DEVELOPMENT OF MUSIC INTEGRATED CURRICULUM (MIC) FOR ENHANCING STUDENTS' MUSICAL EXPRESSION IN PRIMARY SCHOOL IN HUBEI,CHINA.

CUIPING ZHANG

Graduate School Srinakharinwirot University

2023

การพัฒนาหลักสูตรบูรณาการทางดนตรี (MIC) เพื่อส่งเสริมการแสดงออกทางด้านดนตรีของนักเรียนระดับประถมศึกษาในมณฑลหูเป่ย์ สาธารณรัฐประชาชนจีน

cuiping ZHANG

ปริญญานิพนธ์นี้เป็นส่วนหนึ่งของการศึกษาตามหลักสูตร
ปรัชญาดุษฎีบัณฑิต สาขาวิชาการวิจัยและพัฒนาหลักสูตร
บัณฑิตวิทยาลัย มหาวิทยาลัยศรีนครินทรวิโรฒ
ปีการศึกษา 2566
ลิขสิทธิ์ของมหาวิทยาลัยศรีนครินทรวิโรฒ

DEVELOPMENT OF MUSIC INTEGRATED CURRICULUM (MIC) FOR ENHANCING STUDENTS' MUSICAL EXPRESSION IN PRIMARY SCHOOL IN HUBEI,CHINA.

CUIPING ZHANG

A Dissertation Submitted in Partial Fulfillment of the Requirements

for the Degree of DOCTOR OF PHILOSOPHY

(Curriculum Research and Development)

Graduate School, Srinakharinwirot University

2023

Copyright of Srinakharinwirot University

THE DISSERTATION TITLED

DEVELOPMENT OF MUSIC INTEGRATED CURRICULUM (MIC) FOR ENHANCING STUDENTS' MUSICAL EXPRESSION IN PRIMARY SCHOOL IN HUBEI,CHINA.

BY

CUIPING ZHANG

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

(Assoc. Prof. Dr. Chatchai Ekpanyaskul, MD.)

Dean of Graduate School

ORAL DEFENSE COMMITTEE

..... Major-advisor

(Asst. Prof. Dr.Waiyawut Yoonisil)

..... Chair

(Asst. Prof. Dr.Pratheep Chatsuphang)

..... Committee

(Asst. Prof. Dr.Jitra Dudsdeemaytha)

..... Committee

(Asst. Prof. Dr.Sumate Noklang)

..... Committee

(Asst. Prof. Dr.Khanittha Saleemad)

Title	DEVELOPMENT OF MUSIC INTEGRATED CURRICULUM (MIC) FOR ENHANCING STUDENTS' MUSICAL EXPRESSION IN PRIMARY SCHOOL IN HUBEI,CHINA.
Author	CUIPING ZHANG
Degree	DOCTOR OF PHILOSOPHY
Academic Year	2023
Thesis Advisor	Assistant Professor Dr. Waiyawut Yoonisil

While musical expression is crucial, traditional music education tends to prioritize technical skills and theoretical knowledge over fostering students' expressive abilities. This research aimed to explore specific content and develop methods for measuring students' musical expression, develop a Music Integrated Curriculum (MIC) to enhance students' musical expression, and evaluate the effectiveness of MIC in enhancing students' musical expression. The sample comprises 15 Grade 3 students from Experimental Primary School in Huanggang City, Hubei Province, China. Data were collected via interviews and a musical expression ability test, analyzed through content analysis and repeated-measures ANOVA, with the following results: The research identified three key components—intonation, rhythm, and melody—of students' musical expression across diverse activities (listening, singing, playing instruments, and dancing); the development of MIC for enhancing students' musical expression followed a systematic approach based on Constructive theory, Dalcroze eurythmics, and Orff teaching method; MIC significantly improves students' musical expression abilities. This paper has significant implications for advancing primary school music education, especially in teaching musical expression. By developing robust measurement tools and theoretical frameworks, it contributes to the existing literature on music pedagogy, laying the groundwork for future research and enhancing the effectiveness of music instruction in primary schools.

Keyword : Musical expression, Music integrated curriculum, Primary school music education

ACKNOWLEDGEMENTS

Time flies, and on the occasion of my graduation thesis, I would like to express my special thanks to the university and professors at Srinakharinwiot University for their help over the past few years. This thesis was completed under the careful guidance of the supervisor Dr. Waiyawut Yoonisil. Every step of this thesis from topic selection to completion was completed under the guidance of the supervisor. The supervisor of this research gave a lot of guidance and help. I would like to express my sincere gratitude to Dr. Waiyawut Yoonisil.

The completion of This research would not have been possible without the attention and support of other professors. I would also like to thank Dr. Marut Patphol, Dr. Jitra Dusademetha, Dr. Khanitha Salimad, Dr. Sumet Noklang and other professors. The attention given during thesis development and first draft defense allowed me to sit in lectures with other students. I set a good example during the research process, so I would like to thank these teachers and classmates.

Of curriculum, I would also like to thank my family for their meticulous care and attention, which enabled me to successfully conduct research and complete my thesis.

CUIPING ZHANG

TABLE OF CONTENTS

Page

ABSTRACT ..... D

ACKNOWLEDGEMENTS ..... E

TABLE OF CONTENTS ..... F

LIST OF TABLES ..... J

LIST OF FIGURES L

CHAPTER 1 INTRODUCTION 1

Research Background 1

Research questions 7

Research objectives 8

Research Significance 8

Scope of research 8

Population 8

Sample 9

Variables 9

Research Hypothesis 10

Conceptual framework 11

CHAPTER 2 LITERATURE REVIEW 12

1. Relevant theories of musical expression 12

1.1 Definition of musical expression 12

1.2 Connotation and classification of musical expression 13

1.3 The importance of musical expression 14

1.4 Measurement indicators of musical expression 18

1.5.Definition of each measurement indicator 19

1.6 Related Research on musical expression Evaluation..... 20

2. Integrated curriculum..... 22

2.1 Definition and types of Integrated curriculum..... 22

2.2 Advantages of integrated curriculum..... 24

2.3 Relevant research on integrated curriculum..... 25

2.4 Music integrated curriculum (MIC) 27

2.5 Relevant research on MIC..... 28

2.6 Significance of developing MIC 31

3.Related theories 32

3.1 Constructive theory 32

3.2 Dalcroze eurythmics..... 35

3.3 Orff's music teaching theory 38

CHAPTER 3 . RESEARCH METHODOLOGY 41

1. Research Methods..... 41

1.1 Specific content and methods of curriculum development research 41

1.2 Music integrated curriculum design 41

1.3 Effectiveness of music integrated Curriculum Implementation 42

1.4 Curriculum Evaluation 42

2.The procedures for each stage 43

Phase 1: Collecting essential data for curriculum development 43

Phase 2: Curriculum Design..... 45

Phase 3: Curriculum Implementation 50

Phase 4: Curriculum Evaluation 55

CHAPTER 4 RESEARCH RESULTS 56

1.Research results of research specific content and develop methods for measuring students' musical expression 56

1.1 Related literature research results 56

1.2 Teacher interview results 57

1.3 Measurement method design results 59

2 Research results of Develop Music integrated curriculum (MIC) aimed at improving students' musical expression. 60

2.1 Basic research results 60

2.2 Process of designing MIC 62

2.3 Curriculum revision before implementation. 70

3. To test the effectiveness of MIC in improving students' musical expression. 71

3.1 Results of curriculum implementation 71

3.2 Results of student interviews after the implementation of the curriculum 80

CHAPTER 5. CONCLUSION, DISCUSSION AND SUGGESTIONS 83

1. Conclusion 83

Section 1 Basic data research results 83

Section 2: Results of the Curriculum Design 84

Section 3: curriculum evaluation results provided by experts 84

Section 4: Results of curriculum implementation 84

Section 5: The results of the curriculum evaluation 86

Section 6 : Results of Curriculum Revision 86

2. Discussion 88
2.1. Effective support from relevant theories 88
2.2 Effective implementation of curriculum 89
2.3 Effective improvement of musical expression ability 89
2.4 Effectiveness of curriculum assessment and evaluation 91
3. suggestions 92
3.1 Suggestions for future curriculum implementer 92
3.2 Suggestions for future research 93
REFERENCES 95
APPENDIX 104
VITA 157

LIST OF TABLES

Page

Table 1 THE CORE COMPETENCES OF MUSIC CONTENTS 5

Table 2 MUSICAL EXPRESSION MEASUREMENT INDICATORS AND STANDARDS ... 20

Table 3 INTEGRATED CURRICULUM TYPE 23

Table 4 THE MUSIC CURRICULUM CONTENT 46

Table 5 THE CONSISTENCY LEVEL 52

Table 6 MUSICAL EXPRESSION ABILITY INDEX MEASUREMENT TABLE 60

Table 7 UNIT PLAN CONTENTS 64

Table 8 CURRICULUM DESIGN APPROPRIATE EVALUATION FORM 67

Table 9 THE CURRICULUM DESIGN CONSISTENCY CHECKLIST 70

Table 10 DESCRIPTIVE STATISTICS FOR STUDENTS' INTONATION SCORE OF pretest, EIGHT TIMES AND POST-TEST. 72

Table 11 THE EFFECT OF LEARNING PROGRAM ON INTONATION 73

Table 12 DESCRIPTIVE STATISTICS FOR STUDENTS' RHYTHM SCORE OF pretest, EIGHT TIMES AND POST-TEST 74

Table 13 THE EFFECT OF LEARNING PROGRAM ON RHYTHM 75

Table 14 DESCRIPTIVE STATISTICS FOR STUDENTS' MELODY SCORE OF pretest, EIGHT TIMES AND POST-TEST. 76

Table 15 THE EFFECT OF LEARNING PROGRAM ON MELODY 77

Table 16 DESCRIPTIVE STATISTICS FOR STUDENTS' SUM SCORE OF pretest, EIGHT TIMES AND POST-TEST. 78

Table 17 THE EFFECT OF LEARNING PROGRAM ON SUM 79

Table 18 DESCRIPTIVE STATISTICS FOR STUDENTS' OVERALL SCORES OF pretest, EIGHT TIMES TESTS AND POST-TEST 80

LIST OF FIGURES

Page

Figures 1 COMPONENTS OF MUSIC CORE COMPETENCES 4

Figures 2 MUSIC INTEGRATED CURRICULUM MODEL 10

Figures 3 CURRICULUM THEORETICAL FRAMEWORK 11

Figures 4 CLASSIFICATION OF MUSICAL EXPRESSIONS 13

Figures 5 CLASSIFICATION OF MUSIC TECHNICAL EXPRESSION 14

Figures 6 RESEARCH PLAN FRAMEWORK DIAGRAM 43

Figures 7 CURRICULUM DESIGN STEPS 45

Figures 8 LESSON PLAN CONTENT DIAGRAM 49

Figures 9 MIC THEORETICAL FRAMEWORK 61

Figures 10 TEACHING METHOD MODEL DIAGRAM 65

Figures 11 INTONATION'S SCORE DEVELOPMENT TREND CHART 73

Figures 12 RHYTHM'S SCORE DEVELOPMENT TREND CHART 75

Figures 13 MELODY'S SCORE DEVELOPMENT TREND CHART 77

Figures 14 SUM'S SCORE DEVELOPMENT TREND CHART 79

Figures 15 THE MAIN CONTENT OF CURRICULUM DESIGN 84

CHAPTER 1
INTRODUCTION

Research Background

With the continuous renewal of social education concepts, more and more people realize that the ultimate goal of education is to cultivate students' comprehensive quality and ability, and the traditional single curriculum structure is difficult to meet the needs of cultivating students' comprehensive quality and ability (Jiang Dongfei,2007). Therefore, the comprehensive research on promoting the curriculum structure has been gradually paid attention to. Discussions on the topic of curriculum integration have been ongoing for the past half century, especially in Australia and the United States in the past decade. Issues such as fragmentation of curricular teaching plans, concerns about curricular relevance, and lack of connections between disciplines have been cited as reasons for moving toward an integrated curriculum (Jacobs, 1989).

The integrated curriculum can promote the integration between disciplines. The focus of integration is to establish connections for students and allow them to participate in relevant and meaningful activities, so as to enrich students' growth experience and improve students' comprehensive quality and ability (Abdalla Uba Adamu Department of Education Bayero University, Kano Kano State, Nigeria, 2003).

China's basic education curriculum also has problems in these aspects. Because the curriculum branches are too detailed, it is difficult for a single curriculum to fully cultivate and improve students' comprehensive abilities in teaching. In order to integrate with the development of international comprehensive curriculum, the reform of curriculum has also been attempted. Toward the direction of integrated curriculum, we combine related curriculum and design and research them into new integrated curriculum, so that students can get a comprehensive learning experience and improve their comprehensive abilities.

Based on this background, the development of musical Integrated Curriculum has gradually been valued and developed. The comprehensive music curriculum is a horizontally integrated music curriculum design, which can organically combine knowledge and skills in music-related fields to form a comprehensive curriculum. Construct and design a variety of classroom practice activities to allow students to fully participate in and experience and express activities, which cannot only enhance students' comprehensive music ability, but also improve their comprehensive music quality.

International History of Research on Integrated Curriculum

Since the 1980s, the United States, France, Australia and other countries have gradually reformed basic education. Based on the improvement of students humanistic literacy, these countries have introduced a series of Integrated Curriculum based on the comprehensiveness of art education and the interconnection with other disciplines, and the development and implementation of art Integrated Curriculum have also been put on the agenda.

DBAE (full name Disciplinary Art Education) launched by the Getty Art Center in the United States in the 1990s is a comprehensive art education theory based on disciplines. In teaching, musical creation, aesthetics, art history, and art criticism are integrated, and they are systematically developed from simple to complex. In 1994, the United States promulgated the "National Standards for Art Education", striving to achieve curriculum integration in school education programs and emphasizing the diversity of art and culture. At the same time, every state in the United States has developed different types of comprehensive practical curriculum.

In 1994, France added a curriculum on "comprehensive learning" in primary and secondary schools, aiming to guide students to use various methods, use different subject knowledge, and carry out independent learning, so as to realize comprehensive curriculum reform.

The "Australian Curriculum Standards: Art (Kindergarten to Grade 10)" published by Australia in 2012 mentioned that: Art includes five art curriculum

including dance, drama, media art, music, and visual art. Schools must provide the above-mentioned (Kindergarten to Grade 10) Grade) mentions that art includes five art curriculum including dance, drama, media art, music, and visual art. Schools must provide curriculum in all the above-mentioned categories so that students can have a more comprehensive contact and understanding of art. The creative part is the use of process, technology, knowledge and skills to create works of art designed to develop students' imagination, practicality and creativity, linking the art of research to other musical disciplines and areas of research.

The importance of musical expression and the emphasis China's new curriculum standards place on the integration of music curriculum and musical expression

Music is the art of expression, Music contributes significantly to various aspects of human development, including cognitive abilities such as logical thinking and reasoning, as well as psychological and emotional growth. It also plays a crucial role in fostering emotional, social, and aesthetic development. Musical expression enables individuals to experience, understand, and regulate their emotions (Web Citation, 2019). Furthermore, it enhances overall personal development by nurturing sensory awareness and musical sensitivity in both children and adults, facilitating emotional expression (Web Citation, 2019). The educational power of musical expression lies precisely in these transformation abilities.

Music expression is an important part of music learning (qiz9fnor, 2014) and an important part of students' ability. Through music expression, it can promote students to express their personal emotions in the form of music, and cultivate students' ability to communicate emotions with others.

In recent years, the monitoring of art education has gradually gained attention around the world. It is an important content of its art education quality monitoring. Existing monitoring projects in foreign countries include expression ability into art evaluation. In the United States, New Zealand and other countries, the monitoring of musical expression ability has become an important dimension for evaluating students' music ability.

The latest curriculum standards of the Ministry of Education of China in 2022 pointed out that music curriculum is a comprehensive curriculum with humanities, aesthetics and practicality. It should pay attention to musical experience, highlight curriculum integration, and focus on core competencies, mainly including: aesthetic perception, musical expression, and creativity. Practice and cultural understanding. (Compulsory Education Art Curriculum Standards, 2022) Music is a curriculum closely related to students' core competencies. Teachers should cultivate students' lasting interest in music, cultivate aesthetics, emotional expression, and sound personality through teaching this curriculum. Through The research of this curriculum, Students should acquire essential knowledge and skills in music, expand their cultural awareness, enhance their ability to listen to and appreciate music, and foster creativity and expression. Developing foundational music literacy and cultivating a refined aesthetic sensibility are crucial. Moreover, nurturing a positive and optimistic outlook on life promotes holistic physical and mental well-being.

As shown below:

Figures 1 COMPONENTS OF MUSIC CORE COMPETENCES

The core competences of music contents are divided into four parts, which are aesthetic perception, musical expression, creative practice, and cultural understanding.

Table 1 THE CORE COMPETENCES OF MUSIC CONTENTS

subject	content
The core competences of music	Aesthetic perception
	Musical expression
	Creative practice
	Cultural understanding

Aesthetic perception is the ability to discover and feel the beauty of music, and to understand and embody the characteristics and meaning of beauty in musical works. The cultivation of aesthetic perception is conducive to students discovering and perceiving beauty, enhancing aesthetic experience and improving aesthetic ability.

Musical expression is the practical ability of self-expression in musical activities, and also the externalization of the emotional experience of musical works. Specific forms of musical expression include: singing, expression, dance, comprehensive art expression, etc. The cultivation of musical expressiveness helps to master the techniques of musical expression and enhance the ability of musical figurative thinking.

Creative practice is the ability to innovate and practice music by integrating theoretical knowledge from multiple disciplines and closely linking it with real life. This involves creating environments that inspire creative inspiration, exploring and experimenting with creative processes and methods, and generating unique musical creative outcomes. Cultivating creative practices can aid students in developing innovation skills and enhancing their musical proficiency and creative abilities.

Cultural understanding refers to the capacity to comprehend and interpret the cultural significance embedded within musical works.The cultivation of cultural comprehension helps students develop correct cultural cognition and value abilities.

The necessity of developing Integrated curriculum

musical expression is not only an important content of the core competencies and key abilities of the music discipline, but also a basic point in the of Chinese students' core competencies development. Music art expression is the musical charm displayed by music performers when they play or sing, and it is also the carrier for music works to be reshaped, endowed with new vitality and meaning. Works play a vital role.

Therefore, how to improve the ability of musical art expression has become an important issue in music education. When interpreting the implementation of music expression, the author believes that the music classroom at this stage emphasizes focusing on students as the main body, This enables students to engage actively in enjoyable music activities such as listening, singing, playing instruments, discussing, making connections, imagining, and feeling rhythm. They can develop the ability to appreciate, understand, express, and create music based on a solid foundation.This requires future music curriculum to have rich content and diverse experience methods. To integrate with other related curriculum, teachers need to design a series of teaching activities to allow students to fully participate, experience and express themselves. In a real situation, experience and perceive the essence of knowledge, actively explore problems, and improve students' comprehensive ability through interactive cooperation. Therefore, the comprehensive development of music curriculum has become a necessary research direction.

International research on students' musical expression in music education teaching

Research indicates that the ability to intentionally develop emotional expression can be cultivated at any stage of learning (Juslin et al., 2006; Meissner, 2017; Meissner & Timmers, 2018). As professional musicians delve into the ways in

which emotions can be expressed through musical elements, expressive teaching and learning methods that enhance expressiveness have become clearer (Timmers & Sadakata, 2014; Messner, 2018). However, the practical application of expressive teaching in teaching situations is difficult, and this teaching method is based on the understanding of expressive teaching by both students and teachers. It requires students and teachers to have a belief in expressive music expression, understand the concept of music expression and use the teaching method of musical expression (Brenner & Strand, 2013).

By analyzing the characteristics and differences of emotional development at different ages in childhood, it is believed that understanding of music is gradually established between the ages of 6 and 9 (Suvi Saarikallio, 2019). Teachers should understand the characteristics of children's emotional understanding of music at different ages, determine whether children can recognize certain emotions in music, and use universal musical characteristics to make judgments about music, and improve children's musical expression on this basis ability. Bonastre Carolina (2021) studied the beliefs of emotional expression, including factors that affect expressive ability and expression methods, discussed the importance of emotional communication between teachers and students for expressing music, and pointed out four basic teaching strategies to improve musical expressiveness: (1) modeling expression; (2) using metaphors or images; (3) paying attention to students ' own emotions; and (4) providing musical instruction and commentary.etc. Of curriculum there are some researchers doing this research.

Research questions

(1) What are the specific content and measurement methods of students' musical expression look like?

(2) What is the music integrated curriculum (MIC) that aimed to improving students' musical expression look like?

(3)How to test the effectiveness of MIC experiments in improving students' musical expression?

Research objectives

(1) Study specific content and develop methods for measuring students' musical expression.

(2) Develop Music integrated curriculum (MIC) aimed at improving students' musical expression.

(3) To test the effectiveness of MIC in improving students' musical expression.

Research Significance

(1) This research can improve the theory of musical expression and the practical experience of measurement, and can also provide theoretical and practical basis for improving traditional teaching methods and promoting curriculum reform.

(2) This research promotes the transformation of teachers from the traditional single-curriculum teaching method to the comprehensive teaching method based on disciplines.

(3) Through the design of comprehensive activity curriculum, this research allows students to fully participate in the classroom and express themselves through a variety of music experience methods, which enhances the learners' ability to actively participate and express themselves.

Scope of research

Population

This research takes Hubei Province, China as the research scope, and all third grade primary school students in Huanggang City as the population.

This research scope used a multistage random sampling method, first selecting Hubei Province in China. Because music education in each province in China is diverse and the teaching materials used are also different, This research selected Hubei, which is more in line with Chinese curriculum standards. The province was selected as the research scope, and Huanggang City was selected based on the sampling and grading

method, All third-grade students in Huanggang City were used as the research population.

The reason for choosing them is that the third grade students have certain cognitive and learning abilities, are interested in music learning, have a certain foundation in music learning, and are able to practice simple music skills. Therefore, they will be used for curriculum experimental research. Easier to produce valid results.

Sample

The sample of This research was a school randomly selected from the population, and 15 students were randomly selected from the third grade students of the school to conduct pretest and post-test experiments on the curriculum implementation, to evaluate and compare the changes in students before and after the implementation of the curriculum.

Variables

Independent Variable: Music Integrated Curriculum

Dependent variable: Students' musical expression ability

Definition of terms variables

The researchers defined the terms used in This research. These terms may be defined differently in other research publications.

Musical expression

Musical expression is the ability to express oneself in music activities, and it is also the externalization of the emotional experience of musical works. The constituent elements of musical expression ability include two categories: skill expression and personality expression, in which technical expression includes singing, playing, dancing ; comprehensive expression,etc. personality expression characteristics are roughly divided into emotional expression, action response, create , etc.

