask questions, and ensure that each member has an opportunity to express their opinion.

5.3.2 Suggestions for Future Research

(1) Evaluation of the effects of interdisciplinary integration. Researchers can delve into the impact of interdisciplinary integration on student learning outcomes. Through quantitative and qualitative research methods, music student teachers' comprehensive literacy performance is evaluated to more comprehensively understand the effects of task-driven teaching.

(2) Application of technology in task design. Future research could focus on the application of digital technologies in mission design and implementation. Technologies such as virtual reality and online collaboration tools can provide more possibilities for task-driven culture understanding level teaching and further enrich the learning experience.

(3) Research on culture cognition and emotional factors. culture understanding level is a complex process involving cognition and emotion, and future research can delve into the impact of the task-driven teaching model on music student teachers' culture cognition and affective attitudes.

(4) Personalized learning and differentiated teaching. Research can focus on how to achieve personalized learning in task-driven culture understanding level teaching to meet the learning needs of different music student teachers.

(5) Teacher training and support. Research could focus on how to train and support teachers to better design and implement task-driven culturely understanding instruction.

(6) Follow-up study of long-term effects. Examine the impact of the task-driven culture understanding level teaching model on music student teachers' long-term development. Understand music student teachers’ continued growth and application of culture understanding level by tracking them throughout their academic and professional careers.

5.4 Limitation

The task-driven teaching model designed in this study does have certain advantages in improving the cultural understanding of music students and teachers, such as guiding students to deeply understand and experience music knowledge from different cultural backgrounds through specific tasks, and promoting students' cognition and respect for multiculturalism. However, this teaching model also has certain limitations, which are mainly manifested in the following aspects:

Differences in student backgrounds: music student teachers have different cultural backgrounds, life experiences, and learning motivations, which may lead to significant differences in responses and understanding of the same task. Some students may lack the necessary cultural background knowledge and find it difficult to complete certain cultural understanding tasks independently, requiring additional guidance from teachers.

Development of evaluation criteria: When evaluating music student teachers cultural understanding, it is necessary to develop scientific and reasonable evaluation criteria. However, due to the complexity and diversity of cultural understanding, it is difficult to develop objective and fair evaluation criteria. At the same time, teachers and students should also have rich cross-cultural knowledge in the evaluation process to ensure the accuracy and fairness of the evaluation.

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APPENDIX

APPENDIX A

LIST OF EXPERTS TESTING RESEARCH TOOLS

	NAME	GENDER	AGE	JOB TITLE	RESEARCH DIRECTION	EMPLOYER	INSTRUMENTS
1	Cheng Yun	male	41	professor	Educational Technology	Education college of Huang gang Normal University	Consistency checking form/ Appropriateness checking form/IOC of instructional Design Checklist
2	Xiang Wen	male	48	professor	Music subject teaching theory	Music Education college of Wuhan Music University	Consistency checking form/ Appropriateness checking form/IOC of instructional Design Checklist
3	Luo Lili	female	57	Associate Researcher	music pedagogy	Huang gang Academy of Educational Sciences	Consistency checking form/ Appropriateness checking form/IOC of instructional Design Checklist
4	Yang Jiarui	male	52	professor	Curriculum and Teaching Theory	Educational College of Jiaying University	Consistency checking form/ Appropriateness checking form/IOC of instructional Design Checklist
5	Shao Zhaobo	male	44	professor	Teaching theory and practice	Arts college of Huang gang Normal University	Consistency checking form/ Appropriateness checking form/IOC of instructional Design Checklist

APPENDIX B

COMPLETE LESSON PLAN

Lesson	1	Time	1.5 hours
Topic	Chinese Minority Song and Dance Music——Yao Nationality Dance Music		
Learning topics	● Definition of Chinese minority song and dance music ● The historical evolution of Chinese minority song and dance music ● Genres of Chinese minority song and dance music ● The culture and artistic characteristics of Chinese minority song and dance music		
Learning objectives	● Use different art forms to express the emotion of the music of "Yao Nationality Dance Music", and cultivate students' love for ethnic minority song and dance music ● Combining the knowledge learned, describe the reasons and culture background of "Yao Nationality Dance Music" ● Can distinguish the music of different nationalities according to the characteristics of music changes ● Master the social status and culture value of minority song and dance music through the teaching of "Yao Nationality Dance Music"		
Teaching focus	● Express the emotions of music with different art forms ● The culture and artistic features of ethnic minority song and dance music		
Teaching Difficulties	● The culture and Artistic Characteristics of Minority Nationality Song and Dance Music		
Learning Media & resources	PPT, Xuetong platform., Chinese MOOC platform, Digital video and audio, Piano, Multimedia		
Teaching method	Lecture method, inquiry teaching method, multimedia teaching method, group cooperative learning method		

Learning Activeties

- **Step1： Raise a question**

Question 1： How to define minority song and dance music? How many classifications are there for the music of ethnic minorities in our country? What is the standard of division?

Question 2 : What are the "dance types" and "genres" of ethnic minority song and dance music?

Question 3 : What are the genres of ethnic minority song and dance music?

Question 4 : What are the culture factors that affect the singing and dancing music of ethnic minorities?

Question 5 : What is the social status and culture value of ethnic minority song and dance music?

- **Step2： Accept an assignment**

Xuetong publishes pre-class learning tasks, and students accept tasks in groups

Task 1 : Combined with your own common sense of life, what are the culture factors that affect the

folk song and dance music of Zhaoshao?

Task 2 : Choose 3-5 genres and types of minority song and dance music that you like, and explain the reasons for your choice

Task 3 : Through the reading of relevant learning resources, summarize the social status and culture value of ethnic minority singing and dancing music

- **Step3： Web-based learning**

(1) Check the information and summarize the learning tasks through relevant websites

(2) Group cooperative learning

- **Classroom Teaching**

(1) Each group displays the learning tasks collected and sorted out through online self-study before class

(2) Through the teaching of "Yao Nationality Dance Music", the teacher supplements the students' knowledge points that are not involved

(3) During the teaching process, the teacher guides the students to pay attention to the following questions: ①What instruments appear in the music? ②Which characteristics of the music can we get such a perception from the singing and dancing scenes depicted in the music? ③What are the differences in strength, speed and emotion of the theme music in each part of the music? What kind of artistic conception do they express?

- **Group collaboration**

(1) Through the learning of relevant knowledge in the classroom, use different art forms to express the culture background and musical emotions of "Yao Nationality Dance Music" (classroom task release)

(2) The students in the group complete the classroom tasks through discussion. Teachers prompt different art forms including dance, art, theater performances, etc.