Music integrated curriculum (MIC)

Integrated curriculum integrates content, methods, principles and other elements from adjacent or similar disciplines to form a curriculum. The MIC in this research is a multi-disciplinary integrated curriculum with music as the main body. It

includes integrated curriculum in the same field and different fields, such as the integration of singing curriculum with instrumental music, dance, appreciation curriculum , etc. in the same field. Different fields include the synthesis of different fields, the synthesis of music, dance, drama, film and television, fine arts and other arts, as well as the synthesis of other disciplines other than music and art. The purpose of this integration is to meet the needs of teaching and students, with a focus on connecting with students and engaging them in relevant and meaningful activities that can enrich students' experiences and improve students' musical expression abilities

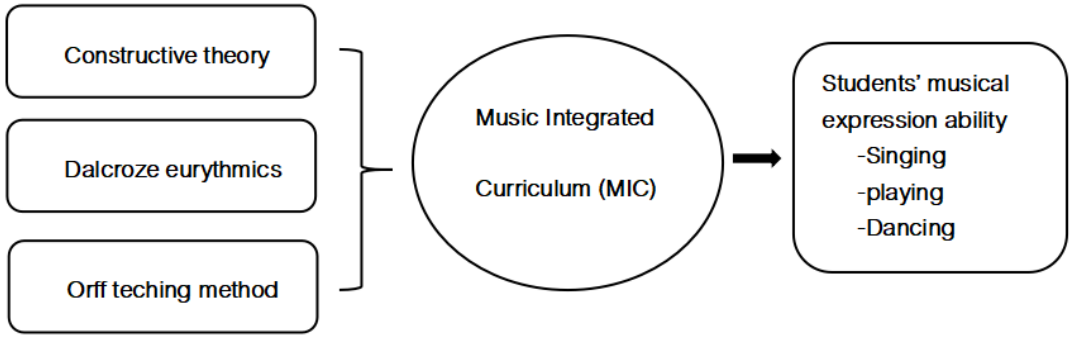
Figures 2 MUSIC INTEGRATED CURRICULUM MODEL

As shown in the figure, Integrate listening, singing, playing and dancing-related curriculum in the field of music into an integrated curriculum MIC . The purpose of this curriculum is to improve students' musical expression ability, mainly for singing, playing and dancing. Improvement in technical expression ability.

Research Hypothesis

This research randomly sampled all third-grade students in Huanggang City and selected 15 students from a school for the experiment, using the music integrated curriculum to implement teaching. The researchers believe that after two months of implementing the music integrated curriculum, the students' musical expression will be significantly improved.

Conceptual framework



Figures 3 CURRICULUM THEORETICAL FRAMEWORK

The reason why the above three theories are chosen as the conceptual framework of the curriculum is because:

First of all, constructive theory is a world-recognized educational theory and it is widely used in educational research. Moreover, the theory of constructive can play a constructive and supporting role in this research on curriculum development and can provide a basis for curriculum development.

Secondly, Dalcroze eurythmics and Orff Teaching Method are both world-famous music teaching theories. Both theories are instructive and practical for music teaching methods and concepts. The music education and teaching proposed by the two theories The method is particularly consistent with the purpose of this study on improving students' musical expression ability.

CHAPTER 2
LITERATURE REVIEW

The content of this chapter is a review of relevant literature about This research, including relevant theories and terminology definitions, explanations of keywords, etc. The main content has three parts:

1.Relevant theories and research on musical expression, definitions and classifications, importance and measurement methods, etc.

2.Related literature, concepts and classifications, advantages of Integrated curriculum, as well as the definition and development significance of MIC.

3. Literature on the three important supporting theories of This research.

1. Relevant theories of musical expression

1.1 Definition of musical expression

Musical expression involves performing or singing with a personal interpretation of the music (Scruton, Roger, 2017). Practically, this entails bringing music to life through skillful use of dynamics, phrasing, timbre, and articulation. (Scruton, Roger. 2017). Musical expression mainly refers to the ability of performers to infect other people's emotions in the process of artistic activities and performances. and emotional shock to the audience. Emotional communication is an important part of conveying the connotation of music. Music can realize basic emotional communication (Gabrielsson & Juslin, 2003), Evoke emotional tension and stir emotions through aesthetic means. (Dog~antan-Dack, 2014).

This research believes that "music expression" is the practical ability of self-expression in artistic activities, and also the externalization of the emotional experience of musical works. Specific forms of artistic expression include singing, performance, curriculum performance, and creative ability.

The constituent elements of musical expression include skills and personality expression, which interact and are indispensable. The first is skill

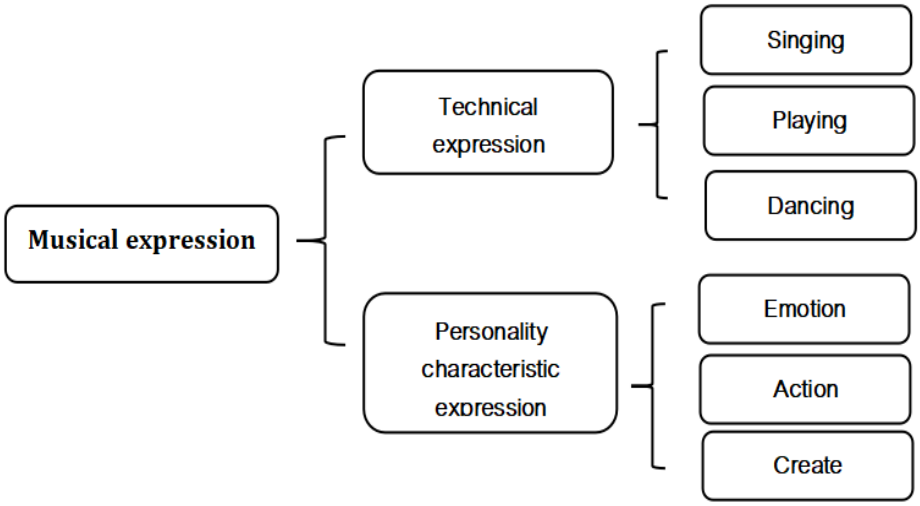
expression: skill is one of the most basic elements of musical expression ability, which includes the basic skills and skills of musical expression, such as vocal skills in vocal music, performance skills in music, and movement skills in dance. Skills are the systematic accumulation and application of art theory and practical knowledge by individuals, and have a certain degree of objectivity, normative and opera ability. The second is personality expression: personality refers to the individual character traits and abilities in the process of artistic expression. Everyone will show their own unique personality in musical expression, and this individual characteristic can be reflected in emotion, movement, creativity and other aspects. Reflecting the individuality of music requires individuals to gradually form a perceptual understanding and feeling of the performance of things and artistic experience in artistic practice.

1.2 Connotation and classification of musical expression

Based on the previous study and research of the literature, this research divides musical expression into two categories:

1.Technical expression: singing, playing, dancing , etc.

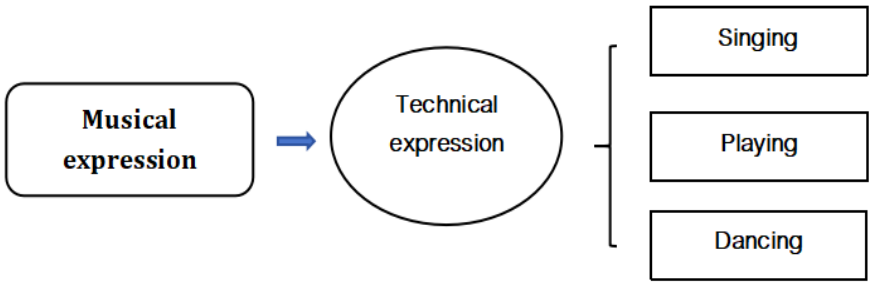
2.Personality characteristic expression: emotion, action, create, etc.



Figures 4 CLASSIFICATION OF MUSICAL EXPRESSIONS

However, because the research population are primary school students, they are young and are only suitable for research on technical expression. There are difficulties in Personality expression research. For example, emotion, action, and creative ability are not suitable for research measurement.

Therefore, This research only chooses to research technical expression to improve students' technical expression ability, with improving students' singing, playing, and dancing abilities as the first priority, as shown in the figure below.



Figures 5 CLASSIFICATION OF MUSIC TECHNICAL EXPRESSION

1.3 The importance of musical expression

Music is the art of expression,Music contributes to cognitive development, logical thinking, reasoning, and psychomotor skills. Additionally, it plays a vital role in emotional, social, and aesthetic development. Musical expression facilitates the experience, understanding, and management of emotions (Web Citation, 2019), fostering overall personal growth by enhancing sensory perception and musical sensitivity in both children and adults. Research indicates that the ability to express and regulate emotions can be deliberately cultivated at any stage of learning (Juslin et al., 2006; Meissner, 2017; Meissner & Timmers, 2018). and the importance of musical expression Sex lies precisely in its educational power (Web Citation, 2019).

In "On the Importance of Expressing Music in Realizing the Basic Values of Music curriculum", Cui Xiaoqing demonstrated the value of expressing music and made it clear that cultivating students' musical expressiveness is an important task of

music teaching (Cui Xiaoqing, 2015). Chen Qing conducted a conceptual analysis of musical expressiveness, and pointed out that musical expressiveness is a part of core competencies. To cultivate students' musical expressiveness should start from the perspective of interest, create opportunities for students, and provide possibilities for students' performance (Chen Qing, 2018). Professor Cao Li pointed out in "Music Subject Pedagogy" that students' musical expression is one of the basic abilities to engage in music activities. Starting from the ability to interpret music, it integrates music expression skills and is assisted by the imagination of music. Emotional processing of music (Cao Li, 2002).

Since the 20th century, Western countries have paid more and more attention to the cultivation of children's musical expression in music education. Most researchers discuss the role of musical expressiveness in expressing music in Western music works. Some papers have explored the conceptual connotation of musical expressiveness. Croze's pedagogy and the relationship between body movement and musical performance. The authors argue that musical expression is embodiment, a physical characteristic that resides in the body and requires interaction with others and society at the same time (Jay A. Seitz, 2005). "Ordinary Expressiveness and Musical Expressiveness" distinguishes the difference between ordinary expression and artistic expression and the relationship between the two from the perspective of philosophy and psychology, and points out that the experience of musical expressiveness is an experience of expressing one's own imagination, or expression The experience of one's own inner experience (Marí,a Jose, Alcaraz Leo,n, 2014). "On the Subtle Expressiveness of Music" discusses the importance of emotion in musical expression and the relationship between musical expression and emotion. The author points out that musical expression depends on a person's emotion being really aroused by music. If there is no emotional arousal, music expression Power is out of the question (Myriam Albor, 2016).

With professional researchon expressing emotions through musical elements, teaching and learning methods to enhance expressiveness have

become clearer (Timmers & Sadakata, 2014; Messner, 2018). It requires students and teachers to have a belief in expressive music performance, understand the concept of music performance and use the teaching method of music performance (Brenner & Strand, 2013).

The above fully proves the importance of musical expression in music education.

Music expression is also an important part of music learning (qiz9fnor, 2014) and an important part of students' ability. Through music expression, it can promote students to express their personal emotions in the form of music, and cultivate students' ability to communicate emotions with others. In recent years, the monitoring of art education has gradually gained attention around the world. It is an important content of its art education quality monitoring. Existing monitoring projects in foreign countries include expression ability into art evaluation. In the United States, New Zealand and other countries, the monitoring of musical expression ability has become an important dimension for evaluating students' music ability.

1.3.1 Research on the Testing of Music expression Ability in American Art Monitoring

The monitoring framework of the National Assessment of Educational Progress (NAEP) (Li Yanfang, Chen Fumei, Wu Bin, 2019) believes that not every child will become an artist, but it is hoped that every child can be an artist. Experience the joy and confidence of expression and creation in the process of music expression. In NAEP's music monitoring, the monitoring of expression ability accounts for 70% of the total number of tasks, which fully reflects the importance attached by the US Department of Education to students' musical expression ability. Since 1969, the monitoring of the quality of art education has been included in five times, and the sixth national art monitoring was carried out in 2016. Disciplines monitored include music, visual arts, dance and drama, and are monitored within a framework of three dimensions: responsive, expressive and creative. The purpose of the monitoring is to understand how students in the United States are receiving arts

education and how arts education should be carried out. NAEP's 1997 music monitoring covered all three dimensions of response, creation, and expression.

1.3.2 Research on the Testing of Music expression Ability in New Zealand Arts Monitoring

The New Zealand National Education Monitoring Project (National Education Monitoring Project), referred to as "NEMP" is a national education monitoring project commissioned by the New Zealand Ministry of Education to carry out the National Education Evaluation Research Unit of the University of Otago (Universality). Among them, the NMSSA project music academic achievement assessment, The essence of art, musical expression and practical tasks are taken as the main test points. (Yin Xiaoke, 2020) The monitored samples were 1440 students in the fourth grade and eighth grade respectively. Among them, music subject monitoring was carried out in 1996, 2000, 2004 and 2008. During the national art monitoring, the students' individual or group singing, expression and creative abilities were examined. The monitoring framework has three dimensions: reaction, expression and creation.

1.3.3 China's research on musical expression in music curriculum

The "Music Curriculum Standards for Compulsory Education (2022 Edition)" issued by the Ministry of Education of China delineates four primary goals for music education: aesthetic perception, musical expression, creative practice, and cultural understanding. Among them, the field of music expression teaching includes four aspects: singing, expression, comprehensive musical expression, and reading music scores. At the same time, the new curriculum standards determine the basic concept of musical expression in music curriculum: to let students learn music knowledge and experience the beauty of music art through various forms of music activities inside and outside the classroom, and finally form the ability to communicate emotions and communicate with music in the form of music. others to communicate.

"On the Importance of Expressing Music in Realizing the Basic Values of Music curriculum" demonstrates the value of expressing music, and makes it clear that cultivating students' musical expressiveness is an important task of music teaching (Cui Xiaoqing, 2015). "Cultivating musical expression Ability and Developing Students' Core Quality" made a conceptual analysis of musical expression ability, and pointed out that musical expression ability is a part of core competencies. To cultivate students' musical expression ability should start from the perspective of interest, create opportunities for students, and create opportunities for students. The expression provides the possibility (Chen Qing, 2018). Professor Cao Li pointed out in "Music Subject Pedagogy" that students' musical expression is one of the basic abilities to engage in music activities. Starting from the ability to interpret music, it integrates musical expression skills and is assisted by the imagination of music. Emotional processing of music (Cao Li, 2002).

1.4 Measurement indicators of musical expression

There are many elements of musical expression, including timbre, rhythm, dynamics, melody, harmony, texture, musical form, etc. (A. Rothstein, 2021), but the subjects of This research are children aged 9-10. Cognition and ability are not high, not all musical elements are suitable for measurement. Therefore, This research combines the characteristics of children and divides musical expression into two categories: technical expression and personality expression. Technical expression can be divided into three dimensions: singing, performance, and composition; personality expression features are divided into three dimensions: emotion, action, and innovation. dimensions.

This research chooses to measure the two dimensions of singing ,playing and dancing in technical expression, and chooses to measure three indicators of intonation, rhythm and melody in singing and performance; chooses to measure personality expression from three indicators of emotion, action and innovation, and the evaluation criteria Set to three levels.

1.5.Definition of each measurement indicator

Singing: performing by singing. Singing interprets works and artistically expresses emotions through the aspects of singing, timbre, interval, volume, melody, rhythm, expressiveness and soon (Internet Citation, 2020).

Playing: Refers to performing with a musical instrument. The performance expresses the work mainly through the sound quality, rhythm, intonation, melodic integrity and fluency.

Dancing : performing art form that uses the body to complete various elegant or difficult movements. It expresses thoughts and feelings and reflects social life through artistic human body movements. Its basic elements are movement, rhythm, posture, and expression. Rhythmic movements are the main means of expression.

Intonation: intonation refers to the accuracy of the intonation of the intonation when singing or playing. In music performance, intonation is a very important aspect, which directly affects the quality and effect of the performance.

Melody: It denotes a structured and rhythmic sequence of musical sounds created through artistic conception. It is executed in sections with logical elements comprising specific pitch, duration, and intensity.Rhythm : In music, sounds of different duration are combined together, and the regular strength and length appear alternately. Rhythm is often compared to the bones of music. and Rhythm also includes rhythmic beating, regular movement, mostly refers to a way that people express through body movements according to the rhythm after hearing music.

Emotional expression: Emotional expression involves conveying one's emotional traits and changes to others through facial expressions, language, tone of voice, and body posture. Musical emotion encompasses the psychological processes involving various human emotional factors arising from interactions with music. This encompasses emotions, moods, preferences, tastes, and attitudes associated with musical engagement.

Compilation and creation ability: It means the curriculum use of multi-disciplinary knowledge, close contact with real life, combined with one's own

artistic accomplishment and basic skills, integrated with personal artistic thinking, and the ability to carryout artistic innovation and practical application.

As shown in the table 2:

Table 2 MUSICAL EXPRESSION MEASUREMENT INDICATORS AND STANDARDS

Test item	Measuring indicator	Level5	Level4	Level3	Level2	Level1
Singing / Playing / Dancing	Intonation	100% of Intonation were correct	80% of Intonation were correct	60% of Intonation were correct	40% of Intonation were correct	30% and below Intonation were correct
	rhythm	100% rhythm is correct (Measure in bars)	80% rhythm is correct	60% rhythm is correct	40% rhythm is correct	30% and below rhythm is correct
	Melody	100% the melody is correct	80% the melody is correct	60% the melody is correct	40% the melody is correct	30% and below the melody is correct

As shown in the table: This is a measurement of singing performance. The measured behavioral indicators include 3 items, namely: intonation, rhythm, and melody, and 3 levels are set for each measurement standard.

1.6 Related Research on musical expression Evaluation

The monitoring framework of the National Assessment of Educational Progress (NAEP) (Li Yanfang, Chen Fumei, Wu Bin, 2019) believes that not every child

will become an artist, but it is hoped that every child can be an artist. Experience the joy and confidence of expression and creation in the process of musical expression. In NAEP's music monitoring, the monitoring of performance ability accounts for 70% of the total number of tasks, which fully reflects the importance that the US Department of Education attaches to students' musical expression ability. Since 1969, the monitoring of the quality of art education has been included in five times, and the sixth national art monitoring was carried out in 2016. Disciplines are monitored including music, visual arts, dance and drama, within a framework of three dimensions: Response, Expression and Creation. The purpose of the monitoring is to understand how students in the United States are receiving arts education and how arts education should be carried out. NAEP's 1997 music monitoring covered all three dimensions of response, creation, and expression.

The NewZealand National Education Monitoring Project (National Education Monitoring Project), referred to as "NEMP" is a national education monitoring project commissioned by the New Zealand Ministry of Education to carry out the National Education Evaluation Research Unit of the University of Otago (Universality). Among them, the NMSSA project music academic achievement assessment, The essence of art, artistic expression and practical tasks are taken as the main test points. (Yin Xiaoke, 2020) The monitored samples were 1440 students in the fourth grade and eighth grade respectively. Among them, music subject monitoring was carried out in 1996, 2000, 2004 and 2008. During the national art monitoring, the students' individual or group singing, performance and creative abilities were examined. The monitoring framework has three dimensions: reaction, expression and creation.

From the above measurement research, it can be seen that expression is an important part of music education monitoring, and the research and measurement of musical expression is a project worthy of in-depth research.

2. Integrated curriculum

2.1 Definition and types of Integrated curriculum

Integrated curriculum is a comprehensive curriculum that changes the knowledge field of traditional subject curriculum and integrates the content, methods, principles and other elements of adjacent or similar curriculum. The purpose of the integration is to meet the needs of teaching and students, and the focus is on students Establish connections and let them participate in relevant and meaningful activities, which can enrich students' experience and improve their comprehensive ability.

An "Integrated curriculum" is a curriculum that advocates the integration of several related disciplines into a broader common field (Web Citation, 2022). The idea of curriculum synthesis originated from Herbart's teaching material connection theory. Liaison theory entered the United States at the end of the 19th century, and developed into related curriculum, integrated curriculum and wide-area curriculum based on knowledge; activity curriculum based on children; and core curriculum based on society (Gu Mingyuan, 1998).

This research believes that integrated curriculum is a teaching mode based on subject integration and interdisciplinary integration. It organically combines knowledge and skills in different subject areas from a diversified perspective to improve the one-sided and isolation of the existing curriculum mode. To promote communication and cooperation between different disciplines.

integrated curriculum, translated into English as "integrated curriculum". People generally have the following types of definition on the concept of integrated curriculum:

Table 3 INTEGRATED CURRICULUM TYPE

Integrated curriculum	Correlated curriculum
	Fused curriculum
	Broad curriculum
	Core Curriculum

(1) Correlated Curriculum is to find the common ground between two or more subjects on the basis of retaining the independence of the original subjects, so that the teaching sequence of these subjects can be mutually echoed, interrelated and interspersed.

(2) Fused Curriculum also known as a combined curriculum, The aim is to integrate multiple subjects into broader interdisciplinary topics or generalized issues for student research.

(3) Broad Curriculum is a integrated curriculum formed by merging the teaching contents of several adjacent subjects.

(4) Core Curriculum It structures teaching content around significant social issues, treating these issues as central themes within the curriculum, also known as a problem-centered approach.

The first three curriculum are all knowledge synthesis curriculum rooted in specific subject areas. They transcend original subject boundaries, representing advancements and expansions of traditional subject-based curriculum; while the core curriculum are based on the logic of solving practical problems. The order is the main line to organize the teaching content.

Another term frequently used interchangeably with integrated curriculum is interdisciplinary curriculum. This educational approach surpasses disciplinary boundaries, emphasizing real-world issues or broad areas of inquiry, and incorporates various facets of the curriculum into cohesive connections (Good, 1973). This definition

shares similarities with that of integrated curriculum. Jacobs defines interdisciplinarity as an approach that consciously employs methods and terminology from multiple disciplines to explore a central theme, question, problem, or experience (Jacobs, 1989). Hence, an interdisciplinary curriculum amalgamates various disciplines into cohesive projects, reflecting how subjects converge in real-world contexts—unified within a single endeavor (Abdalla Uba Adamu, 2003).

Scholars Derek Burns, Liao Shan, Huang Jinghui, Pan Wen, Liu Yun (2007) and others believe that the basic feature of integrated curriculum is "synthesis", that is, under the concept of guiding students to understand the objective world as a whole, the past relative The curriculum of adjacent subjects are combined in large categories to form a new type of curriculum that takes the theme or problem as the curriculum organization line and can reflect the integrity of the object of knowledge.

From the perspective of curriculum education, the integrated curriculum is widely explained, and it is believed that "comprehensive education has three levels of mission. The first level is to expand the knowledge of students; the second level is to form a holistic view of knowledge and develop students' wisdom. Cultivate students' abilities of insight, selection, integration and migration. The third level is to transcend utilitarianism, promote the humanistic spirit and scientific spirit, and cultivate the whole person" (Wang Jianzeng, 2003).

In short, the integrated curriculum is to integrate the original sub-subject curriculum with internal logical relationship or value correlation and other curriculum, aiming to eliminate the boundaries between various subject knowledge, so that students can form a holistic understanding of the world and master solutions. A curriculum model of practical problem ability.

2.2 Advantages of integrated curriculum

1.Integrated curriculum break down disciplinary boundaries, fostering a holistic understanding among students.

2.Integrated curriculum streamline curriculum types, thereby alleviating students' academic workload.

3.Integrated curriculum are grounded in real-life and societal contexts, emphasizing practicality and enhancing students' hands-on ability.

2.3 Relevant research on integrated curriculum

The integrated curriculum originated from combined subject teaching in Germany at the beginning of the 20th century. It is a curriculum type proposed for various defects in the spiritual world such as subject curriculum that only impart knowledge to students, cannot solve practical problems, are divorced from the actual life of the country, and ignore human emotions. . It advocates organizing and researching certain topics according to the interests and hobbies of students.