- **Exchange display**

(1) The group exchanges the results of the activity and conducts mutual evaluation

(2) The teacher summarizes and evaluates

- **After class development**

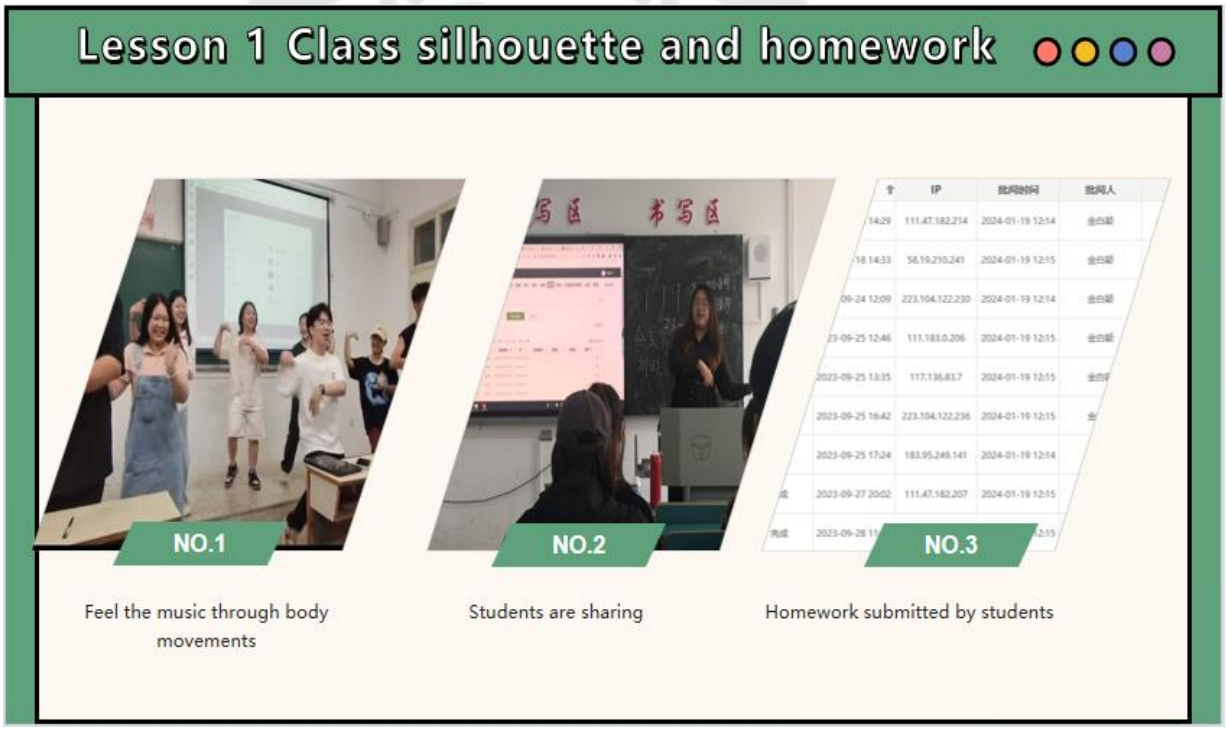
Teachers publish homework on Xuetong, and students summarize relevant knowledge and submit homework through memory.

(1) What are the culture factors that affect the formation of ethnic minority song and dance music?

(2) What is the culture value of ethnic minority song and dance music?

Learning Evaluation	• **Oral assessment** (1) Summarize the characteristics of ethnic minority song and dance music in your own words (2) Choose your favorite music genre and type and explain the reasons for your choice (3) Describe the reasons for the production of different ethnic minority music based on the knowledge learned

	● **Classroom observation** (1) Can use different art forms to express the culture background and musical emotion of music (2) Class performance of students ● **Practical assessment**: complete homework in Xuetong based on existing knowledge and classroom learning. (1) What are the culture factors that affect the formation of ethnic minority song and dance music? (2) What is the culture value of ethnic minority song and dance music?



Lesson	2	Time	1.5 hours
Topic	Chinese Han singing and dancing music - Lantern		
Learning topics	● 1. The definition of Chinese Han singing and dancing music ● Genres of Chinese Han singing and dancing music ● culture and artistic characteristics of Chinese Han singing and dancing music ● The genre and classification of Han lanterns ● The culture and artistic characteristics of Han lanterns ● The culture background of the formation of Han lanterns		
Learning objectives	● The culture and artistic features of Han singing and dancing music ● Accurately describe the reasons and culture background of Han lanterns ● Listen to the melody, and distinguish Han lanterns from different regions according to the characteristics of music changes ● The culture background of the formation of Han lanterns		
Teaching focus	● The culture and artistic features of Han singing and dancing music ● Distinguish Han Chinese lanterns in different places according to the characteristics of music changes ● The culture background of the formation of Han lanterns		
Teaching Difficulties	● Distinguish the Han Chinese lanterns in different places according to the characteristics of music changes ● The culture background of the formation of Han lanterns		
Learning Media & resources	PPT， Xuetong platform， Chinese MOOC platform， Digital video and audio， Multimedia ， Han song and dance performance props		
teaching method	Lecture method, inquiry teaching method, multimedia teaching method, situational teaching method, group cooperative learning method		
Learning activeties			
● Raise a question **Question 1** : How to define Han singing and dancing music? How many classifications are there in the Han nationality's singing and dancing music? **Question 2** : What are the genres of Han singing and dancing music? **Question 3** : What are the culture factors that affect Han singing and dancing music? **Question 4** : What is the social status and culture value of Han singing and dancing			

music?

Question 5 : How to understand the characteristics of "comprehensiveness", "popularity" and "singing and dancing" of folk song and dance music?

- **Web-based learning**

Xuetong publishes pre-class learning tasks, and students accept tasks in groups

Task 1 : Combined with my own common sense of life, what are the culture factors that affect Han singing and dancing music?

Task 2 : Through the reading of relevant learning resources, summarize the social status and culture and artistic value of Han singing and dancing music

Task 3 : Through the reading of relevant learning resources, summarize what are the "comprehensiveness", "popularity" and "singing and dancing" of singing and dancing music?

- **Accept an assignment**

(1) Check the information and summarize the learning tasks through relevant websites

(2) Group cooperative learning

- **Classroom teaching**

(1) Each group displays the learning tasks collected and sorted out through online self-study before class

(2) The teacher supplements the knowledge points that the students do not involve through the teaching of Han Chinese lanterns

(3) During the teaching process, the teacher guides the students to pay attention to the following questions: ①What are the genres of Han singing and dancing music? ②What are the classifications of Han singing and dancing music? What is already classified? ③What are the differences in theme music, strength, speed and emotion of different Han Chinese lanterns? What kind of artistic conception do they express?

- **Group collaboration**

(1) Through the study of relevant knowledge in the classroom, listen to and identify the Han lantern music in different regions (classroom task release)

(2) Each group chooses a piece of Han Chinese lantern music to compose in different art forms

(3) The students in the group complete the classroom tasks through discussion.

- **Exchange display**

(1) The group exchanges the results of the activity and conducts mutual evaluation

(2) The teacher summarizes and evaluates

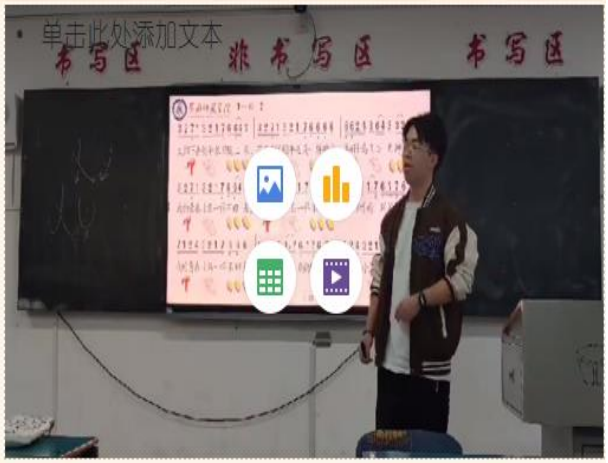
- **After class development**

Teachers publish homework on Xuetong, and students summarize relevant knowledge and submit homework through memory.

(1) What are the culture factors that affect the formation of Han singing and dancing music? (2) What is the culture value of Han lanterns?	
Learning Evaluation	● **Oral assessment** (1) Summarize the characteristics of Han singing and dancing music in your own words (2) Choose your favorite music genre and type and explain the reasons for your choice ● **Classroom observation** (1) Choose a piece of Han Chinese lantern music to create and edit different art forms (2) Class performance of students ● **Practical assessment**: complete homework in Xuetong based on existing knowledge and classroom learning. (1) What are the culture factors that affect the formation of Han singing and dancing music? (2) What is the culture value of Han lanterns? ● **Interview**

Lesson 2 Class silhouette and homework

Students design a buzz map for feeling music



Students are sharing homework

Lesson	3	Time	1.5 hours
Topic	Han Folk Songs - Jasmine System		
Learning topics	● Definition and historical evolution of Han folk songs ● Types of Han folk songs ● culture and artistic characteristics of Han folk songs ● The historical evolution of the Jasmine system of Han folk songs ● The culture and artistic characteristics of the Jasmine system of Han folk songs		
Learning objectives	● The History of Han Folk Songs ● History of Jasmine System ● Listen to and identify the melody, and distinguish Han folk songs from different regions according to the characteristics of music changes ● Listen to the melody, choose your favorite folk song music type and explain the reason		
Teaching focus	● culture and artistic features of Han folk songs ● culture and artistic characteristics of the Jasmine system ● Distinguish Han folk songs from different regions according to the characteristics of music changes		
Teaching Difficulties	● Discrimination and analysis of the similarities and differences between the culture and artistic characteristics of jasmine in different regions		
Learning Media & resources	1.PPT 2. Xuetong platform 3. Digital video, audio 4. Multimedia		
teaching method	Lecture method, inquiry teaching method, multimedia teaching method, group cooperative learning method		
Learning activeties			
● Raise a question **Question 1** : What are the "song types", "genres" and "pedigree" of folk songs? Please share your understanding of these concepts. **Question 2** : How to understand the meaning of the phrase "folk songs have a very close relationship with the lives of the people"? **Question 3** : What are the artistic characteristics of folk songs? How to understand			

the meaning of the words "there is no difference between one or two degrees of creation" and "the crystallization of the collective wisdom of countless people"?

Question 4 : What are the culture factors in the rheology of the jasmine system?

Question 5 : What is the social status and culture value of the Jasmine system?

- **Accept an assignment**

Xuetong publishes pre-class learning tasks, and students accept tasks in groups

Task 1: Combining my common sense of life, explain the relationship between folk songs and the lives of the people

Task 2: Choose more than 5 genres and types of folk songs you like, and explain the reasons for your choice

Task 3: Through the study of relevant learning resources, summarize the culture factors of the evolution of the jasmine system

Task 4: Summarize the social status and culture value of the Jasmine System through the study of relevant learning resources

- **Web-based learning**

(1) Check the information and summarize the learning tasks through relevant websites

(2) Group cooperative learning

- **Classroom Teaching**

(1) Each group displays the learning tasks collected and sorted out through online self-study before class

(2) Through the teaching of the "Jasmine Flower" system, the teacher supplements the knowledge points that the students have not covered

(3) During the teaching process, the teacher guides the students to pay attention to the following questions: ① How are folk songs classified in our country? ② How to classify folk songs? ③ What is the "song type", "genre" and "pedigree" of folk songs?

(4) Listen to and identify folk songs from different regions

- **Group collaboration**

(1) Through the study of relevant knowledge in the classroom, discuss in groups the musical characteristics, culture characteristics, artistic characteristics and culture value of "Jasmine Flower" in different regions. (classroom task release)

(2) The students in the group complete the classroom tasks through discussion.

- **Exchange display**

(1) The group exchanges the results of the activity and conducts mutual evaluation

<table>
<tr><td colspan="2">(2) The teacher summarizes and evaluates
● After class development
Teachers publish homework on Xuetong, and students summarize relevant knowledge and submit homework through memory.
(1) What are the similarities and differences of "Jasmine" in different regions? What is the reason for this difference?</td></tr>
<tr><td>Learning Evaluation</td><td>● Oral assessment
(1) Summarize the historical evolution of Han folk songs in your own words
(2) Types of Han folk songs
(3) Summarize the culture and artistic characteristics of Han folk songs in your own words
(4) The culture and artistic characteristics of the Jasmine system of Han folk songs
(5) Listen to and identify folk songs from different regions
● Classroom observation
(1) Students' responses to different folk songs
(2) Class performance of students
● Practice assessment: Based on existing knowledge and classroom learning, complete homework in Xuetong.
What are the similarities and differences of "Jasmine" in different regions? What is the reason for this difference?</td></tr>
</table>