The German educator Herbart (Gu Mingyuan, 1998) was a pivotal figure who prominently addressed the issue of curriculum integration and provided systematic theoretical demonstrations. Herbart posited that the primary aim of education is the cultivation of virtue or will. Teaching isolated and fragmented materials, he argued, does not foster the development of a well-rounded individual centered around virtue or will. Instead, educational materials should be interconnected with virtue or will at their core. This approach allows for the continuous assimilation of new concepts into existing ones, ultimately contributing to the formation of a comprehensive personality. Herbart's theory is known as the "Related Integrated Curriculum Theory". Herbart's followers, such as Ziller (T. Ziller) and Rein (W. Rein), subsequently inherited and further developed this theory of correlated integrated curriculum.

Later, wide-area curriculum and core curriculum appeared in the United States, which summed up a group of logically related subjects into several fields such as society, science, art, and humanities. Integrated curriculum theory was widely discussed and put into practice for 10 years before World War II.

In the 1980s, STS curriculum and social center curriculum appeared in the United States, all of which are different forms of integrated curriculum.

Since the 1960s, "integrated teaching days" have appeared in the UK, that is, Children can engage in independent learning activities in an environment enriched with diverse teaching materials and aids. They can explore topics of personal

interest and conduct research within the curriculum framework. Daily lessons are structured to facilitate this approach.In the 1980s, the idea of combined subject guidance appeared in Japan, focusing on children's own active exploration and breaking the boundaries of subjects. Their current curriculum science is practiced under the guidance of this idea. The research of integrated curriculum in our country is also in the ascendant, and there have been experimental implementation studies in Guangdong and other places.

Since the 1980s, the United States, France, Australia and other countries have gradually reformed basic education. Based on the improvement of students' humanistic literacy, these countries have introduced a series of integrated curriculum based on the curriculum of art education and the interconnection with other disciplines, and the development and implementation of art integrated curriculum have also been put on the agenda.

DBAE (full name Disciplinary Art Education) launched by the Getty Art Center in the United States in the 1990s is a curriculum art education theory based on disciplines. In teaching, artistic creation, aesthetics, art history, and art criticism are integrated, and they are systematically developed from simple to complex. In 1994, the United States promulgated the "National Standards for Art Education", striving to achieve curriculum integration in school education programs and emphasizing the diversity of art and culture. At the same time, every state in the United States has developed different types of curriculum practical curriculum.

In 1994, France added a curriculum on "comprehensive learning" in primary and secondary schools, aiming to guide students to use various methods and use different subject knowledge to conduct independent learning, so as to realize integrated curriculum reform.

After the educational practice verification of many developed countries, the integrated curriculum avoids the disadvantages of the subject structure theory to a large extent. It can enhance students' understanding of the connection and interaction between different disciplines, cultivate students' interdisciplinary thinking

and curriculum analysis ability, and have a positive impact on students' growth and development. It can encourage students to conduct independent exploration and interpersonal communication, improve students' practical ability and innovation ability

2.4 Music integrated curriculum (MIC)

The MIC is a multidisciplinary integrated curriculum with music as the main body. Including the integrated curriculum in the same field and different fields, for example: the integration of singing curriculum and instrumental music, dance, appreciation curriculum, etc. in the same field. And in different fields Including the synthesis of different fields, the synthesis of music and dance, drama, film and television, art and other arts, and the synthesis of other disciplines other than music and art.

The purpose of the integrated music curriculum is to develop students' creativity, expressiveness, collaboration and cultural literacy. The concept of MIC is not only to impart music knowledge, but also to build a network of artistic knowledge. It attaches great importance to interdisciplinary learning and interactive communication, so that students have more room for development in knowledge structure and skill training.

Taking MIC can allow students to develop their personal musical interests and hobbies, and at the same time expand their connection with social culture and art fields, that is, the diversity of music education. Through singing, dancing, playing, appreciating, and creating, students can develop in an all-round way and improve their humanistic quality and aesthetic accomplishment.

From a pedagogical standpoint, music-integrated experiences help teachers discover student passions through new mediums. They also help create active and engaging lessons in which students are fully engaged. For students, music not only enhances emotional and cognitive development, it also provides a new means of expression and a new way of learning through listening and vocalizing. The arts provide a platform through which teachers can tap into children's creativity and humanity (Music and the Child) while teaching content material.

The synthesis of music curriculum is based on music, which reflects a development trend of music curriculum. The reason why the concept of synthesis is advocated is that synthesis is beneficial to the complete and harmonious development of personality.

2.5 Relevant research on MIC

Looking at the field of international music education, the curriculum concept appeared in the late 1960s and developed rapidly. From 1959 to 1973, the famous "Conrhythmrary Music Project" in the United States proposed the concept of "comprehensive music sense" based on the curriculum offered in the "Spiral-shaped Quality Training Program" in the famous "Manhattan ville Music Syllabus" in the United States. , so that the focus of music education at that time shifted from conrhythmrary music to a curriculum and curriculum direction, and the curriculum music teaching method came into being. Its basic ideas include: the synthesis of various elements of music, the synthesis of music practice and the synthesis of teaching content.

In the 1980s and 1990s, European and American countries established curriculum middle schools one after another, especially in the United States and the United Kingdom. Although Japan and Germany are not mainstream, there are also growing trends that are getting more and more attention. In short, many countries and regions in the world have introduced the curriculum concept into education in their basic curriculum reforms, established some curriculum schools, and formed a relatively mature integrated curriculum model (Liang Li, 2007).

In the late 1980s, the DBME (discipline-based music education, domestically translated as "multi-disciplinary-based music education") was promoted by the Getty Art Education Center in the United States. music education ideas. DBME takes the requirements of lifelong music learning for all students as the starting point, connects and synthesizes the four disciplines of creation, history, aesthetics, and criticism, and guides students to understand music in a complete way. In 1994, the U.S. government promulgated the National Standards for Art Education. This is the first time in the history of the United States that under the intervention of the government, art

has been written into federal law through the legislative process. The music teaching field presented in the "Standard" not only covers singing, performance, appreciation, music theory and other traditional teaching content, but also integrates creation, evaluation, curriculum art, and the relationship between music and history and culture. From "Introduction" to The specific expression of "music education standards" reflects the profound influence of the concept of curriculum integration on music curriculum in the most intuitive form.

The "Australian Curriculum Standards: Art (Kindergarten to Grade 10)" published by Australia in 2012 mentioned that: Art includes five art curriculum including dance, drama, media art, music, and visual art. Schools must provide the above-mentioned (Kindergarten to Grade 10) Grade) mentions that art includes five art curriculum including dance, drama, media art, music, and visual art. Schools must provide curriculum in all the above-mentioned categories so that students can have a more curriculum contact and understanding of art. The creative part is the use of process, technology, knowledge and skills to create works of art designed to develop students' imagination, practicality and creativity, linking the art of research to other artistic disciplines and areas of research.

The research content on the curriculum teaching of music subjects mainly focuses on the origin and theoretical basis of the curriculum concept, the problems and strategies of implementing the curriculum teaching of music subjects. For example, Li Yue (2016) elaborated on the theoretical basis provided by the theory of egotism, consciousness ability, and modern educational technology for subject synthesis in "Research on the curriculum Teaching of Music Classrooms in Primary Schools", and analyzed the problems existing in the practice of music subject curriculum teaching. Analysis, put forward problems such as teachers' understanding deviation of curriculum concepts, improper classroom design, etc., and gave solutions, focusing on the analysis of the importance of teacher quality in the curriculum teaching of music; Zhang Lili (2014) in "Music" "Research on Teaching and Implementation Strategies" analyzes the theoretical

basis of "discipline synthesis" such as the Big Five personality theory, Gestalt psychology, and philosophical thinking, and sorts out the six histories of music discipline curriculum teaching from the founding of New China to the 21st century stage, analyzed the positive significance of music "disciplinary curriculum" teaching in implementing quality education, cultivating curriculum talents, and stimulating learning interest, combined with the analysis of national excellent lesson cases, starting from teaching objectives, teaching content,and teaching environment, to the corresponding The question raises specific implementation strategies.

The main form of "integrated curriculum" is "theme activities". These activities need to respect the growth and development of individual students, organize teaching content flexibly and choose teaching forms reasonably from a curriculum perspective;, organization, and evaluation) to explore specific teaching models suitable for integrated curriculum teaching (Zhang Li, 2019).

The "music Integrated curriculum" needs to select the appropriate teaching content from the perspective of multi-disciplinary penetration, and use the multi-disciplinary knowledge of classroom content to drive students to understand music and life practice in an all-round way, so as to connect music with other related disciplines and promote student learning. curriculum development. The starting point and endpoint of the design and development of curriculum music curriculum are "synthesis". It is "synthesis" that enriches the content of music learning, diversifies learning methods, makes students more interested in learning, and enhances music knowledge. It can be psychological and humanized (Zhou Bei, 2004).

China's "Guidelines for Compulsory Education (Trial)" clearly stated that the country's core requirements for the design of the education curriculum model for students in the basic education stage are: education should start from the physical and mental development of students to suit their learning growth laws and characteristics, and in teaching activities Integrate the curriculum content on the basis of "focus on curriculum and fun".

The author believes that the implementation of the "Music integrated curriculum" in the childhood stage can follow the laws of students' psychological and physical growth, and pay attention to the multiple integration of art curriculum. needs. "Comprehensive music curriculum" can make the integrity of music teaching fully play out, and can also master the knowledge of other related subjects while learning music, and can help students gain an overall understanding of the world as much as possible, which is especially important for students' all-round development .

2.6 Significance of developing MIC

Taking MIC can allow students to develop their personal musical interests and hobbies, and at the same time expand their connection with social culture and art fields, that is, the diversity of music education. By means of singing, dancing, playing, appreciating, and creating, students can develop in an all-round way and improve their humanistic quality and aesthetic accomplishment.

From a pedagogical standpoint, music-integrated experiences help teachers discover student passions through new mediums. They also help create active and engaging lessons in which students are fully engaged. For students, music not only enhances emotional and cognitive development, it also provides a new means of expression and a new way of learning through listening and vocalizing. The arts provide a platform through which teachers can tap into children's creativity and humanity (Music and the Child) while teaching content material.

In short, MIC is a curriculum model that allows students to develop in an all-round way. It creates a novel and in-depth education system through the integration of various disciplines. The development of this curriculum will curriculum improve the curriculum ability of students and promote their growth and development.

3.Related theories

3.1 Constructive theory

constructive Theory is an important educational theory. Its main representatives are: Piaget (J.Piaget),Kernberg (O.Kernberg),Sternberg (R.J.sternberg), (D.Katz), (Vogotsgy).

3.1.1 Constructive teaching theory

Constructive theory promotes learner-centered learning with teacher guidance, highlighting the active cognitive role of learners while recognizing the significant guidance of teachers. Teachers serve as facilitators and supporters in the process of meaning construction, rather than mere transmitters or enforcers of knowledge. In this approach, Students are seen as central agents who actively process information and construct meaning, rather than passive recipients of external stimuli or subjects of indoctrination.

To effectively assist students in constructing meaning, teachers must fulfill a guiding role in the following aspects of the teaching process:

(1) Prioritizing student-centered approaches.

(2) Cultivating students' learning interests and fostering intrinsic motivation for learning.

(3) By designing scenarios that align with the teaching content, educators assist students in constructing the meaning of current knowledge.

(4) In facilitating collaborative learning, educators should systematically organize discussions and communications, ensuring optimal conditions for constructive engagement. Moreover, they play a crucial role in guiding the collaborative learning process towards meaningful construction of knowledge.

In facilitating collaborative learning, educators should systematically organize discussions and communications, ensuring optimal conditions for constructive engagement. Moreover, they play a crucial role in guiding the collaborative learning process towards meaningful construction of knowledge.

Constructive teaching theory pays attention to the creation of learning environment and learning situation, and advocates that educators create

a relaxed environment for learners and promote learners to actively participate in learning. Provide learners with a variety of learning situations, so that learners can build new understandings on the basis of what they have learned based on their previous knowledge, so as to complete knowledge externalization and self-feedback. Teaching from the perspective of constructive can effectively cultivate students' expressive ability.

The researchers suggest the following methods to achieve the cultivation of expressive ability: (1) create situations to encourage students to participate in classroom experience and interaction; (2) provide personalized learning support and focus on students 'interests; (3) through group cooperation and Role-playing and other activities to cultivate students' cooperation and expression skills; (4) Encourage students to actively express and think, and cultivate critical thinking and problem-solving skills (Yang Xiaolei & Wang Liping. 2013).

3.1.2 Constructive and music education teaching research

By searching and reading a large number of foreign literature, we can see that the research on constructive and music education in recent years can be roughly divided into two categories:

First, the theoretical thinking and research on constructive music education. In the research of scholar Joseph Shively (2015), he re-examined the teaching principles of constructive, reconsidered the impact of constructive on real music classrooms, student learning, and teacher teaching, and tried to find the differences between constructive and traditional music teaching views. Between the balance, better guidance music teaching practice. Scholar Sheila Scott (2011) pays attention to the participatory learning perceived in the constructive cognitive method, advocates that students actively participate and learn actively,solve problems through continuous analysis,expand understanding, and enhance students' ability to think independently about music. While emphasizing active participation in music learning, Sheila Scott (2006) also explored the viewpoint of constructive music teaching from the perspective of deep learning. Knowledge makes connections with

previous understandings and interprets new knowledge through experience. The methods of deep learning are: cooperative learning, questioning, problem solving, and mentoring planning.

Second, the discussion and application of constructive in music teaching. Scholar Dan A. Keast studies the application of constructive theory in music online learning, and uses examples to demonstrate key links such as Curriculum structure, teaching activities, and teaching evaluation (Dan A. Keast, 2009). During the research process, the author discusses the development process of the Curriculum with copy editors,Curriculum design experts and technology critics, and improves it step by step according to the actual situation. In his research, Sezen O zeke introduced in detail how to use the constructive teaching model in science education and Orff's music learning stage, and established a connection between them to provide resources for helping music teachers to help students learn in a constructive way in the actual teaching process. (Sezen O zeke, 2009)

Scholar Li Ping tried to use the theory of constructive as a guide to create a music curriculum teaching model that conforms to the characteristics of children's physical and mental development, and tried to test the effectiveness of the theoretical model in practical teaching. (Li Ping, 2005) In the primary education stage, Yu Yuyun (2015) applied the constructive teaching model to instrumental music teaching in primary schools, looking for a "learner-centered" instrumental music teaching method, Inspiring students' enthusiasm for instrumental music learning and facilitating their mastery of active participation in elementary school instrumental music classes.

In the tage of secondary education, scholar Yang Ling (2009) not only conducted a preliminary exploration of the music teaching mode in high school under the guidance of constructive, but also confirmed in practice that the constructive music teaching mode can create a positive and relaxed music classroom atmosphere, improve the The music level of ordinary high school students. In the

stage of higher education, scholar Huang Guorong (2007) introduced the teaching method and content of constructive. On the basis of analyzing the current situation of music teaching in normal universities, he analyzed the learning philosophy, teaching methods, teaching design, teaching evaluation, Preliminary research and discussion on teacher positioning and other aspects. Combining the researches on constructive and music teaching in each school stage above, it is confirmed that the music teaching model of each school stage guided by constructive has had preliminary research results, and is applicable to music teaching in different school stages.

3.2 Dalcroze eurythmics

3.2.1 Dalcroze eurythmics

Dalcroze eurythmics denotes the music education system developed by Swiss composer and educator, Dalcroze. It is a method of teaching rhythm, structure and musical expression through music and movement. (an an 2022) Dalcroze eurythmics is one of the important teaching methods in music classes. Especially in primary school music classes, the use of body rhythm teaching methods based on children's physical and mental characteristics has a good effect on improving classroom efficiency (Lin Mei'e 2019) .

the body rhythm music education system is body rhythm. Its main feature is to train listening to music and feeling music. The body is used as an instrument.Through variations in tempo, rhythm, intensity, phrasing, and emotion within music, controlled movement training can be achieved. This involves executing movements of diverse amplitudes and dynamics to reflect the music being heard. Such practice not only develops rhythmical sense but also provides a holistic musical experience and boosts self-confidence in performance (An, 2022).

The Dalcroze's method has three main elements :

1.Eurhythmics, originating from the Greek term for "good rhythm," integrates movement as a means to develop musical skills through dynamic exercises. Students acquire rhythm and musical structure by actively listening to music and

instinctively translating it into bodily movements.such as stepping and clapping to represent note values and rhythm.

2. Solfege, through structured exercises, aids in the development of ear training and sight-singing abilities.

3. Improvisation involves using instruments, movement, and sounds to foster creative expression. (Espie Estrella, 2018)

3.2.2 The main content and research of Dalcroze eurythmics method

Body rhythm involves students using their bodies as instruments to replicate the music they hear. Unlike dance, body rhythm focuses on experiencing the speed, intensity, and rhythmic variations of music through coordinated body movements. The goal is to cultivate students' ability to perceive rhythm through auditory senses, promoting relaxation and coordination. (Wikipedia, 2021)

Body rhythm movements are typically categorized into two types: stationary movements and spatial movements.

Stationary movements encompass actions such as clapping, conducting, swaying, bending, vocalizing, and singing.

Spatial movements include: walking, running, climbing, jumping, jumping, sliding, etc.

These movements may incorporate the upper, middle, and lower positions of the body. Alternatively, they may involve coordination between the head, torso, arms, hands, and feet, aligning with the nuances of singing to express various elements such as rhythm, melody, harmony, polyphony, and musical form.

In essence, different parts of the body function akin to distinct instruments within a band. It is crucial to uphold the coherence of movements and adhere to the structured approach of preparation, initiation, continuation, and recovery in practice. (Espie Estrella, 2018)

In addition, Dalcroze's music teaching activities can be adapted to students of different ages . For example, the following activities are designed for children over 7 years old.

Groove: The teacher improvises music in a preset rhythmic pattern. Students use prescribed body movements to identify patterns.

Rhythm memory : The teacher repeatedly plays some musical measures and the students imitate the rhythm with their bodies.

Rhythm: Students engage in clapping or stepping according to a predefined rhythmic pattern. Teachers may vary the complexity by adding or subtracting elements.

Group activities: Students collaborate in small groups to accomplish rhythmic tasks, fostering cooperative skills.

Ball Games: Students participate in various ball-handling activities to explore natural rhythms and enhance motor skills.

Polyrhythm: The instructor introduces two simultaneous rhythms, one performed with hands and another with feet.

Cross-rhythm: Students generate distinct rhythms with their hands and feet simultaneously, with the teacher guiding them to interchange the rhythms produced by each body part.

Canon: Students listen to the teacher perform rhythmic words and perform the words step by step in the order of the canon. This activity can be performed in a variety of rituals .

Experimental research of Dalcroze's prosody

Researchers examined the rhythmic abilities of 72 preschoolers by dividing them into two groups: one engaged in free play sessions (35-40 minutes, twice a week for 10 weeks), while the other participated in rhythmic movement classes over the same duration. The experimental group, which followed the curriculum, significantly outperformed the control group in all areas assessed, achieving scores at least four points higher on the final test. These findings indicate that structured rhythm classes can enhance children's rhythmic sense. (Zachopoulou, Evridiki, Vassiliki Drri, Dimitris Chatzopoulou, Theodoros Elinoudis, 2006)

3.2.3 The role of Dalcroze eurhythmics method

(1) It can stimulate students ' interest in learning music and improve students ' musical expression ability.

interest is the best teacher. The famous educator Pavlov also said: "Before the curriculum begins, we should make some interesting designs to stimulate students' interest in learning." In primary school music teaching, the appropriate use of body rhythm can effectively attract students ' attention Strength, improve their interest in learning.

(2) Make music knowledge more vivid and the classroom effect more joyful, dynamic and rich.

Dalcroze's music teaching method gives primary school music classes joy, dynamism and richness. Dalkoroze's music teaching is in line with the psychological characteristics of primary school students learning music. Let primary school students feel music in the rhythm, improve music appreciation ability and expressive power through display and improvisation, and stimulate primary school students' interest in music learning and music appreciation.

At the same time, Dalcroze 's eurhythmics has a certain influence internationally. In primary school music teaching, teachers can reasonably apply this teaching method. Taking body rhythm as the key point can not only activate the classroom atmosphere, but also allow students to realize the charm of music during the experience. (Golden Hoe Library 2022)

3.3 Orff's music teaching theory

3.3.1 Orff teaching method

Karl Orff, a renowned German composer and musician, developed the distinctive "Orff Teaching Method" for music education. Originating in Germany, this method has profoundly influenced Western countries. Over 70 years of development, it has emerged as the most widely adopted and influential music education system globally throughout the 20th century.

According to Orff's conception, the Orff teaching method embodies a foundational approach to music education that is adaptable for implementation

worldwide, across diverse countries, nations, and regions.This method emphasizes adherence to basic concepts while allowing for diverse forms of expression. Researchers generally highlight the primary characteristics of Orff's teaching method as elemental (original), improvisational (encouraging creativity), comprehensive, participatory (hands-on practice), and pluralistic (supporting localization). Due to its emphasis on originality and adaptability to local contexts, the Orff teaching method is widely utilized across major European countries. It is recognized for its ideological flexibility, often serving as a supplementary teaching method in various countries, particularly in Germany and the United States.

3.3.2 Application Research of Orff Music Teaching Theory

Orff's music teaching theory provides a variety of methods for the practice of primary school music classrooms, bringing good learning experiences to primary school students and cultivating students' more abilities. Li Guang discusses the significant impact of the Orff teaching method on German music education in "Concepts and Inspirations from German Primary and Secondary School Music Education." The embodiment of the Orff teaching method is the cornerstone of the transformation of German primary and secondary education concepts. (Li Guang, 2007) As early as 1948, Orff brought the teaching concept to the radio station, that is, after the launch of "Munich Radio Station", this method was considered to be the method to open the door of music education in primary schools. (Yu Danhong, 2018)

In the research of Orff-Schulwerk in China, Li Tanna introduced the phenomenon of using Orff-Schulwerk abroad. For example, it is often seen on the covers of school music textbooks in many countries as school music teaching. The flag is used. The Orff Music Education Society in the United States has more than one hundred branches and is the largest Orff music education academic group in the world. Therefore, there is almost no music teacher in American schools who does not use the Orff teaching method (Li Dana , 1995).

The Orff teaching method is a special teaching idea as a whole, and researchers also have some corresponding research in the field of education and ability training of different age groups.

In the realm of primary school music education, Hu Meitong examined the practicality of implementing the Orff teaching method through theoretical analysis and practical teaching examples. and introduced the application of the Orff teaching method in rhythm, movement, performance form, and game teaching. and the methods used in these aspects of musical instrument training (Hu Meitong, 2014). In Hu Qian's research, she analyzed the teaching strategies used by the Orff teaching method in elementary school music classes, and proposed the combined use of activities such as observation, games, performance, performance, and creation (HuQian, 2018).

In terms of individual ability development, Xie Yunxiu (2010) combined the Orff teaching method with sight-singing teaching for music education majors. Singing ability and musical expression ability. Zou Min studied Orff's instrumental music teaching, and demonstrated that the use of Orff instruments in the classroom can break the traditional music classroom model. Sun Fuyuan discovered the objective problems in the practice of children's dance teaching and expounded the practical significance of the Orff teaching method for children's dance teaching from a more practical perspective. In her research, Wan Ying clarified the important influence of Orff's music education system on students' creativity from the perspective of Orff's teaching guiding ideology.

To sum up, Orff's music teaching theory is widely used, The teaching method significantly enhances students' musical expression and overall music literacy.

CHAPTER 3 .
RESEARCH METHODOLOGY

1. Research Methods

This research is to develop an music integrated curriculum (MIC) to improve students' musical expression. This research adopts a mixed research method. The research method of this research is divided into the following four main stages:

1.1 Specific content and methods of curriculum development research

The primary objective of this phase is to conduct a comprehensive literature review to gather relevant information and establish a theoretical foundation for curriculum development. This phase involves two main steps:

Step 1: Literature Review

Step 2: Informal Interviews with Students and Teachers

These steps are essential for gathering essential data and insights necessary to inform the subsequent stages of curriculum development.

1.2 Music integrated curriculum design

This phase involves designing the initial music curriculum draft. "Developing MIC to Enhance Students' Musical Expression", using the information gathered from the first phase.

curriculum design steps

This stage is to use the information collected in the first stage to design the "MIC" and draw up the design steps of the curriculum draft:

1.curriculum principle.

2.curriculum objectives.

3.curriculum content.

4.teaching methods.

5.teaching materials.

6.learning evaluation.

Expert curriculum evaluation

Five experts evaluated the draft curriculum to assess its validity, focusing on the appropriateness and coherence of its components. Following the expert review, the draft curriculum was revised based on their recommendations.

1.3 Effectiveness of music integrated Curriculum Implementation

Curriculum Draft Evaluation

Conducted jointly by a sample group (Third-grade students) to evaluate the efficacy of the initial curriculum draft.

curriculum Implementation Steps

1.Experimental design

2.variables: independent variable, dependent variable

3.Population and Sample

4.Research tools

5.curriculum implementation

6.Data collection

7.Data analysis

1.4 Curriculum Evaluation

1.curriculum evaluation

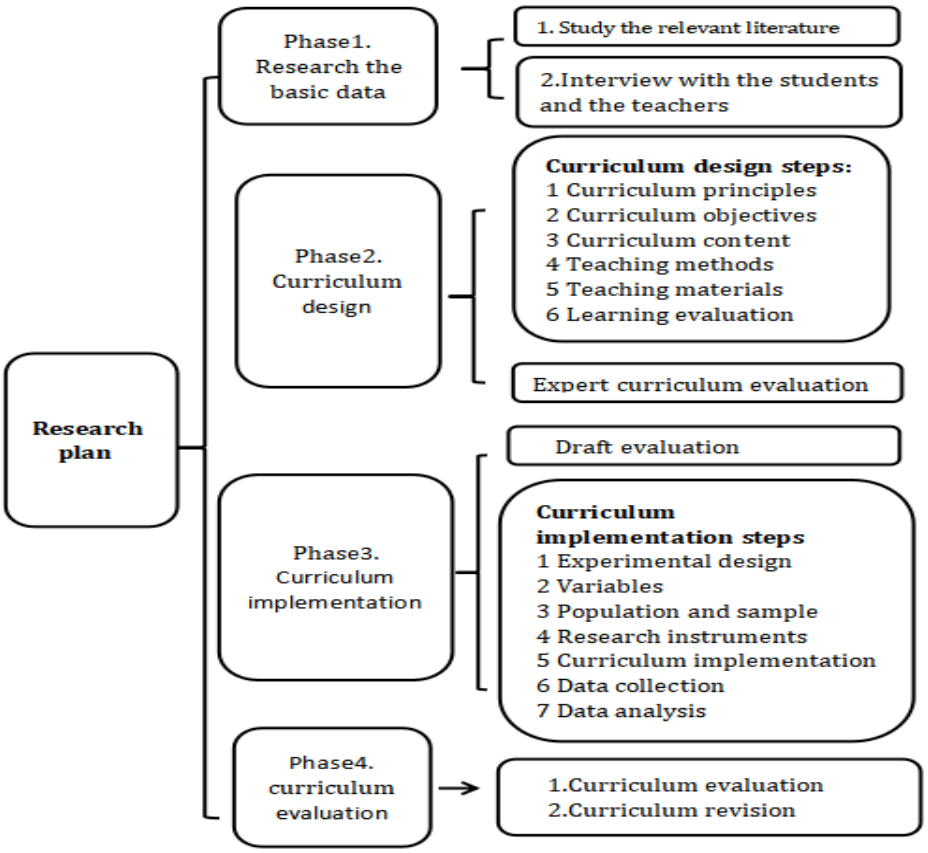
Curriculum drafts are evaluated in terms of students' classroom performance, students' musical expression ability and students' opinions on teaching.

2. Curriculum revision

After the curriculum was implemented and evaluated, the curriculum was again revised.

Curriculum Development Plan for This research

The research methodology for curriculum development is outlined in Figure 6.



Figures 6 RESEARCH PLAN FRAMEWORK DIAGRAM

2.The procedures for each stage

Phase 1: Collecting essential data for curriculum development

The primary objective of this phase is to gather foundational data and identify issues pertinent to the instructional process in drafting the curriculum. This phase comprises two steps:

1.Research relevant literature in multiple literature.

2.Conduct a survey on third-grade elementary school students.

Step 1:research the relevant literature on curriculum development

The objective of this step is to review pertinent literature concerning curriculum development.

The objective of this step is to review pertinent literature concerning curriculum development. such as "Chinese Students' Development of Core Competencies" promulgated in 2016, "Compulsory Education Music Curriculum Standards" (2022 Edition), and some research reports, such as international curriculum reform and learning, issues and needs in Chinese education, and research documents used to design curriculum drafts, such as methodologies for curriculum development, instructional techniques, and assessment. This is to research the underlying data of the teaching and curriculum that teachers are currently using.

Step 2: Interview students/teachers

The objective of this step is to gather foundational data, identify teaching-related issues and requirements by conducting group discussions with students and teachers.

Researchers conducted informal interviews with students and teachers to obtain insights used in developing the music synthesis curriculum for this study.interview sample group

Interviewing Students: The sample group comprised 15 third-grade students from the Experimental School in Huanggang City, Hubei Province. They were divided into three groups, each consisting of 5 students. The selection process involved randomly choosing students from the third-grade level. From a total of 8 classes, 3 classes were selected using a lottery method, with 5 students chosen randomly from each selected class.Interviewed teachers： 5 music subject teachers.

Research Tools

The research tools used to collect data from student opinions is a structured interview form, developed following the procedure below.

1. How to make an interview form in the research literature.

2. Formulate interview content and design questions.

3. The interview protocol was approved by the dissertation advisor to ensure the questions were appropriate and exact.

4. According to the suggestion of the thesis supervisor, the interview form has been modified.

5. Interview forms are prepared and used to interview students and teachers.

Interview data collection and data analysis

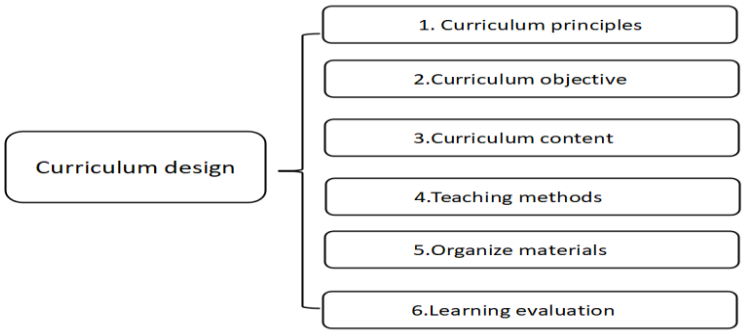
The researchers conducted interviews with three groups of students using interview protocols.and conducted a content analysis of the interview data.

Phase 2: Curriculum Design

The curriculum design for This research is divided into two parts:

The first is the curriculum design steps, which include six steps. The second is expert curriculum evaluation.

curriculum design steps:



Figures 7 CURRICULUM DESIGN STEPS

Step 1: Develop Curriculum Principles

The curriculum principles of This research follow the core requirements of the 2016 "Core Competence for Chinese Students' Development" and the

guiding philosophy of "Art Curriculum Standards for Compulsory Education (2022 Edition)", combined with the integrated curriculum theory design method, as the basis for the design of this curriculum.

Step 2: Develop the objectives of the curriculum

Incorporating the essence of the music curriculum and the foundational conceptual criteria outlined in the "Music Curriculum Standards for Compulsory Education" (2022 Edition), the curriculum goal of this research is set as the overall goal of improving students' musical expression and cultivating students' core competencies.

Step 3: Selection and Organization of curriculum Content

The curriculum content selection relies on 2017 edition of the Departmental Basic Education Curriculum. Themes related to the compulsory art curriculum standards and curriculum content design are analyzed. The curriculum content of This research is the music curriculum of the third grade of primary school, which is about the design of the curriculum theme of "developing MIC to improve students' musical expression". After selecting topics for Regarding curriculum content, the subsequent step involves gathering information on various aspects such as expected learning outcomes, learner capabilities, age, grade level, and students' prior educational experiences. and consideration of existing instructional materials.

The music curriculum content framework for this research consists of 8 learning units, as shown in the table:

Table 4 THE MUSIC CURRICULUM CONTENT

Unit plan

Unit plan: 8 units class number: 16 Class (40 minutes /Period)

Learning element	Content	Periods
Unit 1	Music House	2
Unit 2	Cuckoo Waltz	2
Unit 3	Time is like a pony carriage	2
Unit 4	Long Dong Qiang	2
Unit 5	In the Watch Shop	2
Unit 6	The Dragon Soaring and the Tiger Leaping	2
Unit 7	horse race	2
Unit 8	Cat and Tiger Song	2

Step 4: Teaching Methods

It is very important to choose the appropriate teaching method. Teachers should select and apply teaching methods flexibly based on student characteristics, learning objectives, and educational requirements. so as to improve students' learning interest and learning effect. This research mainly adopts several teaching methods of creating situations, explaining and demonstrating, guiding experience, group cooperation and collective expression.

Given that the goal of MIC is to enhance students' musical expression, the selection of teaching methods integrates various approaches. Researchers studied and researched relevant methodologies, primarily including the following:

1.Foster music perception and appreciation skills, helping children learn to listen to and perceive different styles and types of music. Guide them in appreciating the emotional expression and performance techniques in music, such as rhythm, melody, and emotion.

2.Create a positive music environment by offering a variety of enriching music experiential activities, including listening to music, participating in singing, playing small instruments, dancing, and more. Students can freely choose music activities they enjoy to learn from and express themselves.

3.Provide diverse modes of expression, encouraging children to engage in music composition and performance activities such as musical games or dance. Offer opportunities to experience and learn various instruments and singing, allowing children to express their emotions and ideas through different musical tools.

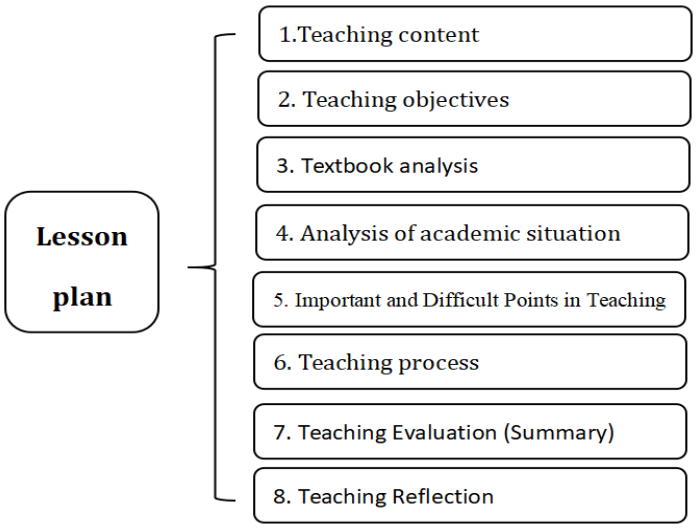
4.Spark creativity and imagination by offering open-ended music activities and tasks, encouraging children to freely express and explore music. Support them in showcasing their personality and unique vocal characteristics in music, continuously encouraging and affirming their efforts and progress. Enhance their confidence and expressive abilities.

Step 5: Organize music learning activities and teaching materials

The selection and design of music activities must not only be compatible with the curriculum content, but also be consistent with the unit objectives, students' foundation and learning needs. Teaching materials include guidance documents, handouts, and various evaluation forms.

The lesson plan consists of eight important components:

1. Teaching content
2. Teaching objectives
3. Textbook Analysis
4. Analysis of academic situation
5. Important and Difficult Points in Teaching
6. Teaching process
7. Teaching Evaluation (Summary)
8. Teaching Reflection



Figures 8 LESSON PLAN CONTENT DIAGRAM

Step 6: Learning Assessment

Evaluation of students' learning process.

Forms of evaluation include (formative) process evaluation and summary evaluation. Formative assessment is authentic assessment in the classroom through Various assessment methods, including questioning, observation, worksheets, group work, and group discussions student presentations, and self-assessment. Students must complete a self-assessment form after completing the teaching of each unit of research. Summary assessments are end-of-instruction tests designed to evaluate student achievement or outcomes. The academic performance instruction of students before and after the exam was compared.

The assessment tool consists of two categories of tests:

1) learning outcome tests 2) musical expression tests.

Evaluate the implementation of the curriculum based on the students' opinions on the teaching.

Evaluation tools for students include self-evaluation forms and student opinion questionnaires. The researcher administers self-evaluation forms to

students upon completing each learning unit task.and distributes student opinion questionnaires at the end of curriculum implementation.

Construction of data acquisition research tools (assessment tools) Research tools used to collect data include:

1. Learning Outcome Test
2. Questionnaire on students' opinions on teaching
3. Student Self-Evaluation Form
4. Teacher's Classroom Observation Record Form

Phase 3: Curriculum Implementation

1. Expert curriculum evaluation

Before the curriculum design, five experts were invited to evaluate the draft curriculum. The aim of curriculum evaluation was to assess the coherence and appropriate of the curriculum content.

The consistency evaluation mainly refers to the consistency among Internal aspects of the curriculum, such as the coherence of curriculum principles and objectives, the consistency of curriculum objectives and curriculum content, and the consistency of content and teaching process.

Appropriateness evaluation includes the appropriateness of curriculum elements, curriculum principles, curriculum objectives, curriculum content, teaching process, teaching materials and evaluation.

The five experts who evaluate the curriculum include a curriculum development expert, an evaluation expert, and a music educator.

Research tools

The tool used to evaluate the draft curriculum consists of a five-part evaluation form:

Part 1: Expert Personal Information Form.

Part 2: Evaluation of Effectiveness in terms of principles, objectives, content, teaching process, and other components of the curriculum draft. This part utilizes a scoring scale questionnaire format.

Part 3: Consistency Evaluation Form assessing the alignment between components of the draft curriculum. This uses a three-point sub scale questionnaire (agree, uncertain, disagree).

Part 4: Experts' Outline providing opinions and suggestions for improving the draft curriculum.

Part 5: Curriculum Plan Evaluation Form, where experts assess the effectiveness of curriculum plan components using a scoring scale questionnaire.

The preparation process of curriculum evaluation form includes 5 steps:

1.research relevant literature and materials.

2. Identify and describe the components of the draft assessment curriculum.

3. Design and write curriculum evaluation forms.

4. The thesis advisor reviews the content of the curriculum evaluation form.

5. Make modifications based on the instructor’s opinions and suggestions.

Data collection and analysis

The researchers provided the curriculum design draft and curriculum evaluation form to five experts, who evaluated the curriculum draft and gave the evaluation results. The researchers then collected and organized the evaluation data and analyzed the data to obtain results to determine the appropriate and consistency of the curriculum. For example:

The evaluation of the draft curriculum's consistency

The draft curriculum's consistency was evaluated using the Index of Item Objective Consistency (IOC), a method introduced by Rovinelli and Hambleton in 1977. The items were assigned weights based on the following criteria:

Table 5 THE CONSISTENCY LEVEL

The consistency level	Scale value (points)
Consistent	+1
Not sure	0
Inconsistent	-1

Data from the curriculum evaluation form, particularly the consistency evaluation form, was analyzed to compute the Index of Item Objective Consistency (IOC) using the following formula:

$$IOC = \frac{\sum R}{N}$$

IOC : Objective Consistency refers to the Index of Item Objective Consistency (IOC)

∑R : It refers to the summation of the marks given by experts.

N : represents the number of experts.

Upon calculation using the aforementioned formula, An IOC exceeding 0.5 signifies internal consistency across the curriculum's components.

Following the researcher's analysis of the data from the curriculum evaluation form, revisions to the draft curriculum were made based on suggestions provided by the experts.

2. curriculum Implementation Steps

The implementation of the draft curriculum aims to assess its effectiveness and test its practical feasibility. Additionally, implementing the draft curriculum facilitates gathering information and insights that can be used to enhance its quality.Method of Curriculum Implementation.

experimental design

The experimental design employed in this research is a single-group pretest post-test design. The sample group is first tested and recorded before class, and then the new Curriculum teaching experiment is carried out. After the Curriculum is over, the sample group is tested after the Curriculum.

Population and sample selection

Population

This research takes Hubei Province, China as the research scope, and all third grade primary school students in Huanggang City as the population.

sample

The sample of this research is to randomly select 15 students from all third grade students the class, conduct pretest experiment and post-test experiment, and compare the samples before and after evaluation.

Research tool

Research tools used in the experiments include:

1. Lesson plans and teaching materials
2. Learning Outcome Test
3. Test scale for musical expressiveness
4. Student Self-Evaluation Form
5. Questionnaire on students' opinions on teaching
6. Classroom Observation Record Form

Data collection

The researchers contacted the principal of Huang gang School in Hubei to request approval for the implementation of the curriculum and data collection. This curriculum will be implemented in the sample group during the second semester of the third grade in the academic year 2023. The implementation procedure of the curriculum is as follows:

1. Preparatory work before the implementation of the Curriculum

Preparatory work prior to implementing the curriculum for the sample group involved the following steps:

1) Curriculum and curriculum documents on "Development of music integrated curriculum to enhance students' musical expression".

2) Prepare curriculum documents for teaching, such as developing lesson plans, creating instructional materials, and designing assessment tools.

3) Prepare classrooms and teaching aids

2. Implement the curriculum

The steps to implement the Curriculum areas follows:

1) pretest, 2) Class implementation process, 3) Post-test

1. Conduct a pretest on the sample group, including two types of tests:

1) Music skills test and 2) musical expression test.

2. The sample experiment is taught by the teaching method designed by the "Music integrated Curriculum". It is taught by the teachers of the research group, and a research cooperative teacher conducts experimental observation records. They have all trained the Curriculum and documents of the research.

3. After the Curriculum teaching experiment, a post-test will be conducted. The test includes the learning achievement test and the musical expression test. For the results of the pretest and post-test scores of the sample group, see.

During the teaching process, researchers systematically observed and recorded data on various aspects including the teaching process, classroom atmosphere, learning environment, student behavior, and teacher behavior to collect data pertaining to curriculum implementation. Following the completion of each lesson plan, researchers engaged in discussions with co-researcher teachers to analyze teaching outcomes and address any challenges encountered during the teaching process.

Phase 4: Curriculum Evaluation

1. Curriculum evaluation after implementation

The aim of curriculum evaluation is to measure the effectiveness of the implemented curriculum. This assessment can be based on the following criteria:

(1) The learning achievement scores of the students in the sample group post-learning show improvement compared to their scores before the test. and the difference is statistically significant.

(2) After the experimental research, the scores of the students' musical expression ability are higher than those before the test, and the difference is statistically significant.

(3) The students' opinions on the experimental teaching show that the average score is higher.

2. Curriculum revision

The curriculum underwent further revisions based on data collected from its implementation and evaluation. This involved analyzing data from student opinion questionnaires, student self-evaluations, and teaching result recording forms.

CHAPTER 4
RESEARCH RESULTS

This chapter introduces the implementation of the music integrated curriculum to improve students' musical expression ability and analyzes the data results. The research results are divided into the following sections:

1. Research results of research specific content and develop methods for measuring students' musical expression

2. Research results of Develop Music integrated curriculum (MIC) aimed at improving students' musical expression

3. To test the effectiveness of MIC in improving students' musical expression

research results

The specific research results are described in detail as follows:

1.Research results of research specific content and develop methods for measuring students' musical expression

1.1 Related literature research results

Through the China National Knowledge Infrastructure (CNKI), VIP data, Wanfang Data, Hong Kong academic literature database platform, Srinakharinwiro University library document retrieval platform in Thailand and the collection of library books and journals, as well as multiple academic research Relevant Chinese education department websites were searched using the search term "musical expressive ability" to obtain relevant literature on expressive ability at home and abroad. The research on the definition, classification, elements and measurement methods of musical expressive ability has accumulated information. It is generally believed that musical expression ability refers to students' self-expression in musical activities and is also the externalization of the emotional experience of musical works. Musical expression ability includes two categories: skill expression and personality expression. Technical

expression is mainly reflected in singing, playing, dancing, etc. and their constituent elements mainly include: intonation, rhythm and melody.

1.2 Teacher interview results

Regarding the definition and elements of musical expression ability, as well as the measurement and evaluation methods, the researchers conducted interviews with 5 researchers and teachers in related disciplines.

(1) Definition and elements of students' musical expression ability

Teachers believe that musical expression ability is the most important goal of learning music. It includes skill expression ability and personality expression ability. Musical expression ability is mainly displayed through singing, playing and dancing. The elements for measuring musical skills include intonation, rhythm and, melody and other musical elements. Several teachers believe that musical expression ability plays an important role in students' learning and daily life.

A teacher believes that musical expression ability is a very important ability, and this ability can be improved through teaching through various expression methods.

"I think students' musical expression ability is the ability to express musical content. This ability is very important. It is the ultimate purpose and meaning of learning music. Musical expression ability includes many aspects, such as singing, playing and dancing. We These abilities can be improved through the teaching of music curriculum" (Teacher A)

One teacher believes that the purpose of music *curriculum* teaching is to improve students' musical expression ability, which includes many elements.

"The purpose of music curriculum teaching is mainly to cultivate and improve students' musical expression ability. Students' skill expression and self-expression are the two main aspects. Skill expression is the basis of music ability. It mainly comes from students' singing, playing and dancing. Demonstration of aspects such as intonation and rhythmic accuracy of singing, quality of melody completion, etc. are elements of musical skill" (Teacher C)

(2) Suggestions on ways to improve students' musical expression ability

The interviewed teachers believe that the method to improve students' musical expression ability can start from the curriculum, designing rich music curriculum experience activities, allowing students to experience singing, playing, dancing and other expression methods in the activities, and integrating the training of musical elements into the activities , train students' intonation, rhythm and performance ability, thereby improving students' musical expression ability.