Lesson	4	Time	1.5 hours
Topic	Minority Folk Songs—Miao Flying Songs		
Learning topics	● Definition of minority folk songs ● The genre and type of minority folk songs ● culture and artistic characteristics of minority folk songs ● The culture background of the Miao Feige, a folk song of ethnic minorities ● The culture and artistic features of Miao Feige, a folk song of ethnic minorities		
Learning objectives	● Understand the genres and types of minority folk songs ● culture and artistic characteristics of minority folk songs ● Listen to and identify the melody, and distinguish folk songs of ethnic minorities in different regions according to the characteristics of music changes ● Understand the culture background of the Miao Feige ● Master the culture and artistic characteristics of Miao Feige		
Teaching focus	● culture and artistic characteristics of minority folk songs ● The culture and artistic characteristics of Miao Feige ● Distinguish folk songs of ethnic minorities in different regions according to the characteristics of music changes		
Teaching Difficulties	● culture and artistic characteristics of minority folk songs ● The culture background of the Miao Feige		
Learning Media & resources	1.PPT 2. Xuetong platform 3. Digital video, audio 4. Multimedia		
teaching method	Lecture method, inquiry teaching method, multimedia teaching method, group cooperative learning method		
Learning activetiesTeaching process			
● Raise a question **Question 1** : How many classifications are there for the folk songs of ethnic minorities in China? What is the standard of division? **Question 2** : What are the genres of minority folk song music? **Question 3** : What is the culture value of minority folk songs?			

Question 4 : What are the culture factors for the production of Miao Feige?

- **Accept an assignment**

Xuetong publishes pre-class learning tasks, and students accept tasks in groups

Task 1 : Combined with your common sense of life, what are the culture factors that affect the folk songs of ethnic minorities?

Task 2 : Choose more than 3 genres and types of minority folk songs you like, and explain the reasons for your choice

Task 3 : Summarize the culture value of minority folk songs through reading relevant learning resources

- **Web-based learning**

(1) Check the information and summarize the learning tasks through relevant websites

(2) Group cooperative learning

- **Classroom Teaching**

(1) Each group displays the learning tasks collected and sorted out through online self-study before class

(2) Through the teaching of "Miao Flying Songs", the teacher supplements the students' knowledge points that are not involved

(3) During the teaching process, the teacher guides the students to pay attention to the following questions: ① What are the genres of folk songs of ethnic minorities in my country? ② What are the musical characteristics of minority folk songs? ③ What is the culture value of minority folk songs?

- **Group collaboration**

(1) Through the study of relevant knowledge in the classroom, discuss the music characteristics, artistic characteristics and culture value of Miao Feige in groups. (classroom task release)

(2) The group members discuss and select no less than 5 types of Han folk songs that the members of the group like most, and explain the reasons for the selection

(3) The students in the group complete the classroom tasks through discussion.

- Exchange display

(1) The group exchanges the results of the activity and conducts mutual evaluation

(2) The teacher summarizes and evaluates

- After class development

Teachers publish homework on Xuetong, and students summarize relevant

<table>
<tr><td colspan="2">knowledge and submit homework through memory.
(1) What are the culture factors that affect the formation of minority folk songs?
(2) What are the similarities and differences between the musical characteristics of folk songs of the Han nationality and ethnic minorities? And clarify the reasons for the similarities and differences?</td></tr>
<tr><td>Learning Evaluation</td><td>● Oral assessment
(1) Use your own words to summarize the classification and classification standards of folk songs of ethnic minorities in China
(2) Choose your favorite music genre and type and explain the reasons for your choice
(3) Describe the artistic characteristics, culture value and causes of Miao Feige based on the knowledge learned
● Classroom observation
(1) Through discussion and listening, choose the types of minority folk songs that the group members like
(2) Class performance of students
● Practical assessment: complete homework in Xuetong based on existing knowledge and classroom learning
(1) What are the culture factors that affect the formation of minority folk songs?
(2) What are the similarities and differences between the musical characteristics of folk songs of the Han nationality and ethnic minorities? And clarify the reasons for the similarities and differences?</td></tr>
</table>

Lesson	5	Time	1.5 hours
Topic	Opera Music - Peking Opera "The Drunken Concubine"		
Learning topics	● Definition and characteristics of opera music ● The historical period of the development of Chinese opera music ● What are the vocal cavity systems of Chinese opera music? Where do these vocal cavities come from? What genres does each include? ● The development history and vocal system of Peking Opera ● The culture background and culture value of Peking Opera "The Drunken Concubine"		
Learning objectives	● Listen to Peking Opera works and feel the charm and charm of Peking Opera. Stimulate students' interest in opera art ● Understand the basic knowledge of the development history of opera and Beijing opera, and actively participate in discussions and explorations ● Appreciate the classic Peking opera arias and experience the different singing characteristics of Xipi and Erhuang ● Understand the division of Peking Opera business and accompaniment instruments ● Learning to sing Peking Opera "The Drunken Concubine" aroused students' interest in exploring opera music culture		
Teaching focus	● Cultivate students' interest in Peking Opera art, master the development history of Peking Opera and the culture influence on it during the development process ● Learn to sing Peking Opera "The Drunken Concubine"		
Teaching Difficulties	The influence of culture on Peking Opera during its development		
Learning Media & resources	1.PPT 2. Xuetong platform 3. Chinese MOOC platform 4. Digital video and audio 5. Peking Opera martial arts percussion 6. Multimedia		
Teaching method	Lecture method, listening experience method, singing experience method, multimedia teaching method, discussion and inquiry		
Learning activeties			

- Raise a question

Question 1 : How to define opera music? What five historical periods has the development of Chinese opera music experienced?

Question 2 : What is a vocal cavity? What is a drama? What are the ways of existence of vocal tunes and opera genres?

Question 3: What are the vocal cavity systems of Chinese opera music? Where do these vocal cavities come from? What genres does each include?

Question 4: What is the culture background for the formation of Opera?

Question 5: What is the culture value of the Peking Opera aria "The Drunken Concubine"?

- Accept an assignment

Xuetong publishes pre-class learning tasks, and students accept tasks in groups

Task 1 : Combined with my common sense of life, what are the culture factors that affect opera music?

Task 2 : Through the reading of relevant learning resources, summarize the vocal system of opera music and the types of operas contained in each system

Task 3 : Analyze the culture value of the Peking Opera aria "The Drunken Concubine" by reading relevant learning resources

- Web-based learning

(1) Check the information and summarize the learning tasks through relevant websites

(2) Group cooperative learning

- Classroom Teaching

(1) Each group displays the learning tasks collected and sorted out through online self-study before class

(2) The teacher supplements the students' uninvolved knowledge points through the teaching of the aria "The Drunken Concubine"

(3) During the teaching process, the teacher guides the students to pay attention to the following questions: ①Which five historical periods has the development of opera music in my country experienced? ② What is a vocal cavity? What is a drama? What are the ways of existence of vocal tunes and opera genres? ③What are the vocal systems of opera music in my country? Where do these vocal cavities come from? What genres does each include?

- Group collaboration

(1) Through the study of relevant knowledge in the classroom, discuss in groups what is the culture background of the formation of Peking Opera? (classroom task release) (2) What is the culture value of the Peking Opera aria "The Drunken Concubine"? (classroom task release) (3) The group members sang the Peking Opera aria "The Drunken Concubine" (4) The students in the group complete the classroom tasks through discussion. ● Exchange display (1) The group exchanges the results of the activity and conducts mutual evaluation (2) The teacher summarizes and evaluates ● After class development Teachers publish homework on Xuetong, and students summarize relevant knowledge and submit homework through memory. (1) What are the artistic characteristics of opera music? How to understand the "drama" of opera music? (2) What is the culture connotation of the Peking Opera aria "The Drunken Concubine"?	
Learning Evaluation	● **Oral assessment** (1)Summarize the characteristics of opera music in your own words (2)Describe the reasons for the production of different ethnic minority music based on the knowledge you have learned ● **Classroom observation** (1)Performance of the Peking Opera aria "The Drunken Concubine" (2)Class performance of students ● **Practice Evaluation** Complete homework in Xuetong based on existing knowledge and classroom learning (1)What are the artistic characteristics of opera music? How to understand the "drama" of opera music? (2)What is the culture connotation of the Peking Opera aria "The Drunken Concubine"?

Lesson	6	Time	1.5 hours
Topic	Opera Music——Huangmei Opera "Pairing of Immortals"		
Learning topics	● Introduction to the origin of Huangmei Opera ● The development history and vocal system of Huangmei Opera and story evolution of Huangmei Opera "Pairing of Immortals" ● The culture background and culture value of Huangmei Opera " Tian Xian Pei " ● Learn to sing the aria " Husband and wife both return home "		
Learning objectives	● Listen to the arias of Huangmei Opera, feel the charm and charm of Huangmei Opera, and stimulate students' interest in the art of Huangmei Opera ● Understand the basic knowledge of the development history of Huangmei Opera, and actively participate in discussions and explorations ● Master the creative background and culture connotation of Huangmei Opera "Tian Xian Pei" ● Master the music innovation of Huangmei Opera aria "Husband and wife both return home" ● Learn to sing the Huangmei opera aria " Husband and wife both return home ", arousing students' interest in exploring opera music culture		
Teaching focus	● Cultivate students' interest in Huangmei Opera, master the development history of Huangmei Opera and the influence of culture factors on its formation and development ● The culture background of the creation of Huangmei Opera "Heavenly Match" ● Learn to sing the Huangmei opera aria " Husband and wife both return home "		
Teaching Difficulties	● The culture background of the creation of Huangmei Opera "Heavenly Match" ● Learn to sing the Huangmei opera aria "Husband and wife both return home"		
Learning Media & resources	PPT， Xuetong platform， Chinese MOOC platform ， Digital video and audio， Peking Opera martial arts percussion ， Multimedia		

teaching method	Lecture method, listening experience method, singing experience method, multimedia teaching method, discussion and inquiry

Learning activeties

- **Raise a question**

Question 1 : What are the theories about the origin of Huangmei Opera?

Question 2 : What is the tune of Huangmei Opera? What are its musical characteristics?

Question 3: What is the culture background for the formation of Huangmei Opera?

Question 4: What is the culture background of the creation of Huangmei Opera "Tian Xian Pei"? What are its culture values?

- **Accept an assignment**

Xuetong publishes pre-class learning tasks, and students accept tasks in groups

Task 1 : Through the reading of relevant learning resources, summarize the types of debates on the origin of Huangmei Opera

Task 2 : Through the reading of relevant learning resources, analyze the culture value of Huangmei Opera "Tian Xian Pei"

- **Web-based learning**

(1) Check the information and summarize the learning tasks through relevant websites

(2) Group cooperative learning

- **Classroom Teaching**

(1) Each group displays the learning tasks collected and sorted out through online self-study before class

(2) Through the teaching of Huangmei Opera "Tianxian Pei", the teacher supplements the students' knowledge points that are not involved

(3) During the teaching process, the teacher guides the students to pay attention to the following questions: ①What are the arguments about the origin of Huangmei Opera? ②What are the musical characteristics of Huangmei Opera? ③Which vocal system does Huangmei Opera belong to? ④The evolution of the story of Huangmei Opera "Pairing of Immortals"?

- **Group collaboration**

(1) Through the study of relevant knowledge in the classroom, discuss in groups what is the culture background for the formation of Huangmei Opera? (classroom task release)

(2) The group members sang the section "Husband and wife both return home"

(3) The students in the group complete the classroom tasks through discussion.

- **Exchange display**

<table>
<tr><td colspan="2">(1) The group exchanges the results of the activity and conducts mutual evaluation
(2) The teacher summarizes and evaluates
● After class development
Teachers publish homework on Xuetong, and students summarize relevant knowledge and submit homework through memory.
(1)What are the innovations in the music of Huangmei Opera "Pairing of Immortals"?
(2)What are the culture values of Huangmei Opera?</td></tr>
<tr><td>Learning Evaluation</td><td>● Oral assessment
(1)Summarize the development history of Huangmei Opera in your own words
(2)Describe the evolution of the story of Huangmei Opera "Tian Xian Pei" based on the knowledge learned
● Classroom observation
(1)Performance of Huangmei Opera aria "Husband and wife both return home"
(2)Class performance of students
● Practice Evaluation:Complete homework in Xuetong based on existing knowledge and classroom learning
(1)What are the innovations in the music of Huangmei Opera "Pairing the Immortals"?
(2)What are the culture values of Huangmei Opera?</td></tr>
</table>