"The improvement of musical expression ability can start from training students' intonation and rhythm abilities, allowing students to continuously improve their musical expression ability through various learning experience activities such as listening, singing, and playing. This process requires integrated practice" (Teacher B)

"As a music teacher, if you want to improve students' musical expression ability, you need to design some classroom experience activities to allow students to fully practice singing, playing or dancing, and gradually improve students' musical expression ability during the learning experience process" (Teacher C)

"To improve students' musical expression ability, we need to start with some elements, such as: training students' intonation, singing more sight-singing and songs, and rhythm training can be done by designing rhythm games to allow students to master the rhythm in the game. These methods can be integrated into classroom activities "Teacher D"

"A integrated experiential curriculum activity can be designed to enrich students' music practice, allowing students to fully exercise themselves in singing, performance and dance learning, and continuously improve their musical expression ability" (Teacher E)

(3) Suggestions on measurement methods for students' musical expression ability

Regarding the measurement of students' musical expression ability, teachers interviewed said that the first step is to measure the rhythm, intonation, melody and other musical elements of music when students sing or play, and the measurement standards must be verified.

"I think that measuring a student's musical expression ability mainly depends on the accuracy and completeness displayed when singing or playing, that is, the grasp of the intonation of the work, the accuracy of the rhythm and the completion of the music melody. Through these abilities, the ability to express music is measured" (Teacher A)

"To evaluate the musical expression ability of primary school students, we should focus on several elements, one is rhythm, another is intonation, and the third is the completeness of melody. If we want to measure them, we can design measurement indicators and use them to get Certified measurement standards, the measurement results must be true and valid" (Teacher B)

1.3 Measurement method design results

The researchers combined literature research and research to develop a measurement table based on the definition and components of primary school students' musical expression ability.

Table 6 MUSICAL EXPRESSION ABILITY INDEX MEASUREMENT TABLE

musical expression Ability Scale

Class: Number of people: Total score:

Test items	measurement standard	Grading				
		level 5	level 4	level 3	level 2	level 1
singing/playing dancing	intonation					
	Rhythm					
	melody					

2 Research results of Develop Music integrated curriculum (MIC) aimed at improving students' musical expression.

In This research, the researchers hope to develop a music integrated curriculum (MIC) to improve primary school students' musical expression ability. Therefore, the researchers created a curriculum design based on MIC and conducted literature research and integrated analysis of theoretical methods of curriculum design.

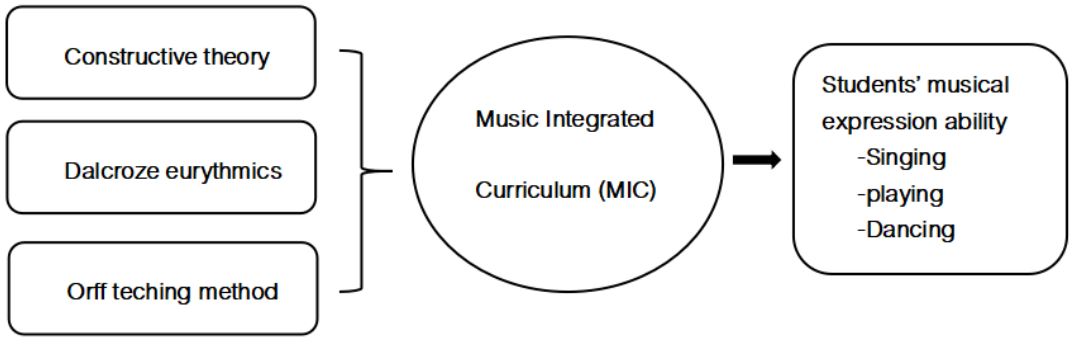
2.1 Basic research results

(1) Literature research results

Based on literature research, "Integrated curriculum" is a curriculum that advocates integrating several related disciplines into a broader common field (Internet cited, 2022). This research believes that: integrated curriculum is a teaching model based on subject integration and interdisciplinary integration. It organically combines knowledge and skills in different subject areas from a diversified perspective to improve the one-side and isolation of the existing curriculum model. nature, promoting exchanges and cooperation between different disciplines.

This research designed the Music integrated curriculum (MIC). MIC is a multi-disciplinary integrated curriculum with music as the main body. It designs a variety of music activities to organically combine diverse knowledge and skills in the field of music subjects, allowing students to learn in multiple fields. Continuously improve musical expression skills through experiential learning activities.

The MIC design of This research is built on the theoretical basis of constructive theory, Orff music teaching theory and Dalcroze music teaching method. These theories are in the theoretical basis of the MIC curriculum, the creation of curriculum structure and the design of curriculum teaching methods. Provided reference basis from many aspects, the researchers created the theoretical framework of MIC.



Figures 9 MIC THEORETICAL FRAMEWORK

(2) Teacher interview results

When interviewing teachers, most of the interviewed teachers believed that the application of MIC in teaching can improve students' musical expression ability. All interviewed teachers agreed that this curriculum can help improve the quality of teaching and promote the improvement of musical expression ability. Teachers believe that China's current music curriculum teaching has problems in improving musical expression ability, such as few ways for students to express themselves in class, few opportunities, and low student interest. Through integrated music classroom activity experiences, including singing, playing or dancing, students can independently choose

their favorite musical expression methods. These methods can improve students' musical expression abilities.

Teacher A think MIC is very useful for improving the quality of music teaching. It can not only help students better participate in and experience music activities, but also provide students with a variety of musical expression opportunities and promote the improvement of students' musical expression ability.

“The music practice activities in MIC, including singing, playing and dancing, create opportunities for students to express themselves freely. Students can practice according to their own interests and choose the music they like. Therefore, MIC can effectively improve students’ musical expression ability” (Teacher B)

"Integrating a variety of music teaching activities such as singing, playing and dancing, allowing students to fully participate and experience in class, can not only enrich students' classroom practice, but also effectively attract students' interest in music classes, and can also express Improvement of abilities (Teacher D).

2.2 Process of designing MIC

Based on teacher interviews, the researcher designed the following curriculum to improve students’ musical expression ability:

Step1: Develop Curriculum Principles

In order to achieve satisfactory results in improving students' musical expression ability, the curriculum design of This research is based on the integrated curriculum theoretical design method, follows the physical and mental development rules of primary school students, and designs curriculum activities according to students' cognitive abilities and interest characteristics. and teaching methods. Pay attention to students' experience, highlight the integrated of the curriculum, and mainly guide students to experience and express music through various methods, improve musical expression, and enrich aesthetic experience. The curriculum is designed around the practical, experiential, and creative characteristics of students' music learning.

Step 2: Develop curriculum goals

The design goal of this curriculum is, first of all, to meet the requirements of improving students' musical expression ability. The curriculum design should have rich musical emotions and practical experience, and be able to guide students to independently participate in various music activities such as singing, playing, dancing, music games, etc. so that students are willing to express themselves, maintain curiosity and desire to explore music, and be able to explore in music. Show musical personality and creativity in artistic creation activities such as improvisation, improvisation and creation.

Step 3: Choosing and structuring curriculum content

Curriculum content selection is based on the 2017 Chinese Ministry of Education Basic Music Education Curriculum. The researchers analyzed topics related to compulsory education art curriculum standards and curriculum content design. The curriculum content of This research is the music curriculum for the third grade of primary school, which is a curriculum theme design about "developing a integrated music curriculum to improve students' musical expression". After choosing the topic for curriculum content, information about the content area is gathered, including expected learning outcomes, learner characteristics such as age and grade level, students' prior learning experiences,and considering existing instructional materials were collected to complete This research The science curriculum content is designed into 8 learning units, and the curriculum plan is shown in the appendix.

curriculum content: This curriculum content includes 8 learning units

Table 7 UNIT PLAN CONTENTS

Unit plan

Unit plan: 8 units class number: 16 Class (40 minutes /Period)

Learning element	Content	Periods
Unit 1	Music House	2
Unit 2	Cuckoo Waltz	2
Unit 3	Time is like a pony carriage	2
Unit 4	Long Dong Qiang	2
Unit 5	In the Watch Shop	2
Unit 6	The Dragon Soaring and the Tiger Leaping	2
Unit 7	horse race	2
Unit 8	Cat and Tiger Song	2

Step 4: Design of teaching methods

Teaching methods are an important part of MIC design. Researchers can flexibly choose and use different teaching methods based on factors such as students' characteristics, learning goals, and educational requirements. The teaching methods of this curriculum mainly reflect integrated, integrating traditional teaching methods, combining listening, singing, playing, dancing and other teaching methods, and designing them into integrated classroom activities, so that students not only get a practical method, but also To get a variety of experiences and rich feelings, freely choose musical expression methods according to your own interests and hobbies, and ultimately achieve the effect of improving your musical expression ability.

The design of teaching methods is detailed as follows:

Figures 10 TEACHING METHOD MODEL DIAGRAM

Step 5: Organize learning activities and teaching materials

Learning materials for the MIC program include written materials and teaching tools such as guidance documents, lesson plans, worksheets and assessment tools. Teaching materials also include teaching tools such as blackboards, whiteboards, slides, curriculum, and digital videos.

The curriculum plan includes: teaching topics, teaching objectives, teaching material analysis, learning situation analysis, teaching aid preparation, teaching process, classroom evaluation (summary), teaching reflection and other main contents. (See appendix for lesson plan)

Step 6: Assessment and Evaluation

(1) Assessment of students' learning process

The forms of evaluation include process evaluation and summative evaluation.

Process evaluation is assessment conducted in the classroom through various evaluation methods, such as oral questions and answers, classroom observations, student group discussions, and self-assessment and interview questionnaires.

Summative evaluation are tests administered after instruction to measure student performance or results. Comparison of students' pretest and post-test scores on learning MIC

(2) Construction of data collection research tools

The research tools used to collect data include: 1. Learning outcome test 3. Student opinion questionnaire on teaching 4. Student self-evaluation form 5. Teacher classroom observation record form

(3) Experts' curriculum evaluation results

The researchers invited experts to conduct a quality check on the curriculum design. The consistency and appropriate of the curriculum design was evaluated by 5 expert teachers.

The experts checked the consistency of the various curriculum elements design. Upon data collection, the researcher analyzed the data and conducted an evaluation. The project goal consistency indicator (IOC) results are shown in the table below. The consistency evaluation results show that the project goal consistency index (IOC) is between 0.8 and 1.0, which is higher than the standard (0.5). This indicates that each element of the curriculum design, as evaluated by experts, aligns cohesively.

The curriculum design evaluation results proposed by experts are divided into two parts:

Curriculum design appropriate evaluation

Curriculum design consistency evaluation

The results obtained from the data analysis are shown as:

1) Curriculum design appropriate evaluation

By inviting 5 experts to evaluate the appropriate of the curriculum design, the evaluation method is to use the curriculum design appropriate evaluation form to score, respectively, the principles and goals of the curriculum design, supporting theory, teaching media, learning resources, learning evaluation, etc. The project is quantitatively evaluated and scored, and then the average score and standard deviation are obtained.

The average score, standard deviation and level of appropriate of the curriculum appropriate evaluation are shown in Table.

Table 8 CURRICULUM DESIGN APPROPRIATE EVALUATION FORM

√ " on the corresponding evaluation results based on your opinions .

Assessment project list	Expert evaluation results (Full score is 5 points)					mean	S.D.	level
	1	2	3	4	5			
1. Curriculum design principles								
1.1 Reasonable curriculum design principles	5	5	5	5	5	5	0.00	Very high
1.2 The curriculum design principles are clear and practical	5	4	5	5	5	4.80	0.40	Very high
1.3 curriculum design principles and basic concepts are accurate	4	5	5	5	5	4.80	0.40	high
1.4 Curriculum design principles are supported by theory	5	5	5	5	5	5	0.00	Very high

Table 8 (Continued)

Assessment project list	Expert evaluation results (Full score is 5 points)					mean	S.D.	level
	1	2	3	4	5			
2. Curriculum design goals								
2.1 Curriculum design goals are clear	5	5	5	5	5	5	0.00	Very high
2.2 The curriculum design goals are feasible	5	5	5	5	5	5	0.00	Very high
2.3 Curriculum design goals are suitable for students	5	5	5	5	5	5	0.00	Very high
3. Teaching media								
3.1 The selection of teaching media can meet teaching needs	5	5	5	4	5	4.80	0.40	high
3.2 The selection of teaching media is suitable for the teaching mode	5	5	5	5	5	5	0.00	Very high
4. Learning resources								
4.1 Learning resources are consistent with curriculum objectives	5	5	5	5	5	5	0.00	Very high
4.2 Learning resources are suitable for students	5	5	4	5	5	4.80	0.40	high
4.3 Learning resources are suitable for learning activities	5	5	5	5	5	5	0.00	Very high
4.4 Can encourage students' learning activities and achieve goals	5	5	5	5	5	5	0.00	Very high

5. Learning evaluation

5.1 Evaluation indicators are suitable for students	5	5	5	5	5	5	0.00	Very high
5.2 Evaluation covers measurement and evaluation objectives	4	5	5	5	5	5	0.40	high

The evaluation results from the table indicate that the mean score falls between 4.80 and 5.00, with a standard deviation ranging between 0.00 and 0.40. This suggests that the curriculum components are highly appropriate, aligning well with the principles and objectives of the curriculum.

After evaluation by five experts to assess the consistency of its components, the draft curriculum design was analyzed following data collection. the evaluation results of the consistency of the curriculum components and the index of consistency of the program objectives (IOC) are shown in the following table 9.

2) Curriculum design consistency evaluation

The curriculum design consistency evaluation was carried out by 5 experts. The assessment method was to use the curriculum design consistency evaluation form to evaluate the background and basic concepts of the curriculum design, design concepts, objectives and content, learning materials, teaching activities and evaluation. Perform quantitative integration on a series of items and obtain the following results:

Table 9 THE CURRICULUM DESIGN CONSISTENCY CHECKLIST

" √ "The corresponding evaluation results in " are based on your judgment .

NO.	Project	Expert consensus					IOC
		1	2	3	4	5	
1	Curriculum background and basic concepts	+1	+1	+1	+1	+1	1
2	Curriculum design ideas and curriculum objectives	+1	0	+1	+1	+1	0.8
3	Basic concepts of curriculum design	+1	+1	+1	+1	0	0.8
4	Curriculum objectives and curriculum content	+1	+1	+1	+1	+1	1
5	Curriculum objectives and learning activities	+1	+1	0	+1	+1	0.8
6	Curriculum content and learning activities	+1	+1	+1	+1	+1	1
7	Teaching content and research materials	+1	+1	+1	+1	+1	1
8	Teaching content and learning resources	+1	+1	+1	+1	0	0.8
9	Teaching content and research time	+1	+1	+1	+1	+1	1
10	Curriculum Evaluation and curriculum Objectives	+1	+1	+1	+1	+1	1

The Index of Item Objective Consistency (IOC) scores for the project ranged between 0.8 and 1.0, surpassing the standard threshold of 0.5, as illustrated in Table 9. This indicates that the curriculum components evaluated by the experts exhibited a high degree of consistency.

2.3 Curriculum revision before implementation.

Following data analysis, based on expert opinions and suggestions, including:

1) The definition and principles of the curriculum should be clearly explained

2) The revision of curriculum objectives requires strict description of the content of each objective.

3) The description of curriculum content also needs to be more detailed and adjusted according to students' interests and characteristics, but the content must still be consistent with the curriculum objectives.There should also be diverse music experience activities related to the curriculum content to make the curriculum content more interesting.

4) The teaching process should adjust the sequence and timing of classroom experience activities appropriately, use a variety of teaching methods, and make lesson plans and observation records more detailed.

After revision, the curriculum content, teaching plans and teaching materials have been adjusted as follows:

1) Adjust the time setting of classroom activities.

2) Modify the content of the lesson plan, measurement form, and observation record form

3) Adjust and modify teaching content and details.

4) Adjust the number of lesson plans used in the pilot research to 2 lessons.

5) Modify the curriculum plan and adjust teaching steps and time arrangements.

3. To test the effectiveness of MIC in improving students' musical expression.

3.1 Results of curriculum implementation

The researchers implemented MIC among third-grade students in experimental primary schools in Huanggang City, Hubei Province, China in 2023. The experimental subjects were 15 people. This research uses randomly selected samples and conducts pretest, post-test and 8 curriculum tests on measurement indicators to test the effectiveness of the curriculum in improving students' musical expression ability. The data before and after the experiment were statistically analyzed and summarized using computer software software.

The results of the curriculum implementation are as follows:

1) Inspection and analysis of Intonation

Table 10 DESCRIPTIVE STATISTICS FOR STUDENTS' INTONATION SCORE OF pretest, EIGHT TIMES AND POST-TEST.

.

Test-time	Mean	SD
pretest	3.00	.535
Test 1	3.07	.458
Test 2	3.13	.516
Test 3	3.20	.414
Test 4	3.47	.516
Test 5	3.60	.507
Test 6	3.87	.352
Test 7	4.13	.352
Test 8	4.47	.516
Post-test	4.87	.352

Note: N = 15; Mauchly's W =0.007, Approx. Chi-Square = 53.564, df = 44, p-value = .205.

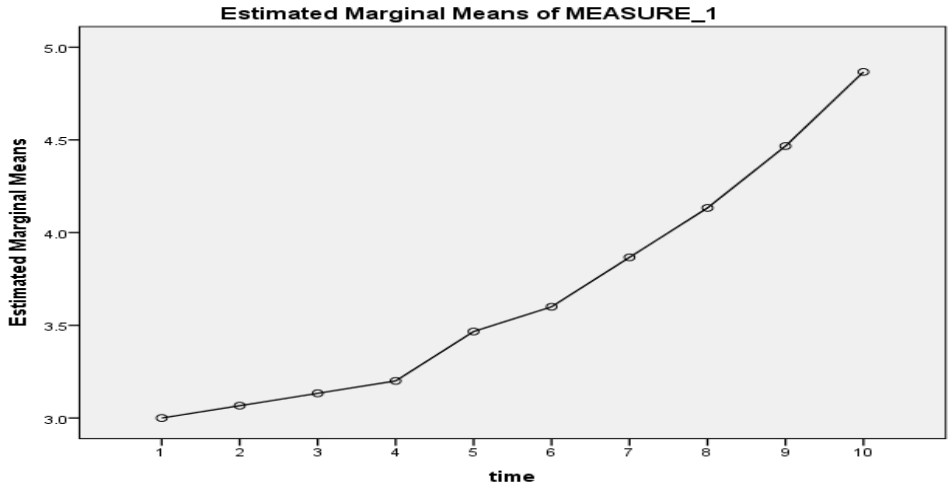
A repeated-measures ANOVA was performed to evaluate the effect of learning program (MIC) on intonation in tenth times (pretest, eight times of testing during class and post-test) of 15 students. The means of pretest is 3.00 and the standard deviation is .535. The means of post-test is 4.87 and standard deviation of post-test is .352. The highest mean and standard deviation of test scores during research occurred on the 8th exam, with a mean of 4.47 and a standard deviation of .516. Mauchly's test confirmed that the assumption of sphericity was met. χ^2 = 53.564, df = 44, p = .205 and this result affects the reading of the findings in Sphericity Assumed.

Table 11 THE EFFECT OF LEARNING PROGRAM ON INTONATION

Source		Type III Sum of Squares	df	Mean Square	F	p-value
Time	Sphericity Assumed	55.307	9	6.145	44.262	<0.001
Error(time)	Sphericity Assumed	17.492	126	.139		

Note:

The effect of learning program (MIC) on intonation score was significant at the .05 level, F = 44.262 , p = <0.001. This test shows that in managing learning, the intonation score have improved with a statistically significant difference in scores for at least one test time. The results from the post-test showed that the intonation scores has developed significantly statically from pretest to the 6th test and from 6th test to the 8th test. This test shows that the created MIC Program can change the student's intonation.



Figures 11 INTONATION'S SCORE DEVELOPMENT TREND CHART

2) Inspection and analysis of rhythm

Table 12 DESCRIPTIVE STATISTICS FOR STUDENTS' RHYTHM SCORE OF pretest, EIGHT TIMES AND POST-TEST

Test-time	Mean	S.D.
pretest	2.80	.414
Test 1	2.80	.414
Test 2	2.93	.458
Test 3	3.20	.414
Test 4	3.67	.488
Test 5	3.87	.352
Test 6	4.13	.352
Test 7	4.53	.516
Test 8	4.93	.258
Post-test	4.93	.258

Note: N = 15; Mauchly's W =0.042, Approx. Chi-Square =35.395, df = 35, p-value =.499. Greenhouse-Geisser=0.643.

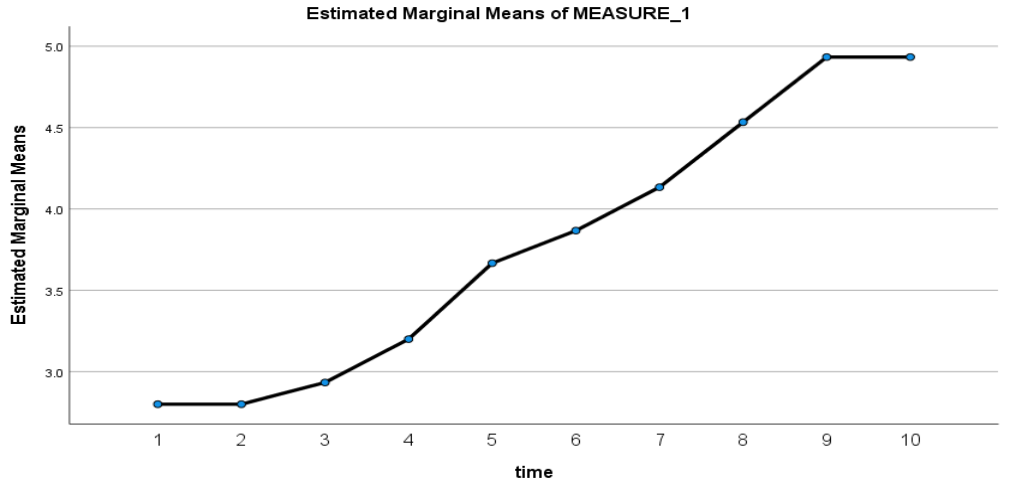
A repeated-measures ANOVA was performed to evaluate the effect of learning program (MIC) on rhythm in tenth times (pretest, eight times of testing during class and post-test) of 15 students. The means of pretest is 2.80 and the standard deviation is .414. The means of post-test is 4.93 and standard deviation of post-test is .258. The highest mean and standard deviation of test scores during research occurred on the 8th exam, with a mean of 4.93 and a standard deviation of .258. Mauchly's test indicated that the assumption of sphericity had been violated, $\chi 2$ =35.395, df = 35, p = .499 and this result affects the reading of the findings in Greenhouse-Geisser.

Table 13 THE EFFECT OF LEARNING PROGRAM ON RHYTHM

Source		Type III Sum of Squares	df	Mean Square	F	p-value
Time	Greenhouse-Geisser	95.207	4.790	19.875	83.865	<0.001
Error(time)	Greenhouse-Geisser	15.893	67.064	.237		

Note:

The effect of learning program (MIC) on rhythm score was significant at the .05 level, F = 83.865 , p = <0.001. This test shows that in managing learning, the rhythm score have improved with a statistically significant difference in scores for at least one test time. The results from the post-test showed that the rhythm scores have developed significantly statically from pretest to the 6th test and from 6th test to the 8th test. This test shows that the created MIC Program can change the student's rhythm.



Figures 12 RHYTHM'S SCORE DEVELOPMENT TREND CHART

3) Inspection and analysis of melody

Table 14 DESCRIPTIVE STATISTICS FOR STUDENTS' MELODY SCORE OF pretest, EIGHT TIMES AND POST-TEST.

Test-time	Mean	S.D.
pretest	2.67	.488
Test 1	2.80	.414
Test 2	2.93	.258
Test 3	3.00	.000
Test 4	3.07	.258
Test 5	3.27	.458
Test 6	4.00	.378
Test 7	4.20	.414
Test 8	4.40	.507
Post-test	4.60	.507

Note: N = 15; Mauchly's W =0.001, Approx. Chi-Square = 70.903, df = 44, p-value = .011.

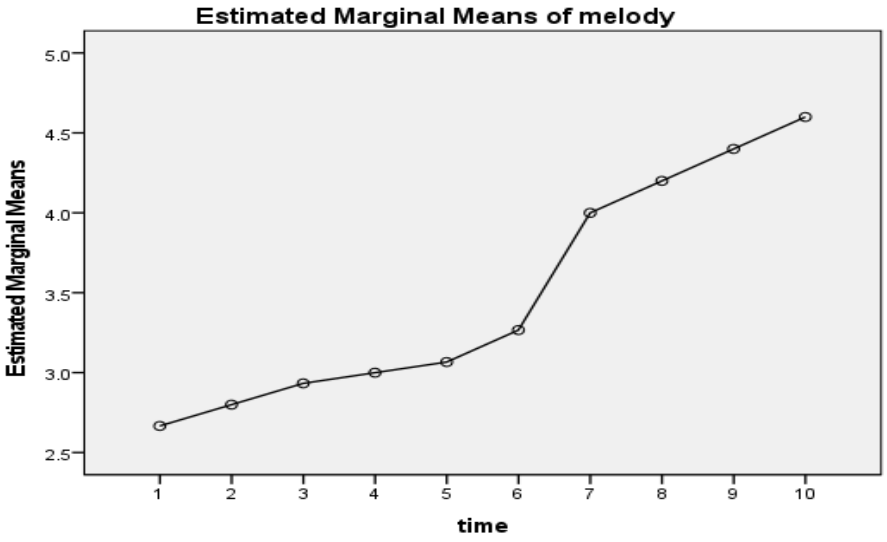
A repeated-measures ANOVA was performed to evaluate the effect of learning program (MIC) on melody in tenth times (pretest, eight times of testing during class and post-test) of 15 students. The means of pretest is 2.67 and the standard deviation is .488. The means of post-test is 4.60 and standard deviation of post-test is .507. The highest mean and standard deviation of test scores during research occurred on the 8th exam, with a mean of 4.40 and a standard deviation of .507. Mauchly's test indicated that the assumption of sphericity had been violated. χ^2 = 70.903, df = 44, p = .011 and this result affects the reading of the findings in Greenhouse-Geisser.

Table 15 THE EFFECT OF LEARNING PROGRAM ON MELODY

	Source	Type III Sum of Squares	df	Mean Square	F	p-value
Time	Greenhouse-Geisser	71.360	4.005	17.819	56.635	<0.001
Error(time)	Greenhouse-Geisser	17.640	56.064	.315		

Pairwise comparisons:

The effect of MIC program on melody score was significant at the .05 level, F = 56.635 , p = <0.001. This test shows that in managing learning, the melody score have improved with a statistically significant difference in scores for at least one test time. The results from the post-test showed that the melody scores has developed significantly statically from pretest to the 5th test and from 5th test to the 7th test. This test shows that the created MIC Program can change the student's melody.



Figures 13 MELODY'S SCORE DEVELOPMENT TREND CHART

4) Inspection and analysis of sum

Table 16 DESCRIPTIVE STATISTICS FOR STUDENTS' SUM SCORE OF pretest, EIGHT TIMES AND POST-TEST.

Test-time	Mean	SD
pretest	8.47	.743
Test 1	8.67	.617
Test 2	9.00	.655
Test 3	9.40	.507
Test 4	10.20	.775
Test 5	10.73	.704
Test 6	12.00	.655
Test 7	12.87	.640
Test 8	13.80	.862
Post-test	14.53	.516

Note: N = 15; Mauchly's W =0.008, Approx. Chi-Square = 52.449, df = 44, p-value = .236 .

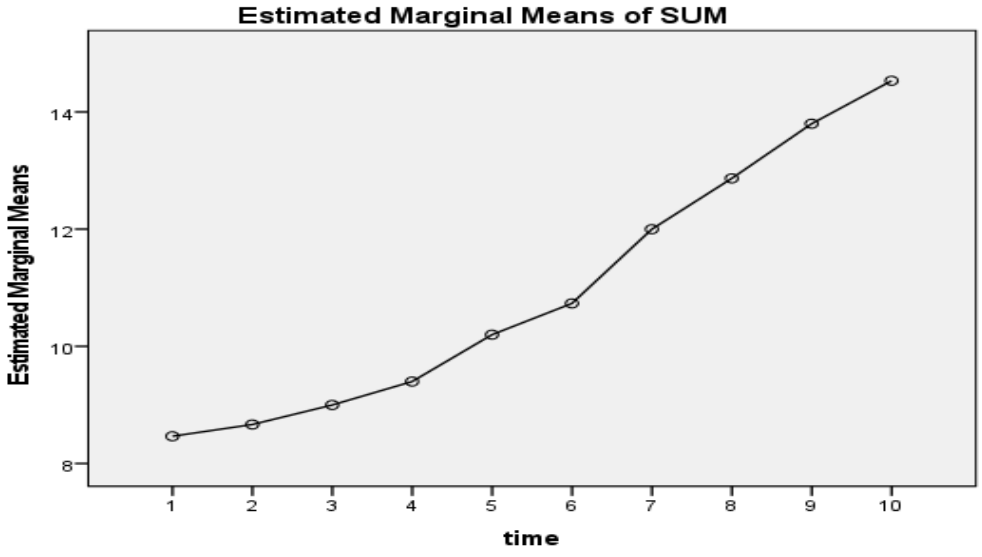
A repeated-measures ANOVA was performed to evaluate the effect of learning program (MIC) on **sum** in tenth times (pretest, eight times of testing during class and post-test) of 15 students. The pretest mean was 8.47 with a standard deviation of 0.743, while the post-test mean was 14.53 with a standard deviation of 0.516. The highest mean and standard deviation of test scores during the study were observed in the 8th examination.with a mean of 13.80 and a standard deviation of .862. Mauchly's test indicated that the assumption of sphericity had been met . χ^2 = 52.449, df = 44, p = .236 and this result affects the reading of the findings in Sphericity Assumed.

Table 17 THE EFFECT OF LEARNING PROGRAM ON SUM

Source		Type III Sum of Squares	df	Mean Square	F	p-value
Time	Sphericity Assumed	658.967	9	73.219	252.524	<0.001
Error(time)	Sphericity Assumed	36.533	126	.290		

Pairwise comparisons:

The effect of learning program (MIC) on sum score was significant at the .05 level, F = 252.524 , p = <0.001. This test shows that in managing learning, the sum score have improved with a statistically significant difference in scores for at least one test time. The results from the post-test showed that the sum scores has developed significantly statically from pretest to the 4th test and from 4th test to the 8th test. This test shows that the created MIC Program can change the student's sum.



Figures 14 SUM'S SCORE DEVELOPMENT TREND CHART

Table 18 DESCRIPTIVE STATISTICS FOR STUDENTS' OVERALL SCORES OF pretest, EIGHT TIMES TESTS AND POST-TEST

Item	pretest	Test 1	Test 2	Test 3	Test 4	Test 5	Test 6	Test 7	Test 8	Post-test
Intonation	3.00	3.07	3.13	3.20	3.47	3.60	3.87	4.13	4.47	4.87
rhythm	2.80	2.80	2.93	3.20	3.67	3.87	4.13	4.53	4.93	4.93
Melody	2.67	2.80	2.93	3.00	3.07	3.27	4.00	4.20	4.40	4.60
Sum	8.47	8.67	8.99	9.40	10.21	10.74	12.00	12.86	13.80	14.40

Note: N = 15; Mauchly's W =0.008, Approx. Chi-Square = 52.449, df = 44, p-value = .236.

According to table 18, the effectiveness of MIC on the total score was significant at the .05 level, with F = 252.524 and p = .000. This indicates that the total score improved significantly as a result of the learning program, with a statistically significant difference observed in scores across at least one test time. Post-test results demonstrated a significant statistical development in total scores from the pretest to the 4th test and from the 4th test to the 8th test. This underscores the effectiveness of the MIC in enhancing students' musical expression abilities.

In summary, the above results show that after the implementation of MIC, after pretest, post-test and 8 experiments, the three indicators and total score of students' musical expression ability can show significant improvement, proving that MIC is significantly effective in improving students' communication ability. Yes, This research was also successful.

3.2 Results of student interviews after the implementation of the curriculum

After the implementation of the curriculum, five students were randomly selected from the experimental class for interviews to investigate and analyze the

students' learning effects after the implementation of MIC. The main interview content is summarized as follows.

(1) Students improve their musical expression ability through MIC learning

Through researching the MIC integrated music curriculum, students all think it is better than the previous music class. They have gained more kinds of activity experience during the learning process, the interest is enhanced, there are more ways of expression, and they can have more opportunities to express themselves. , you can also help and cooperate with your classmates to complete music performances, and your musical expression ability has been improved.

Students feel that this music curriculum has made a lot of progress compared to the previous curriculum. The class activities are very interesting and there are many opportunities for expression. They can choose the musical expression method what they like. their musical expression ability has been improved.

The student is very satisfied with the new curriculum teaching and he can choose his favorite way of expression.

"I am very satisfied with this kind of music class. The class teaching is very interesting and attracts our attention. Each of us can participate in expression in the music class. I like singing. I got the opportunity to express myself and can also learn to play and Dance, like this kind of music class" (Student 3)

Students find teachers' teaching methods popular and they enjoy them.

"The music teacher's integrated teaching method is very popular and the students like it very much. No matter which musical expression method you are good at, you can get training in music class" (Student 4)

(2) Students' comparison of MIC and traditional curriculum

The students interviewed generally believed that the original music curriculum method was very simple, the learning method was not interesting, and students did not like to express themselves. However, after learning music through MIC, they were more interested than in the previous traditional music curriculum and were able to express themselves in their favorite way. Expressive to learning experience and practice, students enjoy this rich music activity curriculum.

MIC music activities are highly interesting and can enhance students' expression interests.

"I am very interested in this kind of MIC music class. There are various opportunities for musical expression during the class. I can perform with my favorite singing and dancing, and the music activities are very interesting. In the previous music classes, sometimes only one kind could be used. I'm not very interested in learning in other ways" (Student 2)

MIC increases students' practice and experience methods, and students can choose their own musical expression methods.

"In the past, my music classes only included listening and singing, with very few music games, activities and performances. Now the MIC music class teacher allows us to participate in many activities to experience, including singing, dancing, playing, games, etc. Students can choose Experience and express in the way you like, everyone is happy" (Student 3)

MIC enhances students' musical expression abilities

"Compared with the previous music classes, I prefer the MIC method. In the past, only a few students dared to express themselves, and there were few opportunities because there were only two types of music classes: listening to music and singing. Now music classes include many experiences, including singing, playing, and dancing. With various games, each of us has the opportunity to choose, and we can all find our favorite way of expression. The class has become more active, and I dare to show myself." (Student 5)

(3) Effectiveness evaluation results

After the implementation of MIC, students' musical expression ability has been significantly improved, including their singing, playing, and dancing abilities. Students' interest in music classes has increased, and they like to express and experience in class. From this, it can be concluded that this MIC's experiments have certain validity.

CHAPTER 5.
CONCLUSION, DISCUSSION AND SUGGESTIONS

This chapter provides a summary and discussion of the current research status of this research, makes suggestions for the application of this curriculum design, and proposes suggestions for further research in the future. The contents of this chapter can be divided into the following parts:

1. Conclusion

The research purpose of This research is to develop a music integrated curriculum (MIC) to enhance the musical expression ability of primary school students. According to the purpose of this research, the research conclusions of This research are as follows:

Section 1 Basic data research results

The basic data research results can be divided into two aspects:

1. Research results of related literature of this research

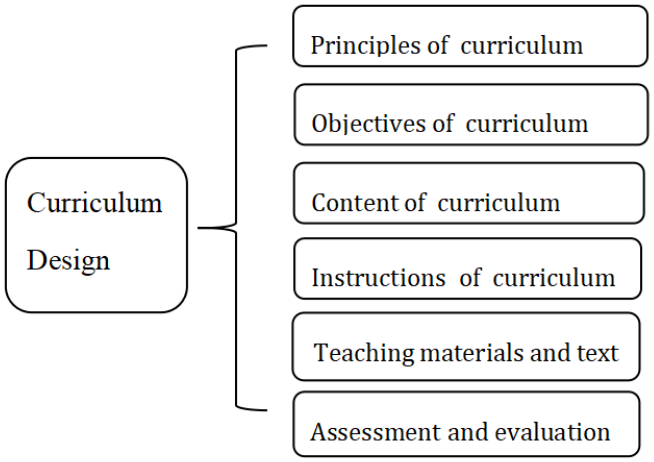
2. Results of students' interviews on music curriculum teaching issues and needs.

1) Data from relevant literature are helpful for the design of the curriculum draft. Information gleaned from informal interviews informed the design of the draft curriculum.

2) Results of interviews with students on their music instructional problems and needs. Data were collected through focus group discussions with three groups of third-year students (5 students in each group). The interviews revealed the problems and needs of music classroom teaching, music curriculum content, teaching methods, teaching materials, evaluations and other opinions and suggestions. Research findings from basic data and relevant literature and student interviews are used in the design of the curriculum draft.

Section 2: Results of the Curriculum Design

The design of the curriculum on Developing integrated Music Curriculum to Improve Students' Musical Expression Abilities includes six aspects:



Figures 15 THE MAIN CONTENT OF CURRICULUM DESIGN

Section 3: curriculum evaluation results provided by experts

Experts' evaluation of the curriculum before its implementation can be divided into two parts:

The curriculum appropriate evaluation

Experts' average score of curriculum appropriate is 4.80~5.00, with a standard deviation of 0.00~0.40, indicating that the curriculum appropriate is at a high to very high level.

The curriculum consistency evaluation

The consistency evaluation of the various components of the curriculum showed that the project objective consistency index (IOC) was between 0.8 and 1.0, indicating that the various components of the curriculum were consistent.

Section 4: Results of curriculum implementation

The researchers implemented MIC among third-grade students in experimental primary schools in Huanggang City, Hubei Province, China in 2023. The experimental subjects were 15 people. This research randomly selected samples and conducted pretests, post-tests and 8 curriculum tests on intonation, rhythm and melody

to test the effectiveness of the curriculum in improving students' musical expression ability. The data before and after the experiment were statistically analyzed and summarized using computer software .

The results of The research on curriculum implementation are as follows:

1. Test results of Intonation

The impact of research program (MIC) on intonation was conducted on 15 students.

The effect of learning program (MIC) on intonation score was significant at the .05 level, $F = 44.262$, $p = <0.001$. This test shows that in managing learning, the intonation score have improved with a statistically significant difference in scores for at least one test time. This test shows that the created MIC Program can change the student's intonation.

2.Test results for rhythm

A repeated-measures ANOVA was performed to evaluate the effect of learning program (MIC) on rhythm in tenth times.

The effect of learning program (MIC) on rhythm score was significant at the .05 level, $F = 83.865$, $p = <0.001$. This test shows that in managing learning, the rhythm score have improved with a statistically significant difference in scores for at least one test time. This test shows that the created MIC Program can change the student's rhythm.

3.Test results of melody

The impact of The research program (MIC) on melody was conducted on students.

The effect of MIC program on melody score was significant at the .05 level, $F = 56.635$, $p = <0.001$. This test shows that in managing learning, the melody score have improved with a statistically significant difference in scores for at least one test time. This test shows that the created MIC Program can change the student's melody.

4.Test results of sum

The impact of The research program (MIC) on sum was conducted on students.

The effect of learning program (MIC) on sum score was significant at the .05 level, F = 252.524 , p = <0.001. This test shows that in managing learning, the sum score have improved with a statistically significant difference in scores for at least one test time. This test shows that the created MIC Program can change the student's sum.

In summary, the above results show that after the implementation of MIC, after pretest, post-test and 8 curriculum experiments, the three indicators and total score of students' musical expression ability showed significant improvement, proving that MIC can significantly improve students' communication ability. Effective, This research was also successful.

Section 5: The results of the curriculum evaluation

The evaluation findings on curriculum effectiveness indicate that:

(1) Students improve their musical expression ability through MIC learning

Through The research of the MIC integrated music curriculum, students like this kind of music class very much. During the curriculum learning, there are many kinds of activity experiences, and there are more ways of expression, including singing, playing, dancing, games, etc., students can have With more opportunities for expression, musical expression ability has been improved.

(2) Students' comparison of MIC and traditional curriculum

Compared with traditional music curriculum, MIC music activities are more interesting and can enhance students' expression interests. It increases students' practice and experience methods, and students can choose their own musical expression methods, which is more lively and effective than traditional curriculum.

Section 6 : Results of Curriculum Revision

The curriculum underwent revisions in its final stages of development. The primary objective of these improvements was to adjust lesson plans, handouts,

worksheets, the organization of teaching processes, and the timing of activities within each lesson plan.

Based on the observation and investigation. MIC has several advantages compared to other curriculum. Firstly, one of MIC strengths is its comprehensive measurement approach, covering multiple dimensions such as intonation, rhythm, and melody through various musical activities including listening, singing, playing instruments, and dancing. This comprehensive assessment aligns with research by previous research, which suggests that assessing musical expression comprehensively provides a holistic view of students' abilities.

Secondly, MIC emphasizes diverse musical activities, which aligns with con rhythmrary understandings of music education that emphasize engaging students in various experiences to develop their expressive skills. Research indicates that such comprehensive musical experiences enhance student engagement and skill development. Moreover, the development of MIC involves a systematic approach, including curriculum principles, defined objectives, selected and organized content, designed teaching methods, organized learning activities and materials, as well as assessment and evaluation procedures. This comprehensive approach is supported by research indicating that a well-structured curriculum is essential for effective music education . Lastly, MIC utilization of integrated teaching methods and diverse learning materials caters to different learning styles and enhances students' comprehension and retention of musical concepts .

However, one area where MIC may not significantly enhance capabilities is that some students may still find traditional music curriculum appealing. Some students may prefer traditional learning methods over autonomous participation in musical activities. Therefore, future adjustments in teaching strategies may be necessary to better engage and cater to the diverse needs of students.

In conclusion, the findings of This research contribute to the growing body of evidence supporting the effectiveness of MIC in enhancing students' musical expression abilities through listening, singing, playing instruments and dancing . By

embracing a comprehensive approach grounded in Constructive theory, Dalcroze eurythmics, and Orff teaching method, MIC offers a dynamic and engaging model of music education that resonates with students' preferences and fosters holistic development.

2. Discussion

The data results of the MIC test show that the total score of the students' musical expression ability test and the three indicators of musical expression ability have improved compared with the pretest scores, which proves that this curriculum is very effective in improving students' musical expression ability.

So, in what aspects is the effectiveness of MIC reflected? The discussion can be divided into the following parts:

2.1. Effective support from relevant theories

This curriculum design was developed based on constructive theory, Orff's theory of music pedagogy and Dalcroze's prosody.

Guided by constructive theory, create a music curriculum that is consistent with children's physical and mental development characteristics, and try to test the effectiveness of this theoretical model in practical teaching (Li Ping, 2005). The development of MIC closely follows the constructive theory, with clear goals, principles, ideas, specific steps and activities, etc. Based on the test results of the pilot study and the guidance of experts, certain adjustments are made to the preliminary design of the curriculum, and through consensus After the sex test and adaptability test, the curriculum teaching experiment is officially implemented, which enhances the effectiveness of the combination of curriculum and theory.

This curriculum also makes use of the world-famous Orff music teaching method and integrates the main features of Orff's teaching method into MIC. For example, Orff's integrated, participatory (practical) and pluralistic characteristics are used in the curriculum (Fan Shaomeng, 2016). The researcher believes that the Orff teaching method is feasible in primary school music teaching, and introduces the application of the Orff teaching method in rhythm, movement, performance form, and

game teaching. and the methods used in musical instrument training in these aspects (Hu Meitong, 2014).

This curriculum also involves Dalcroze's rhythmic method. According to children's physical and mental characteristics, the curriculum designs many music rhythm experience activities. The use of body rhythm teaching method has a good effect on improving classroom efficiency (Lin Mei'e 2019) . These activities focus on experiencing and feeling music, allowing students to make controlled body movements according to changes in the speed, rhythm, intensity, and emotion of the music to express the music they hear. It not only cultivates the sense of rhythm, but also helps to have a integrated experience of music and enhance the self-confidence in performance. (an an 2022)

2.2 Effective implementation of curriculum

The researchers implemented MIC among third-grade students in experimental primary schools in Huanggang City, Hubei Province, China in 2023. The experimental subjects were 15 people. This research uses randomly selected samples and conducts pretests, post-tests and 8 curriculum tests on measurement indicators to test the effectiveness of the curriculum in improving students' musical expression ability. The data before and after the experiment were statistically analyzed and summarized using computer software software.

The research results show that after the implementation of MIC teaching, the musical expression ability of primary school students is higher than before the implementation. When measuring the three measurement indicators in the curriculum experiment, the before and after data and the total score have been significantly improved, which is statistically significant, proving that MIC has a positive effect on The curriculum is a significantly effective curriculum for improving students' musical expression ability.

2.3 Effective improvement of musical expression ability

After the implementation of the curriculum, in addition to comparing the results of the curriculum experimental measurement data, the researcher also randomly

selected 5 experimental students for interviews to investigate and analyze the students' learning effects after the implementation of MIC.

Through researching the MIC integrated music curriculum, students all think it is better than the previous music class. They have gained more kinds of activity experience during the learning process, the interest is enhanced, there are more ways of expression, and they can have more opportunities to express themselves. , you can also help and cooperate with your classmates to complete music performances, and your musical expression ability has been improved.

Some students feel that this music curriculum has made a lot of progress compared to the previous curriculum. The class activities are very interesting and there are many opportunities for expression. They can choose the musical expression method they like. And they feel that their musical expression ability has been improved.

Some students also think,The music teacher's integrated teaching method is very popular and the students like it very much. No matter which musical expression method you are good at, you can get training in the music class.

"Compared with the previous music classes, I prefer the MIC method. In the past, only a few students dared to express themselves, and there were few opportunities because there were only two types of music classes: listening to music and singing. Now music classes include many experiences, including singing, playing, and dancing. With various games, each of us has the opportunity to choose, and we can all find our favorite way of expression. The class has become more active, and I dare to show myself." (Student 1)

Experimental data and student interview results show that after the implementation of MIC, students' musical expression ability has been significantly improved, including their singing, playing, and dancing abilities. Students' interest in music classes has increased, and they like to express and experience in class. It can be concluded that this MIC experiment is effective in improving students' musical expression.

2.4 Effectiveness of curriculum assessment and evaluation

During the MIC research process, a series of assessments and evaluations were conducted, including:

(1) Assessment of students' learning process

The forms of evaluation include process evaluation and summative evaluation.

First, process assessment was conducted on students in class, such as oral questions and answers, classroom observations, student group discussions, self-evaluation, and interview questionnaires.