Lesson	7	Time	1.5 hours
Topic	Literati Music: Guqin Song "Three Folds of Yangguan"		
Learning topics	● Definition of literati music ● The development history of guqin ● The relationship between Guqin and Chinese classical culture ● Guqin music "Yangguan Trifold"		
Learning objectives	● Enhance students' understanding of my country's traditional music culture and feel the culture charm of Guqin music ● Experience the feeling of parting in ancient Chinese literati music, and inspire students' love for literati music ● To enhance students' understanding and love of Chinese classical culture ● Sing or play the theme music of "Yangguan Sandie" with emotion		
Teaching focus	● The relationship between Guqin and Chinese classical culture ● Singing (playing) of the guqin piece "Three Dies of Yangguan"		
Teaching Difficulties	The Relationship between Guqin and Chinese Classical Culture		
Learning Media & resources	PPT , Xuetong platform , Digital video, audio, Guqin, Multimedia		
teaching method	Lecture method, listening experience method, singing experience method, multimedia teaching method, discussion and inquiry		
Learning activeties			
● Raise a question Question 1 : What is literati music? Question 2 : Why is Guqin called literati music? Question 3 : What is the relationship between Guqin and Chinese classical culture? Question 4 : What is the creative background of the guqin piece "Yangguan Trifold" ? ● Accept an assignment Xuetong publishes pre-class learning tasks, and students accept tasks in groups Task 1 : Through the reading of relevant learning resources, summarize what is literati music? What are the characteristics of literati music? Task 2 : Through the reading of relevant learning resources, what is the relationship			

<table>
<tr><td colspan="2">between Guqin and Chinese classical culture?
● Web-based learning
(1) Check the information and summarize the learning tasks through relevant websites
(2) Group cooperative learning
● Classroom teaching
(1) Each group displays the learning tasks collected and sorted out through online self-study before class
(2) The teacher supplements the students' uninvolved knowledge points through the teaching of the Guqin song "Yangguan Trifold"
(3) During the teaching process, the teacher guides the students to pay attention to the following questions: ①What is Yangguan? What does Yangguan Trifold refer to? ② Where do you feel the emotion of parting from the music? ③ What is the shape and characteristics of Guqin? how to play
(4) Learn to sing (play) the guqin song "Sandie Yangguan"
● Classroom Teaching
(1) Through the study of relevant knowledge in the classroom, discuss what is the creative background of the Guqin song "Yangguan Sandie"? Why is Guqin music called literati music ? (classroom task release)
(2) The group members sing (play) the Guqin song "Sandies of Yangguan"
(3) The students in the group complete the classroom tasks through discussion.
● Exchange display
(1) The group exchanges the results of the activity and conducts mutual evaluation
(2) The teacher summarizes and evaluates
● After class development
Teachers publish homework on Xuetong, and students summarize relevant knowledge and submit homework through memory.
(1) What are the connotations and allusions of Guqin music?
(2) What are the genres of Guqin? What are the characteristics of each genre in terms of music and performance techniques?</td></tr>
<tr><td>Learning Evaluation</td><td>● Oral assessment
(1) Summarize the definition of literati music in your own words
(2) Choose 2-3 pieces of Guqin music you like and explain the reasons for your choice
● Classroom observation</td></tr>
</table>

	(1) Singing (playing) the qin song "Yangguan Sandie" (2) Class performance of students ● **Practice Evaluation**:Complete homework in Xuetong based on existing knowledge and classroom learning (1) What are the connotations and allusions of Guqin music? (2) What are the genres of guqin? What are the characteristics of each genre in terms of music and performance techniques?

Lesson	8	Time	1.5 hours
Topic	Vocal divertimento "Yellow River Cantata"		
Learning topics	● Definition of Vocal Dtimento ● The creative background of the vocal divertimento "Yellow River Cantata" ● The musical elements and musical characteristics of "Yellow Water Ballad" and "Defend the Yellow River" ● The culture connotation of "Yellow Water Ballad" and "Defend the Yellow River"		
Learning objectives	● Listen to and feel the performance and changes of musical elements in the works, and experience the emotional changes of different passages ● Understand the historical background of the work and understand the inherent relationship between music and history ● Understand the relationship between the function of music and national culture , understand multicultureism, and enhance students' culture self-confidence ● Explore the culture connotation of music by analyzing the musical elements of "Yellow Water Ballad" and "Defend the Yellow River"		
Teaching focus	● The historical background of the work, understanding the inherent relationship between music and history ● The relationship between the function of music and national culture ● Explore the culture connotation of the work through the analysis of musical elements		
Teaching Difficulties	Through the analysis of musical elements, explore the culture connotation of works		
Learning Media & resources	1. PPT 2. Xuetong platform 3. Chinese MOOC platform 4. Digital video and audio5. Piano 6. Multimedia		
Teaching method	Lecture method, inquiry teaching method, multimedia teaching method, group cooperative learning method		
Learning activeties			

- **Raise a question**

  Question 1 : What is a vocal divertimento?

  Question 2 : What is the creative background of "Yellow River Cantata"?

  Question 3 : What are the musical elements of "Yellow Water Ballad" and "Defend the Yellow River"?

  Question 4 : What is the culture connotation of "Yellow River Cantata"?

- **Accept an assignment**

  Xuetong publishes pre-class learning tasks, and students accept tasks in groups

  Task 1 : Summarize the creative background of "Yellow River Cantata" based on your own common sense of life

  Task 2 : Music elements of "Yellow Water Ballad" and "Defend the Yellow River"

  Task 3 : Choose your favorite passage in "Yellow River Cantata" and explain the reasons for your choice

- **Web-based learning**

  (1) Check the information and summarize the learning tasks through relevant websites

  (2) Group cooperative learning

- **Classroom teaching**

  (1) Each group displays the learning tasks collected and sorted out through online self-study before class

  (2) Through the teaching of "Yellow Water Ballad" and "Defending the Yellow River", the teacher supplements the students' uninvolved knowledge points

  (3) During the teaching process, the teacher guides the students to pay attention to the following questions: ①What is vocal music divertimento? ②What are the key and melody characteristics of the music? ③Which sentence is the urgent and urgent emotion in the new song? What musical elements give us this sense of urgency (rhythm)?

  (4) Learn to sing "Yellow Water Ballad" and "Defend the Yellow River"

- **Group collaboration**

  (1) Discuss the creative background of "Yellow River Cantata" through the study of relevant knowledge in the classroom (classroom task release)

  (2) The group members sang "Yellow Water Ballad" and "Defend the Yellow River"

  (3) The students in the group complete the classroom tasks through discussion.

- **Exchange display**

  (1) The group exchanges the results of the activity and conducts mutual evaluation

  (2) The teacher summarizes and evaluates

<table>
<tr><td colspan="2">

- **After class development**

Teachers publish homework on Xuetong, and students summarize relevant knowledge and submit homework through memory.

(1) Listen to "Yellow River Cantata" in different performance forms, and compare the similarities and differences in musical performance? Tell me which form of expression do you prefer? Why?