Summative evaluation are used after instruction, tests to measure student performance or results. The students' scores in the pretest and post-test of learning MIC were compared, as well as the musical expression measures of 8 curriculum experiments. Both used statistical and analytical evaluation.

(2) Evaluation of data collection research tools

The research tools used in this data collection include:

1. Test of learning outcomes
2. Questionnaire of students' opinions on teaching
3. Students' self-evaluation form
4. Teacher's classroom observation record form
5. Musical expression ability index measurement form.

Prior to curriculum implementation, a quality assessment by experts was conducted to confirm the effectiveness of the research tools in the curriculum.

(3) Experts' evaluation of the curriculum

The researcher invited five expert teachers to conduct a quality assessment on the design and implementation process of MIC. Experts evaluated the consistency and appropriate of MIC, including the curriculum design draft, curriculum design, curriculum implementation and revision, and other processes.

Evaluate draft curriculum designs and check curriculum components for consistency. After collecting the data, the results of the analysis of the curriculum

evaluation form are shown. The evaluation results of the project goal consistency indicator (IOC) are consistent.

Consistency across components of curriculum design. After collecting the data, it was analyzed and evaluated. The consistency evaluation results show that the project goal consistency index (IOC) is between 0.8 and 1.0, which is higher than the standard (0.5). This shows that each part of the curriculum design is consistent after expert evaluation.

The evaluation results indicated that the mean score ranged from 4.80 to 5.00, with a standard deviation between 0.00 and 0.40. This demonstrates a very high level of appropriateness for the curriculum components, affirming their alignment with the principles and objectives of the curriculum.

In addition, experts also provide evaluation and guidance after the curriculum is implemented to ensure the improvement and effective implementation of the MIC curriculum.

3. suggestions

This research on the development and implementation of MIC can not only improve the musical expression ability of primary school students, but also play a certain role in improving students' learning interest and learning effects. In order to further improve the effectiveness and popularization of this curriculum, and expand the cultivation and improvement of students' musical abilities, the researchers put forward the following suggestions.

3.1 Suggestions for future curriculum implementer

(1) MIC can be copied and used, but the traditional curriculum content needs to be rectified and the curriculum designed again, which must not only conform to students' cognitive rules, but also reflect the integrated characteristics of music curriculum, with the purpose of allowing students to fully feel and Experience music class activities, get exercise in many aspects, and actively express yourself.

(2) As the creators and guides of curriculum design and implementation, teachers should pay more attention to curriculum theory research and research,

enhance teaching research and development capabilities, develop new teaching and education methods, and focus on student integrated experience-centered curriculum construction methods. combine curriculum design with educational theory, create integrated music classroom activities, make the curriculum more interesting, fully mobilize students' interests and hobbies, and actively participate in and experience music classes.

3.2 Suggestions for future research

(1) Further improve this curriculum on the basis of this curriculum design, design a variety of teaching methods to improve students' musical expression ability, and further develop and improve students' integrated musical literacy.

(2)research whether MIC is also applicable to students of other age groups, such as junior high school and high school students. It should be noted that the selection of teaching content and the difficulty of curriculum design must be reconsidered.

The research findings indicate that the MIC, designed based on Constructive theory, Dalcroze eurythmics, and Orff teaching method, is an effective curriculum for enhancing students' musical expression abilities. It provides educators with a new framework to guide students in enhancing their musical expression abilities comprehensively through listening, singing, playing instruments, and dancing. Therefore, music classrooms at the elementary level should incorporate such integrated curricula to cultivate students' musical expression abilities. This approach will lead students to enhance their intonation, rhythm, and melody skills by actively constructing knowledge and engaging in various forms of musical expression.

Future research could focus on adjusting the curriculum design and methodology to enhance effectiveness. This might involve iterative development cycles with continuous feedback from teachers and students for refinement. Qualitative methods like interviews could offer deeper insights into student experiences and areas for improvement. Comparative studies against other approaches could highlight MIC's strengths. Integrating technology could also be explored for enhanced engagement and

personalized learning. These efforts aim to optimize the Music Integrated Curriculum to better meet student and educator needs.

REFERENCES

Albor, M. (2016). On Musics Subtle Expressiveness. *Avant: Journal of Philosophical Interdisciplinary Vanguard*, 7(1), 4.

Alcaraz León, M. J. (2014). Ordinary Expression and Musical Expressiveness. *Aisthesis*, 6(3), 6.

Bao, X. Y. (2017). Research on Children's chorus Teaching in Primary school music Classroom [Ph.D. Dissertation, Shandong Normal University].

Belanca, J., Chapman, C., & Swartz, E. (2004). *Multiple intelligences and multiple evaluati on: Using evaluation to promote student development*. China Light Industry Pres s.Seitz, J. A. (2005). Dalcroze, the body, movement and musicality. Psychology of Music, 33(4), 2.

Bloomberg. (2007). The value and strategy of constructivism theory in the teaching of new music curriculum [Doctoral dissertation, Capital Normal University].

Bonastre, C. (2021). Comparison of beliefs about teaching and learning of emotional expression in music performance between Spanish and English HE students of music. *Psychology of Music*, 49(1), 4.

Buelow, G. (n.d.). *Rhetoric*. Grove Music Online (subscriber only access). Oxford University Press. Retrieved July 8, 2017.

Bachmann, Marie-Laure. Dalcroze Today: an Education through and into Music. Oxford: Clarendon Press, 1991.

Cao, L., & He, G. (2002). *Pedagogy of Music*. Beijing: Capital Normal University Press.

Cao, X., & Gao, R. (2003). *Constructivism learning theory and Teaching Chinese as a Foreign Language*. Journal of Yunnan Normal University: Teaching and Research Chinese as a Foreign Language, 1(2), 4.

Chao, F., & Li, Y. (2009). Reform of theoretical Curriculum education from the perspective of Multiple Intelligences theory. Journal of Tianjin University: *Social Science Edition*,

11(2), 4.

Chapter 12: *Music Integration – Music and the Child*. (n.d.). Retrieved from https://milnepublishing.geneseo.edu/music-and-the-child/chapter/chapter-12/

Chen, Q. (2018). *Cultivating Music Performance Ability and Developing Students' Core Accomplishment*. Fujian Basic Education Research, (03), 113-114.

Chen, W. (2002). Constructivism theory and reform of psychology teaching. *Journal of Harbin University*, 23(6), 2.

Chen, X. (2020). Research on the practice of Kodály Teaching method in chorus Training [Ph.D. Dissertation, Tianjin Conservatory of Music].

Chen, Z. Q. (2011). Reform of teaching evaluation from the perspective of multiple evaluation. *Teaching and Management*, (36), 26-28.

Cheng, K. L. (2018). Investigation and practice research on class chorus teaching in primary schools [Ph.D. Dissertation, Minzu University of China].

Cui, Xiaoqing. (2015). On the Importance of Expressive Music in Realizing the Basic Value of Music Curriculum. *Voice of the Yellow River*, (04), 21.

Cui, Z., & Gao, R. (2003). Constructivist Learning Theory and Psychological Teaching Reform. *Journal of Harbin Institute*, 23(6), 2.

Cui, Zangjin. (2016). Application of multiple intelligences theory in foreign literature teaching. *Language Development*, (35), 47-48.

Dutoit, Claire-Lise. Music Movement Therapy. London: The Riverside Press Ltd, 1965.

Jaques-Dalcroze, Emile. Eurhythmics Art and Education. London: Chatto & Windus, 1930.

Fang, Shaomeng. (2016). *Orff's Practical Teaching Method of Music (2nd Ed.)*. Shanghai: Fudan University Press.

Feng, X. (2003). Thoughts on Educational Reform Inspired by Constructivist Learning Theory. *Education Theory and Practice*, 17, 58-60.

Feng, X. X. (2003). The theory of multiple intelligences and the reform of kindergarten education evaluation -- the concept of developmental education evaluation. *Preschool education*.

Feng, Y. F. (2006). Application of the six elements of constructivist learning design in

English teaching. *Foreign Languages and Their Teaching*.

Fu, J. H. (2012). Development and implementation of school-based geography curriculum. *Teaching and Management*, (04), 70-72.

Findlay, Elsa. Rhythm and Movement: Applications of Dalcroze Eurhythmics. Evanston: Summy-Birchard Company, 1971.

Gao, Wen, Xu, Binyan, & Wu, Gang. (2008). *Research on Constructivist Education*. Educational Science Press.

Gardner, H. (2021). *New Horizons for Multiple Intelligences (Trans. Shen Zhilong)*. Zhejiang Education Press.

Gardner, H. (2004). *Multiple Intelligence. Translated by Shen Zhilong*. Beijing: Xinhua Publ ishing House.

Gardner, H., & Shen, C. (2016). The structure of intelligence. *Teachers*, 29, 2.

Goodwin, J. (2020). Navigating Music Teacher Education Toward Humane Ends.

Gu, Mingyuan. (1998). *Great Dictionary of Education*. Shanghai Education Publishing House.

Han, S. Y. (2020). Application of Kodaly teaching method in singing teaching of lower grades in primary schools [Ph.D. Dissertation, Minzu University of China].

Hao, Zhuona. (2016). Research on the Application of Constructivism Learning Theory in Piano Teaching [Doctoral dissertation, China Conservatory of Music].

Hao, Z. (2003). Constructivism: The Theoretical Foundation for Innovating Traditional Teac hing. Science Class, (12), 22-

23.Hogg, K. (1997). Constructivism teaching model, teaching method and teaching design. *Journal of Beijing Normal University: Social Science Edition*, 5, 8.

Hokekang. (2003). Constructivism: The theoretical basis for Reforming Traditional teaching . *Science Lesson*, (12), 22-23.

Hou, Y. (2020). A Preliminary Study on the Application of Constructivist Learning Theory in Music Education. *Ideological and Political Education Teaching*, (09), 8-10.

Hou, Y. N. (2020). Research on the application of Kodaly Teaching Method in Primary Sch ool Singing Teaching [Dissertation, Northwest Normal University].

Howard Gardners Theory on Multiple Intelligences. Retrieved from https://mp.weixin.qq.com/s?src=11&timestamp=1690950056&ver=4687&signature=DO0OreVjTIfgQw-vL9lJO73n0U2fiQ8IPBrPjqhSW8nKu8Td20MunoNv1eZlsng94kHpAz4BopbVZd2VvmY4CR23tfO4KXwyCv8STDkwL6CEveqX6jHN3CXmHU7c9Gqp&new=1./2020-08-02

https://tophat.com/glossary/m/multiple-intelligences/

https://www.ipr.edu/blogs/audio-production/what-are-some-elements-of-musical-expression/#February 8,2021 /2023.08.

Hu, M. (2014). Application of Orff Music Teaching Method in Primary School Music Teaching [Master's Thesis, Shenyang Normal University].

Hu, Q. (2018). On the teaching strategy of primary school music classroom under Orff teaching system. *Educational Modernization*, (8), 337-338.

Hu, Z. (2014). Introduction to the National Standards for Visual Arts Curriculum in Australia. *Chinese Art Education,* (2), 87.

Huang, G. (Dissertation). Discussion on Music Education in Normal Universities in China from the perspective of Constructivism. *Capital Normal University.*

Huang, Y. (2009). A new tool for vocational education curriculum teaching: the theory of multiple intelligences. *Adult Education*, (06), 43-44.

Huo, L. (2003). *Multiple Intelligence theory and Multiple Intelligence Curriculum research*. Beijing: Educational Science Press.

Hansen, Kristen S., "A Musical Game for Every Age-Group." Teaching Music, Vol. 9 Issue 1. EBSCOhost. UWEC McIntyre Library Eau Claire WI. Dec. 1 2006

Jiang, D. (2007). Current Situation Analysis and Prospect of Basic Education Reform. *Modern Corporate Education*, (03).

Johnson, Monica Dale, "Dalcroze Skills of All Teachers", Music Educators Journal. ERIC. EBSCOhost. UWEC McIntyre Library, Eau Claire, WI 1 December 2006

Jaques-Dalcroze, Emile. Rhythm, Music & Education. London & Whitstable: The Riverside Press Ltd., 1967. (First published 1921)

Keast, D. A. (2009). A constructivist application for online learning in music. *Research and*

issues in music education, 7(1), n1.

Kovaleff Baker, N. (n.d.). *Expression - History before 1800. Grove Music Online*. Oxford University Press. Retrieved 8 July 2017.

Li, D. N., Xiu, H., & Yin, A. (2011). *Orff's Music education Thought and practice.* Shanghai : Education Press.

Li, G. (2007). Evaluation and Enlightenment of music education concept in German primary and secondary schools. *Foreign Education Research*, (8), 62-65.

Li, P. (2005). Research on Kindergarten Music Education Curriculum Based on Constructivism Theory. South China Normal University.

Li, P. (2005). Research on Kindergarten Music Education Curriculum Based on Constructivist Theory. South China Normal University.

Li, Y. (2016). Research on integrated teaching of music classroom in primary schools. *Journal of Beijing Institute of Education.*

Li, Y. N. (2018). Research on the application strategy of Orff Music Teaching Method in Music Theory Teaching of Preschool Education [Ph.D. Dissertation, Yunnan Normal University].

Li, Y., Chen, F., & Wu, B. (2017). Progress in monitoring musical performance ability at home and abroad and preliminary exploration in China. *Art Education*, 2017(Z1), 57-60.

Liang, L. (n.d.). Theoretical Research and Practical Exploration of Music Comprehensive Curriculum. (Dissertation, Qufu Normal University).

Liu, S. (2019). Application of Kodaly Music Teaching Method in chorus Training [Ph.D. Dissertation, South China University of Technology].

Liu, S. (2019). Research on Interdisciplinary Teaching in Primary School Music Classroom. *Journal of Beijing Institute of Education*, 34(6), 29-32.

Lou, L. (2020). Application of Kodaly Teaching Method in Choral Teaching in Senior high schools [Ph. D. Dissertation, Southwest University].

Ma, R. (2020). Research on "Playfulness" chorus teaching method in primary schools [Ph.

D. Dissertation, Hebei Normal University].

Ministry of Education of the People's Republic of China. (202.P2). *Art curriculum standards for compulsory education*. Beijing Normal University Press.

Mead, Virginia Hoge, "More than Mere Movement: Dalcroze Eurhythmics." Music Educators Journal Feb 1986 v72 n6 p42-46 ERIC EBSCOhost. UWEC McIntyre Library, Eau Claire, WI. 1 December 2006

Özeke, S. (2009). Connections between the constructivist-based models for teaching science and music. *Procedia-Social and Behavioral Sciences*, 1(1), 1068-1072.

Qiu Hongqi. Design and implementation of the Curriculum integrated management platform. (Doctoral dissertation, Soochow University).

Saarikallio, S., Tervaniemi, M., Yrtti, A., & Huotilainen, M. (2019). Expression of emotion thr ough musical parameters in 3 and 5-year-olds. *Music Education Research*, 21(5), 4.

Scott, S. (2006). A Constructivist View of Music Education: Perspectives for Deep Learning.

Scott, S. (2011). Contemplating a Constructivist Stance for Active Learning within Music Ed ucatio. *Arts Education Policy Review,* 112(4).

Scruton, R. (2017). *Expression*. Grove Music Online. Oxford University Press.

Shao, S. (2003). Orff Education System and basic Music education. *Liaoning Educational Research*, (4), 71-72.

Sheila Scott. (2006). A Constructivist View of Music Education: Perspectives for Deep Lear ning. *General Music Today,* 19(2). doi:10.1177/10483713060190020105.

Sheila Scott. (2011). Contemplating a Constructivist Stance for Active Learning within Music

Shen, J. (2015). Applying multiple Intelligences theory to guide the development of school-based curriculum. *Biology Teaching*, (06), 66-67.

Shen, J. (2009). Construction of Music Teaching Model under the guidance of Constructivi sm Theory. Teaching and Management, (24), 145-146.

Sheridan, M. M. (2018). The Kodály Concept in the United States: Early American Adaptati

ons to Recent Evolutions. Journal of Historical Research in Music Education, 41(1), 153660061878748.

Shively, J. (2020). Navigating Music Teacher Education Toward Humane Ends.

Sogou encyclopedia. (2022). Comprehensive. Retrieved from https://baike.sogou.com/v681291.html?fromTitle=%E7%BB%BC%E5%90%88%E8%AF%BE%E7%A8%8B&ch=frombaikevr

Steffe, L. P., & Gale, J. (2002). *Constructivism in Education*. East China Normal University Press.

Su, J. (2007). Multiple Intelligences theory and teaching experiment of PE curriculum development. *Journal of Wuhan Physical Education University*, (06), 80-84.

Su, Y. (2016). Flipped classroom learning evaluation based on multiple Intelligences theory and moodle platform activity record: A case study of "Multimedia Curriculumware design and Development" Curriculum practice. *Audio-visual Education Research*, 37(4), 7.

Swaiko, Nancy. "The Role and Value of a Eurhythmics Program in a Curriculum of Deaf Children." American Annals of the Deaf Jun74 119, 3, 321-4. ERIC. EBSCOhost. UWEC McIntyre Library, Eau Claire, WI. 1 December 2006.

Tao, X. (2010). Multiple Intelligences in China. Beijing: Capital Normal University Press.

Tarling, J. (2000). Baroque String Playing for Ingenious Learners. *Tring: Corda Music.*

The Importance of Musical Expression -

You are Mom. (2019, September 20). Retrieved from youaremom.com/childrens-songs/musical-expression/20 September, August 1,2019 / 2023

Wang, J. (2002). *Curriculum Development and Case Studies*. Shanghai: Wenhui Publishing Hous.

Wang, J. (2002). *Integrated curriculum Development and Case studies*. Shanghai: Wenhui Publishing House.

Wang, J. (2003). Discussion on the Comprehensive Curriculum Setting of Normal Colleges and Universities. *Journal of Xinxiang Teachers College*, 17(3), 3.

Wang, J. (2017). Application of Kodaly teaching method in chorus teaching in junior middl

e school [Ph. D. Dissertation, Guizhou Normal University].

Wang, J. Z. (2003). Discussion on comprehensive curriculum setting in normal universities. *Journal of Xinxiang Teachers College*, 17(3), 3.

Wang, L. (2012). Constraints on the localization of Orff's music teaching method. *Northeast Normal University Daily (Philosophy and Social Sciences Edition)*, No.256(2), 234-236.

Waller, Johnny, and Steve Rapport. Sweet Dreams: the Definitive Biography of Eurythmics. Toronto: Stoddart, 1985. ISBN 0-7737-5026-6

Xie, Y. (2010). The application of Orff teaching method in solfeggio teaching of music education major. *Exploration of Music*, No.109(4), 105-107.

Xie, Z. (2003). Thinking about Educational Reform Inspired by Constructivist Learning Theory. *Education Theory and Practice*, 17, 58-60.

Xie, Z. P. (2003). Reflections on education reform triggered by the theory of multiple intelligences. *Educational Theory and Practice*, (17), 58-60.

Xu, H. G. (2006). Application of multiple intelligences theory in moral education teaching *Ideological and Political Teaching*, (09), 8-10.

Yang, L. (2002). Implications of multiple intelligences theory for student evaluation. *Educational Exploration*, (03), 48-49.

Yang, L. (2002). Inspiration of Multiple Intelligence Theory for Student Evaluation. *Education Exploration*, (03), 48-49.

Yang, L. (2009). Theoretical Exploration and Pilot Study on senior high school music teaching Model under Constructivism theory [D]. Northwest Normal University.

Yu, D. H. (2018). Reinterpretation of Orff's teaching principles. *Music of the People*, 2018(10), 72-74.

Yu, H. (2015). Enlightenments of Constructivism Theory to Instrumental Music Teaching in Primary and secondary Schools [Ph. D. Dissertation, Hunan Normal University]

Yu, X. (2004). *Multiple Intelligences in the World*. Beijing: Capital Normal University Press.

Yu, Y. (2019). Application of Colvin Gesture in the teaching of Female chorus "Memory" [Ph

. D. Dissertation].

Zhang, H. (2013). Construction of school-based curriculum of school physical education from the perspective of multiple intel ligences theory. *Teaching and Management*, (03), 107-109.

Zhang, L. (2014). Research on the teaching and implementation strategies of Music "Subje ct Integration". Capital Normal University.

Zhang, L. (2019). Creating Complete Children through Comprehensive Education -- 35 years of exploration and construction of "Kindergarten Comprehensive Curricul um". *Proceedings of the 2018 Annual Conference of Jiangsu Education Society*.

Zhang, W. (2000). Inspiration of Orff Children's music System to Chinese preschool childre n's art curriculum decision-making. *Research in Preschool Education*, 30-32.

Zhang, X., & Zhang, W. (2004). The practice and application of the Orff instrument in the te aching of intellectually retarded children. *Chinese Special Education*, (12), 18-21.

Zhong, X. (2017). Application of Orff Teaching Method in Children's chorus Training in Pri mary schools [Ph. D. Dissertation, Liaoning Normal University].

Zhou, B. (2004). A Brief discussion on the comprehensive view of music curriculum perme ated by multiple disciplines. *Music Education in China*, (6), 2.

Zachopoulou, Evridiki, Vassiliki Drri, Dimitris Chatzopoulou, Theordoros Elinoudis. The Application of Orff and Dalcroze Activities in Preschool Children: Do They Affect the Level of Rhythmic Ability? Physical Educator; Spring2003, Vol. 60 Issue 2, p51, 7p. Academic Search Elite. EBSCOhost, UWEC McIntyre Library, Eau Claire WI 1 December 2006 researchgate.net

APPENDIX

Appendix 1. Expert information

Expert information sheet

Name	gender	job title	research direction	employer
Wang Shijie	male	professor	Curriculum and Teaching Theory Experts in the field of education	Huanggang Normal University School of Education
Tong Sanhong	male	professor	educational psychology Experts in the field of education	Huanggang Normal University School of Education
Duan Youfang	female	professor	music pedagogy Music teaching expert	Huanggang Normal University Conservatory of Music
Jiang Jinxiu	female	Associate Professor	music pedagogy Music teaching expert	Huanggang Normal University Conservatory of Music
Luo Junying	female	advanced teacher	Music teaching expert	Huanggang Experimental School

Appendix 2. Questionnaire

1.Teacher interview questionnaire

Dear teacher:

Hello! In order to understand the situation of students' musical expression ability, this survey was carried out. The survey results are only used for research, and your relevant information will not be disclosed. Your answers are of great significance to this research. Sincerely thank you for your cooperation and support!

1. Do you think students' musical expression is important? Why?

2. In the process of music teaching, how do you find students' expressiveness? What's the problem?

3. What teaching methods do you usually use to improve students' musical expression?

4. Do you think your teaching method is effective? Tell me why.

5. Do you have any good suggestions for improving students' musical expression ability?

2. Student interview questionnaire

Dear students:

Hello! In order to understand your music class, we ask you to answer the following questions. Please answer according to your real situation. Your answers will be used as research. Thank you for your cooperation!

1. Do you like music lessons? What is your favorite music class?

2. What is your favorite way of expressing music? Tell me your reasons.

3. How many times have you participated in the expression in music class?

4. Do you like the teaching method of the music teacher? Why?

5. In a few sentences, write your opinions and suggestions on the music class?

Appendix 3. Curriculum consistency assessment form

The Curriculum Design Consistency Checklist

" √ "The corresponding evaluation results in " are based on your judgment .