(2)Analyze the culture connotation of "Yellow River Cantata"?

</td></tr>
<tr><td>Learning Evaluation</td><td>

- **Oral assessment**

(1)Summarize relevant definitions and class questions in your own words

- **Classroom observation**

(1)Can correctly reflect the emotion expressed by music and find out the musical elements that express this emotion

(2)Class performance of students

- **Practical assessment**: complete homework in Xuetong based on existing knowledge and classroom learning

(1)Listen to "Yellow River Cantata" in different performance forms, and compare the similarities and differences in musical performance? Tell me which form of expression do you prefer? Why?

(2)Analyze the culture connotation of "Yellow River Cantata"?

</td></tr>
</table>

APPENDIX C

DATA COLLECTION TOOL

Evaluation Form for the Consistence of Teaching Model to Enhancing music student teachers ' culture understanding level

Serial Number	Assessment project list	Expert consensus				
		1	2	3	4	5
1	Teaching model background and basic concepts					
2	Basic concepts and goals of teaching model					
3	of teaching model and learning activities					
4	Teaching objectives and teaching content					
5	Teaching objectives and learning activities					
6	Teaching content and learning activities					
7	Teaching content and learning materials					
8	Teaching content and learning resources					
9	Teaching content and study time					
10	Teaching evaluation and course objectives					

Evaluation Form for the Consistence of Lesson Plan to Enhancing music student teachers ' culture understanding level

serial number	Assessment project list	Expert evaluation results				
		1	2	3	4	5
1	Teaching plan selection and basic concepts					
2	Basic concepts and teaching objectives of the teaching plan					
3	Basic concepts and learning activities of teaching plan					
4	Teaching objectives and learning activities					
5	Teaching content and learning activities					
6	Teaching content and learning materials					
7	Teaching content and learning resources					
8	Teaching content and study time					
9	Teaching evaluation and teaching goals					

Evaluation Form for the appropriate of Teaching Model to Enhancing music student teachers ' culture understanding level

Assessment project list	5 Experts evaluation results(full score=5)				
	1	2	3	4	5
1.1 The teaching model is reasonable in principle					
1.2 The principles of the teaching model are clear and practical					
1.3 Teaching model principles and basic concepts are accurate					
1.4 The teaching model principles are supported by theory					
2.1 The teaching model has clear goals					
2.2 The objectives of the teaching model are feasible					
2.3 The objectives of the teaching model are suitable for students					
3.1 The selection of teaching media can meet teaching needs					
3.2 The selection of teaching media is suitable for the teaching mode					
4.1 Learning resources are consistent with course objectives					
4.2 Learning resources are suitable for students					
4.3 Learning resources are suitable for learning activities					
4.4 Can encourage students learning activities and achieve goals					
Step1 : Ask questions					
Step2 : Accept an assignment					
Step3 : Web-based learning					
Step4: Classroom teaching					
Step5: Group cooperation					
Step6: Communication and display					
6.1 Evaluation indicators are suitable for students					
6.2 Evaluation covers measurement and evaluation objectives					

Evaluation Form for the appropriate of Lesson Plan to Enhancing music student teachers' culture understanding level

Assessment project list	Expert evaluation results (full score=5)				
	1	2	3	4	5
1. Teaching plans are clear and specific					
2. The teaching plan is feasible in practical applications					
3. The teaching plan is suitable for improving music student teachers culture understanding level ability					
4. The teaching plan is easy to implement					
5. Teaching plans have consistent learning management steps and sequences					
6.Teaching content					
6.1 Chinese ethnic minority song and dance music Yao dance music					
6.2 Chinese Han song and dance music - lanterns					
6.3 Han folk songs Jasmine system					
6.4 Ethnic minority folk songs Miao Fei Ge					
6.5 Opera Music - Peking Opera "The Drunken Concubine"					
6.6 Opera Music Huang-mei Opera "The Fairy Match"					
6.7 Literary Music: Gu-Qin Music "Yang guan San die"					
6.8 Vocal Suite "Yellow River Cantata"					

Evaluation On the appropriate of the Measurement Form for Enhancing music student teachers ' culture understanding level

Evaluation items		Expert evaluation results (full score=5)				
Aspects	Indicators	1	2	3	4	5
Knowledge	Understand the social context of the musical work (economic/culture/geographical, etc.)					
	Understand the development process of musical works					
	Understand the culture characteristics of musical works					
	Understand the culture taboos of the place where the musical work was produced					
Skill	Distinguish music genres according to the changing characteristics of music					
	Distinguish the categories of music based on its changing characteristics					
	Use different art forms to express the emotions of music					
	Express music with appropriate intensity					
	Express music at the right speed					
Attitude	Recognize the value of music culture					
	Understand the desire of other culture groups to spread their own culture					
	Recognize the contributions of other cultures to humanity					
	Recognize the importance of culture in musical works					
culture Awareness	Discover what music works from different culture backgrounds have in common					
	Explain the expressive role of different musical works					

	Explain the culture background of the music					
	Understand the differences in culture customs between different musical works					
Culture Sensitivity	Analyze the causes of musical phenomena					
	Analyze the culture connotation contained in music					
	Pay attention to music and culture phenomena in life					
	Describe and analyze musical culture phenomena					
culture Value	Choose the right music to meet your needs					
	why you like certain music					
	Explain the influence of other factors on music					
	Explain the culture value of music					

Scoring Criteria for culture understanding

1. Knowledge, Skills & Attitudes

1.1 Knowledge

1.1.1 Understand the social background of musical works (economic/culture/geographical, etc.)

Evaluation standard	Score
Learn more about the social context of musical works	4
Understand the social context of musical works, but not comprehensively	3
Briefly understand the social background of musical works	2
Not understanding the social context of musical works	1

1.1.2 Understand the development process of musical works

Evaluation standard	Score
Learn more about the development of a musical composition	4
Understand the development process of musical works, but not comprehensively	3
Briefly understand the development process of musical works	2
Not understanding the development process of musical works	1

1.1.3 Understand the culture characteristics of the production of musical works

Evaluation standard	Score
Learn more about the culture characteristics of musical works	4
Understand the culture characteristics of the production of musical works, but it is not comprehensive	3
Briefly understand the culture characteristics of the production of musical works	2
Not understanding the culture characteristics of the musical works	1

1.1.4 Understand the culture taboos in the place where musical works are produced

Evaluation standard	Score
Learn more about the culture taboos of the place where the music was produced	4
Understand the culture taboos of the place where the musical work was produced, but not comprehensively	3
Briefly understand the culture taboos of the place where the musical work was produced	2
Not understanding the culture taboos of the place where the music was produced	1

1.2 Skills

1.2.1 Distinguish music genres based on the changing characteristics of music

Evaluation standard	Score
Able to correctly distinguish music genres based on the changing characteristics of music	4
Able to distinguish music genres based on the changing characteristics of the music, and occasionally make misjudgments.	3
Able to distinguish music genres based on the changing characteristics of the music, but there are many mistakes	2
Music genres cannot be distinguished based on the changing characteristics of the music	1

1.2.2 Distinguish the categories of music based on its changing characteristics

Evaluation standard	Score
Able to correctly distinguish the categories of music based on the changing characteristics of the music	4
Able to distinguish music categories based on the changing characteristics of the music, and occasionally make misjudgments	3
Can distinguish music categories based on music changing characteristics, but makes many mistakes	2
The category of music cannot be distinguished based on the changing characteristics of the music	1

1.2.3 Use different art forms to express the emotions of music

Evaluation standard	Score
Ability to express musical emotions in more than 3 different art forms	4
Ability to express musical emotions in more than 2 different art forms	3
Ability to express musical emotions in more than one different art form	2
The emotion of music cannot be expressed in other art forms	1

1.2.4 Use appropriate intensity to express music

Evaluation standard	Score
Able to express music with appropriate intensity	4
Able to express music with appropriate intensity and occasionally make mistakes	3
Can express music with appropriate dynamics, but makes many mistakes	2
Unable to express music with appropriate intensity	1

1.2.5 Use appropriate speed to express music

Evaluation standard	Score
Able to express music at an appropriate speed	4
Able to express music at a suitable speed, with occasional errors	3
Can express music at a suitable speed, but makes many mistakes	2
Unable to express music at appropriate speed	1

1.3 Attitude

1.3.1 Recognize the value of music culture

Evaluation standard	Score
Recognize the value of different musical cultures and explain them in detail	4
Recognize and explain the value of different musical cultures	3
Recognize the value of different musical cultures and provide simple explanations	2
Do not agree with the value of music culture	1

1.3.2 Understand the desire of other culture groups to spread their own culture

Evaluation standard	Score
A strong desire to understand other cultural groups and spread one's own culture	4
Fully understand the desire of other culture groups to spread their own culture	3
Understand the desire of other culture groups to spread their own culture	2
Not understanding the desire of other culture groups to spread their own culture	1

1.3.3 Recognize the contributions of other cultures to mankind

Evaluation standard	Score
Recognize and explain in detail the contributions of other cultures to humanity	4
Recognize and briefly explain the contributions of other cultures to humanity	3
Recognize the contributions of other cultures to humanity but cannot explain them	2
Does not recognize the contributions other cultures have made to humanity	1

1.3.4 Understand the importance of culture in musical works

Evaluation standard	Score
Correctly understand the importance of culture in musical works	4
Recognize the importance of culture in musical works, but not comprehensively	3
Able to simply understand the importance of culture	2
Failure to recognize the importance of culture in musical works	1

2. culture Awareness

2.1 Discover the commonalities between music works from different culture backgrounds

Evaluation standard	Score
Discover and fully describe the commonalities between musical works from different culture backgrounds	4
Discover and describe what musical works from different culture backgrounds have in common, but incompletely	3
Discover the commonalities between musical works from different culture backgrounds and briefly describe them	2
Unable to find commonalities in music works from different culture backgrounds	1

2.2 Explain the expressive role of different music

Evaluation standard	Score
Provide a complete explanation of the expressive role of music	4
Explains the expressive role of music but lacks completeness	3
Give a simple explanation of the expressive role of music	2
Unable to explain the expressive role of music	1

2.3 Explain the culture background of music

Evaluation standard	Score
Provide a complete explanation of the culture context of the music	4
The culture context of the music is explained but lacks completeness	3
Give a simple explanation of the culture background of the music	2
Unable to explain the culture background of the music	1

2.4 Understand the differences in culture customs between different musical works

Evaluation standard	Score
Recognize and fully describe the differences in culture practices among different musical works	4
Recognize and describe, but incompletely, the differences in culture practices among different musical works	3
Understand the differences in culture customs of different musical works and briefly describe them	2
Unable to recognize the differences in culture customs between different musical works	1

3. culture Sensitivity

3.1 Analyze the causes of music phenomena

Evaluation standard	Score
Able to make detailed analysis of the causes of musical phenomena	4
Be able to make a more detailed analysis of the causes of musical phenomena	3
Able to make simple analyzes of the causes of musical phenomena	2
Unable to analyze the causes of musical phenomena	1

3.2 Analyze the culture connotation contained in music

Evaluation standard	Score
Able to accurately analyze the culture connotation contained in music	4
Can analyze the culture connotation contained in music, but it is incomplete	3
Able to simply analyze the culture connotation contained in music	2
Unable to analyze the culture connotation contained in music	1

3.3 Pay attention to music and culture phenomena in life

Evaluation standard	Score
Able to actively pay attention to music and culture phenomena in life	4
Be able to pay attention to music and culture phenomena in life	3
Be able to pay attention to music and culture phenomena in life under the inspiration of others	2
Not paying attention to music and culture phenomena in life	1

3.4 Describe and analyze music culture phenomena

Evaluation standard	Score
Ability to accurately analyze and describe musical culture phenomena	4
Able to analyze and describe musical culture phenomena	3
Able to simply analyze and describe musical culture phenomena	2
Unable to analyze and describe musical culture phenomena	1

4. culture Valuing

4.1 Choose appropriate music to meet your needs

Evaluation standard	Score
Ability to proactively choose appropriate music to meet one's own needs	4
Able to choose appropriate music to meet their needs, but occasionally make wrong choices	3
Can be inspired by others to choose appropriate music to meet their own needs	2
Unable to choose the right music to meet your needs	1

4.2 Explain why you like a certain kind of music

Evaluation standard	Score
Can explain in detail why you like certain music	4
Can explain why you like certain music	3
Can briefly explain why you like certain music	2
Can't explain why I like a certain kind of music	1

4.3 Explain the influence of other factors on music

Evaluation standard	Score
Accurately explain the influence of other factors on music	4
Explains the influence of other factors on music, but is incomplete	3
Briefly explain the influence of other factors on music	2
Cannot explain the influence of other factors on music	1

4.4 Analyze the culture value of music

Evaluation standard	Score
the culture value contained in music	4
Analysis of culture value contained in music, but incomplete	3
A simple analysis of the culture value contained in music	2
Unable to analyze the culture value contained in music	1

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