NO.	Project	Expert consensus					IOC
		1	2	3	4	5	
1	Curriculum background and basic concepts	+1	+1	+1	+1	+1	1
2	Curriculum design ideas and curriculum objectives	+1	0	+1	+1	+1	0.8
3	Basic concepts of curriculum design	+1	+1	+1	+1	0	0.8
4	Curriculum objectives and curriculum content	+1	+1	+1	+1	+1	1
5	Curriculum objectives and learning activities	+1	+1	0	+1	+1	0.8
6	Curriculum content and learning activities	+1	+1	+1	+1	+1	1
7	Teaching content and research materials	+1	+1	+1	+1	+1	1
8	Teaching content and learning resources	+1	+1	+1	+1	0	0.8
9	Teaching content and research time	+1	+1	+1	+1	+1	1
10	Curriculum Evaluation and curriculum Objectives	+1	+1	+1	+1	+1	1

Appendix 4. Curriculum appropriate evaluation form

Curriculum design appropriate evaluation form

√" on the corresponding evaluation results based on your opinions .

Assessment project list	Expert evaluation results (Full score is 5 points)					mean	S.D.	level
	1	2	3	4	5			
1. Curriculum design principles								
1.1 Reasonable curriculum design principles	5	5	5	5	5	5	0.00	Very high
1.2 The curriculum design principles are clear and practical	5	4	5	5	5	4.80	0.40	Very high
1.3 curriculum design principles and basic concepts are accurate	4	5	5	5	5	4.80	0.40	high
1.4 Curriculum design principles are supported by theory	5	5	5	5	5	5	0.00	Very high
2. Curriculum design goals								
2.1 Curriculum design goals are clear	5	5	5	5	5	5	0.00	Very high
2.2 The curriculum design goals are feasible	5	5	5	5	5	5	0.00	Very high
2.3 Curriculum design goals are suitable for students	5	5	5	5	5	5	0.00	Very high

3. Teaching media								
3.1 The selection of teaching media can meet teaching needs	5	5	5	4	5	4.80	0.40	high
3.2 The selection of teaching media is suitable for the teaching mode	5	5	5	5	5	5	0.00	Very high
4. Learning resources								
4.1 Learning resources are consistent with curriculum objectives	5	5	5	5	5	5	0.00	Very high
4.2 Learning resources are suitable for students	5	5	4	5	5	4.80	0.40	high
4.3 Learning resources are suitable for learning activities	5	5	5	5	5	5	0.00	Very high
4.4 Can encourage students' learning activities and achieve goals	5	5	5	5	5	5	0.00	Very high
5. Learning evaluation								
5.1 Evaluation indicators are suitable for students	5	5	5	5	5	5	0.00	Very high
5.2 Evaluation covers measurement and evaluation objectives	4	5	5	5	5	5	0.40	high

Appendix 5. Classroom observation record sheet

1. Classroom observation record sheet

Class : Number of people: Total score :

Classification	comment content	Grading					Score
		very good 5	good 4	generally 3	not good 2	bad 1	
student performance	1. Are you interested in learning music?						
	2. Can you actively participate in experiential learning activities?						
	3. Can you actively learn to sing or play musical instruments?						
	4. Is there any dance or momentum when singing songs?						
	5. Can you sing accurately in intonation, rhythm and melody						
	6. Can you participate in chorus and voice practice						
	7. Able to interact and cooperate with classmates						
	8. Can master music knowledge and skills during research						
	9. Able to perform with classmates						

classroom teaching effect	Innovative teaching design and appropriate teaching methods						
	The teaching process is orderly and the teacher guides reasonably						
	Active classroom atmosphere, student-centered						
	Changes in students' musical expression improved						
general comment							

2.musical expression Ability Scale

musical expression Ability Scale Class: Number of people: Total score:						
Test items	measurement standard	Grading				
		level 5	level 4	level 3	level 2	level 1
singing/playing/ dancing	intonation					
	Rhythm					
	melody					

3.Measurement standard

Test item	content	Measuring indicator	Level5	Level4	Level3	Level2	Level1
	(to perform in the form of singing) Singing interprets works and express	**Intonation** The international standard height (the first international height) is 440Hz *A* sound as the standard	100% of Intonation were correct	80% of Intonation were correct	60% of Intonation were correct	40% of Intonation were correct	30% and below Intonation were correct

Singing/ Playing/ Dancing	es emotions artistically through the aspects of singing, intonation, timbre, interval, volume, melody, rhythm, etc	**rhythm** (the speed or rhythm of a piece of music) (Measure in bars)	100% rhythm is correct (Measure in bars)	80% rhythm is correct	60% rhythm is correct	40% rhythm is correct	30% and below rhythm is correct
		Melody （An organized and rhythmic sequence of musical tones formed through artistic conception) (Measure in bars)	100% the melody is correct	80% the melody is correct	60% the melody is correct	40% the melody is correct	30% and below the melody is correct

				pre-test				lesson1				lesson2				lesson3			
number	student ID	Nam	gender	Intonation	Rhythm	melody	sum	Intonation	Rhythm	melody	sum	ntonatio	Rhythm	melody	sum	ntonatio	Rhythm	melody	sum
1	20210301	e yu	female	3	3	2	8	3	3	2	8	3	3	3	9	3	3	3	9
2	20210304	Me	female	3	3	3	9	3	3	3	9	3	3	3	9	3	4	3	10
3	20210305	Jia	male	3	3	3	9	3	3	3	9	3	3	3	9	3	3	3	9
4	20210309	Qin	male	2	3	3	8	3	3	3	9	4	3	3	10	4	3	3	10
5	20210310	Yue	female	3	3	3	9	4	3	3	10	4	3	3	10	4	3	3	10
6	20210312	Qin	female	3	3	2	8	3	3	3	9	3	3	3	9	3	3	3	9
7	20210316	Zhuo	male	3	2	3	8	3	2	3	8	3	2	3	8	3	3	3	9
8	20210318	ng Yi	male	3	3	3	9	3	3	3	9	3	3	3	9	3	3	3	9
9	20210319	g yo	female	3	2	3	8	3	2	3	8	3	3	3	9	3	4	3	10
10	20210321	en Z	female	4	3	3	10	3	3	3	9	3	4	3	10	3	4	3	10
11	20210323	Yue	female	3	3	2	8	3	3	2	8	3	3	3	9	3	3	3	9
12	20210326	ao Xi	female	4	3	2	9	4	3	2	9	4	3	2	9	4	3	3	10
13	20210336	g Zhi	male	2	3	2	7	2	3	3	8	2	3	3	8	3	3	3	9
14	20210340	tao	female	3	3	3	9	3	3	3	9	3	3	3	9	3	3	3	9
15	20210345	Mei	female	3	2	3	8	3	2	3	8	3	2	3	8	3	3	3	9

lesson4				lesson5				lesson6				lesson7				lesson8				post-test			
ntonatio	Rhythm	melody	sum	ntonatio	Rhythm	melody	sum	ntonatio	Rhythm	melody	sum	ntonatio	Rhythm	melody	sum	ntonatio	Rhythm	melody	sum	ntonatio	Rhythm	melody	sum
3	4	3	10	4	4	3	11	4	5	4	13	4	5	5	14	5	5	5	15	5	5	5	15
4	4	3	11	4	4	4	12	4	4	5	13	4	4	5	13	4	5	5	14	5	5	5	15
3	4	3	10	3	4	3	10	4	4	4	12	4	5	4	13	4	5	4	13	4	5	5	14
4	4	3	11	4	4	3	11	4	4	4	12	4	4	5	13	5	5	5	15	5	5	5	15
4	3	3	10	4	3	3	10	4	4	4	12	4	4	4	12	4	5	4	13	5	5	4	14
3	4	3	10	3	4	3	10	4	4	4	12	4	5	4	13	5	5	4	14	5	5	4	14
3	3	3	9	3	4	3	10	4	4	4	12	4	4	4	12	4	5	4	13	5	5	4	14
3	4	3	10	3	4	4	11	3	4	4	11	4	4	4	12	4	5	4	13	5	4	5	15
4	4	3	11	4	4	3	11	4	4	4	12	5	4	4	13	5	4	4	13	5	5	4	14
4	4	4	12	4	4	4	12	4	5	4	13	4	5	4	13	5	5	4	14	5	5	4	14
3	4	3	10	4	4	3	11	4	4	4	12	4	5	4	13	4	5	4	13	5	5	5	15
4	3	3	10	4	4	3	11	4	4	4	12	4	5	4	13	5	5	5	15	5	5	5	15
3	3	3	9	3	4	3	10	3	4	4	11	4	4	4	12	4	5	4	13	4	5	4	14
3	4	3	10	3	4	4	11	4	4	4	12	5	5	4	14	5	5	5	15	5	5	5	15
4	3	3	10	4	3	3	10	4	4	3	11	4	5	4	13	4	5	5	14	5	5	5	15

第1页

1. Student satisfaction survey

Dear classmates:

Hello! In order to understand the implementation of this music curriculum, we ask you to answer the following questions. Please answer according to your own real situation. Your answers will be used for research. Thank you for your cooperation!

1. Do you think the music class in this curriculum is improved compared to previous classes?

2.Has your musical expression ability improved after taking the curriculum? Tell me where you have improved.

3. How often do you participate in expressions in music classes? How are the students doing?

4. Do you like the music teacher’s teaching style? Tell me why.

5. Are you satisfied with your current music class? please choose( )

A.Very satisfied B. Satisfied C. Average D. Unsatisfied

6. Do you have any other comments or suggestions about this music class?

Appendix 6. Curriculum unit plan

The Curriculum Design

Background of MIC Design

Developing integrated music curriculum is not only a part of educational reform but also a crucial initiative to meet the diverse needs of students and promote their comprehensive development.

Music, as a comprehensive subject, is closely linked to multiple disciplines. Therefore, the design of integrated music curriculum should introduce various teaching methods and content to help students deeply understand and experience music, thereby enhancing their musical expressiveness. Improving musical expression also requires diverse and personalized curriculum content.

Well-designed music curriculum can help students intuitively perceive the effects of their musical expression, thus continuously adjusting and enhancing their expression. In the initial design of integrated music curriculum, researchers focused on two aspects:

Selection of curriculum content 2. Selection of teaching methods.

Detailed descriptions are as follows:

· 1.Curriculum Content Selection

in accordance with national curriculum standards and considering the educational background and local cultural characteristics of primary school students in Hubei Province, China, a selection of curriculum content suitable for local students was designed. The curriculum comprises 8 units, each with specific themes incorporating songs and musical pieces, chosen by researchers and teachers.

2.Teaching Method Selection

Given that the goal of MIC is to enhance students' musical expression, the selection of teaching methods integrates various approaches. Researchers studied and researched relevant methodologies, primarily including the following:

Foster music perception and appreciation skills, helping children learn to listen to and perceive different styles and types of music. Guide them in appreciating the emotional expression and performance techniques in music, such as rhythm, melody, and emotion.

Create a positive music environment by offering a variety of enriching music experiential activities, including listening to music, participating in singing, playing small instruments, dancing, and more. Students can freely choose music activities they enjoy to learn from and express themselves.

Provide diverse modes of expression, encouraging children to engage in music composition and performance activities such as musical games or dance. Offer opportunities to experience and learn various instruments and singing, allowing children to express their emotions and ideas through different musical tools.

Spark creativity and imagination by offering open-ended music activities and tasks, encouraging children to freely express and explore music. Support them in showcasing their personality and unique vocal characteristics in music, continuously encouraging and affirming their efforts and progress. Enhance their confidence and expressive abilities.

In conclusion, with the selection of curriculum content and teaching methods determined, researchers proceed to implement lesson planning units.

Curriculum unit plan

Unit plan

Unit plan: 8 units class number: 16 Class (40 minutes /Period)

Learning element	Content	Periods
Unit 1	Music House	2
Unit 2	Cuckoo Waltz	2
Unit 3	In the Watch Shop	2
Unit 4	The Dragon Soaring and the Tiger Leaping	2
Unit 5	Horse race	2
Unit 6	Time is like a pony carriage	2
Unit 7	Long Dong Qiang	2
Unit 8	Cat Tiger Song	2

Lesson plan

The lesson plan consists of eight important components:

1. Teaching content
2. Teaching objectives
3. Textbook Analysis
4. Analysis of academic situation
5. Important and Difficult Points in Teaching
6. Teaching process
7. Teaching Evaluation (Summary)
8. Teaching Reflection

Unit plan

1 Unit topic Singing lesson "Music House"	
Teaching content	Singing Lesson "Music House"
teaching objectives	This curriculum is to cultivate students' interest in music through rich music experience activities, gradually develop students' musical expression, imagination and creativity , pay attention to artistic experience, and highlight the concept of comprehensive curriculum . **1. Aesthetic perception:** Feel the emotion of music, understand the image of the "ding-dong" music cabin in the music, understand the music intensity marks f and p, and be able to use changes in intensity to express it in song singing. **2. Artistic expression:** Able to sing the song "Music House" with a cheerful and lively voice, and enjoy the joy of playing games in music. **3. Creative practice:** By comparing listening, singing, group cooperation performance, composing and other activities, students can actively and proactively participate in the learning of songs. **4. Cultural understanding:** Through unity and cooperation to build music cabins and other activities, students can be guided to actively participate in and enjoy the happiness brought by the music cabins, and stimulate their love for music.
Textbook and Material analysis	the third grade of the Human Voice Edition . This lesson uses "beating notes" as the theme to stimulate students' curiosity and interest in exploring the world of music. "Music House" is a funny children's song, beat by 2 / 4 . The songs are lighthearted and enjoyable. The third descending interval starts the sentence, undulating and smooth, giving people a soft feeling.

<table>
<tr><td>Academic analysis</td><td colspan="2">Third- grade students think mainly in images and are curious and imitative. Have a certain foundation in music learning, like to sing, be willing to use body movements to perform music, and be able to better perceive music elements such as intonation, speed and intensity of music.</td></tr>
<tr><td>Important and difficult points in teaching</td><td colspan="2">Teaching focus: Through various forms of participation experience, students can sing the song "Music House" completely with lively and cheerful emotions and elastic voice.
Teaching difficulties: two long phrases in the song , mastering the rhythm and intonation melody.</td></tr>
<tr><td>Integrated curriculum</td><td colspan="2">1. Singing curriculum combined with dance and instrumental music , as well as music games, students ' mutual assistance and cooperation and other methods.</td></tr>
<tr><td rowspan="2">Teaching process</td><td>Teaching steps</td><td>1.Situation import
2.initial perception
3.Learn to sing songs
4.Expand and extend</td></tr>
<tr><td>Teacher and student activities</td><td>Step 1 : Situation import
Teachers create situations to stimulate students' interest. The teacher first uses doorbells from daily life as an introduction, and taps the percussion sound tiles to let the students listen to the high-intonationed and low-intonationed doorbells . Then, by sticking the doorbells and learning to sing the doorbells, they add different intensity to sing the bells , <u>(singing) Ding dong ding dong</u> allows students to master intonation and recognize dynamic marks in the game.

Step 2 : Initial perception
1) Listen to songs and experience the emotions of music .
Students learned through the first listening that only</td></tr>
</table>

		the correct singing ringtone can enter the music cabin. 2) Students understand the content of music through complete listening , and then continue the development of the situation. 3) The teacher asked a question: What is the speed and mood of the song? 4) Students answer and summarize at a medium pace and happily. **Step 3 : Learn to sing songs** When learning to sing songs , this lesson uses phrase listening, independent exploration and life-student interaction to sing the songs and understand the connotation of the lyrics. First, let's learn the first and second sentences. Through the comparison of melody, we can "build doors and windows" in the process of teachers and students cooperatively learning to sing . Important and difficult point: Learning to sing the third line is also one of the difficult points in this lesson. The difficulty lies in grasping the rhythm pattern. First, the teacher demonstrates and guides the students to find out the difference between the dotted beat on one beat and the rhythm pattern on the 28 beat, and read it while stroking the beat (Welcome you welcome me). In this way, by reading the rhythm and reading the lyrics , singing lyrics, and progressing step by step. Finally, by learning to sing independently with the piano, students mastered the difficult points and completed the construction of the "roof". Important and difficult points: Mastering the big jump interval in the fourth sentence and the concluding sentence In order to solve this difficulty, I first practiced singing and combined with the playing of the electronic keyboard, and then used the percussion sound tiles that the students were interested in to play, so as to help the students sing accurately. After learning, we can understand the repeated jump marks by listening completely and be able to sing the song completely. In order to deepen the students' impression when learning to sing in phrases, the teacher designed a house-building game, allowing students to sing and build a house at the same time, which embodies the teaching cognitive rules of step-by-step, from easy to

		difficult . **Step 4 : Expand and extend** Editing and display, creative practice . Carry out activities in the "Music House Party", guide students to work in groups, use dance and Orff percussion instruments to express their feelings and understanding of music, and the children enjoy it.
	Integrated teaching and learning methods	Teaching methods include: teaching singing method, dance rhythm method, musical instrument playing method, lecture method, demonstration method, situational teaching method, etc. The combined use of these teaching methods can help bring into play students' subjective initiative and trigger students' positive and creative thinking. Learning methods include: singing exercises, musical instrument accompaniment, dance rhythms, group discussion methods, cooperative inquiry methods, etc. By perceiving music, expressing music, and then experiencing emotions, students can actively participate in the classroom and play their main role.
	Classroom scene	
Teaching evaluation	**Scoring measuring tools**	**classroom observation scale**
Teaching reflection	In the teaching of this class, a variety of teaching methods are used to create situations and guide students to experience various expression methods and deepen the experience of music while learning and singing songs . With cooperation as the main line, students are guided to conduct independent exploration and creative practice. , which improves students' musical expression .	

2 Unit topic " Cuckoo Waltz "	
Teaching content	**" Cuckoo Waltz "**
Teaching objectives	**1. Aesthetic perception**: Feel the emotion of music, understand the image of the cuckoo bird singing "cuckoo" in the music, understand the intonation mi do, and be able to follow the music to express the image of the cuckoo bird. **2. Artistic expression**: Able to sing the A theme with a cheerful and lively voice and use a three-beat dance style to express the music, and enjoy the happiness brought by the music. **3. Creative practice**: students can actively and proactively participate in the learning of music through activities such as situation creation, singing, dancing, group cooperation performance, and composition creation. **4. Cultural understanding**: Guide students to actively feel the image of the cuckoo bird in the music, guide them to love the environment and care for nature.
Textbook and Material analysis	"Cuckoo Waltz" is an orchestral arrangement based on a piano piece of the same name composed by Norwegian composer Jonasson. The music has the style of Norwegian folk dance music in terms of melody and rhythm. It consists of three waltzes and a coda. After a brief downbeat, free-tempo 4-bar introduction, a descending third imitates the cuckoo's tone. It depicts a lively scene with its brisk and lively rhythm and fresh and smooth melody. The melodious birdsong and relaxed three-beat rhythm form a gentle and charming atmosphere.
Academic analysis	Third- grade students are curious, lively and active, have strong imitation abilities, are more interested in intuitive things, and have rich imagination. We should focus on creating a pleasant and cheerful learning atmosphere so that they can learn effectively through personal experience, maintain their desire and interest in learning, and thereby improve learning results.
Important and difficult points in teaching	**Teaching focus** : Feel the characteristics of three-beat music, and guide students to listen to, feel, and express music. **Teaching difficulties :** Feel the different emotions of the music and the lively and lively

	characteristics of the dance music, and sing the intonation of "mi do" in the song accurately.	
Integrated curriculum	Incorporate music appreciation lessons into comprehensive experience activities using multiple methods such as singing themes, dance step exercises, and instrumental accompaniment exercises.	
Teaching process	**Teaching steps**	1.Situation import 2.initial perception 3.Learn to sing songs 4.Expand and extend
	Teacher and student activities	**1. Situation introduction** Create an animated image of a giraffe, introduce a cuckoo concert today, and get a spring banquet dress. 【Design Intention】Create situations to stimulate students' interest. **2. Initial perception** **Listening and Appreciation Teaching Part** (1) Listen to the music for the first time and feel the emotion of the music Giraffe: Let's find the cuckoo's flight path **Appreciation in sections—A** (1) Listen to the single tone and recognize the roll call. When the piano plays a single note, the flight path is the melody line of the music. Listening to identify the intonation of the piano allows students to recognize "3" and "1". (2) Teachers and students sing together. The students sing: "3" and "1", and the teacher sings "4" and "7". Through cooperative singing, they learn the intonation of the cuckoo bird. (3) Teachers and students collaborate to sing the lyrics. Learn the song of the cuckoo bird in the lyrics: "Cuckoo". (4) Let students experience the first section of the music as a whole: add instrumental accompaniment. [Design Intention] Through activities such as listening, model singing, and instrumental accompaniment, students can feel the melody of songs and cultivate students' ability to distinguish between high and low sounds. **Appreciation in sections—B** (1) Introduce three-beat dance steps a. Introduce the characteristics of three-beat

		dance steps through animated characters. b. The teacher demonstrates dance steps. c. Students demonstrate dance steps. **Appreciation in sections—C** a. Students dance to the music. b. Students create formations freely. **Enjoy the ending—A** a. The teacher guides the students to name the music. b. Question: Which piece of music is similar to what I heard before? **Introduction to playing instruments and waltzes** a. Introduction to orchestral ensembles and electronic synthesizers. b. Introduce waltz. **Listen to the music in its entirety** [Design Intention] In the teaching process, the teaching cognitive rules of gradual and easy to difficult are reflected, guiding students to sing and perform independently, and experience the musical elements of the music. **3. Expansion part** 1. Appreciate different versions of musical instruments Enjoy the hand shadow and whistle version of "Cuckoo Waltz". [Design Intention] Let students experience music again in different performance activities and cultivate students' sense of innovation. **4. Summary and evaluation** 1. Students talk about their gains. 2. Teachers promptly evaluate and encourage students' performance. [Design Intention] Students are the masters of the classroom. They share and confidently express their gains with their peers. They can review the entire lesson in a timely manner and provide feedback on the learning effect.
	Integrated teaching and learning methods	Teaching methods include: creating situational methods, guiding listening, demonstration and singing, dance and rhythm exercises, musical instrument playing methods, teaching methods, etc. **The comprehensive use of these teaching methods can help bring into play students' subjective initiative and trigger students' positive**

		and creative thinking. Learning methods include: listening to feelings, singing exercises, dance exercises, musical instrument accompaniment, rhythm experience, group discussion methods, cooperative inquiry methods, etc. **By perceiving music, expressing music, and then experiencing emotions, students can actively participate in the classroom and play their main role.**
	Classroom scene	
Teaching evaluation	**Scoring measuring tools**	**classroom observation scale**
Teaching reflection	In the teaching of this class, a variety of teaching methods are used to create situations to guide students to experience various expression methods and deepen the experience of music in the appreciation of music . With cooperation as the main line, students are guided to conduct independent exploration and creative practice. Improve students' musical expression .	

3 Unit topic **"In the watch shop"**	
Teaching content	**"In the Watch Shop"**
teaching objectives	**1. Aesthetic perception** : Appreciate the music "In the Watch Shop", feel the lively scene depicted by the music, and experience the relaxed and happy music mood. **2. Artistic expression** : By appreciating "In the Watch Shop", students can understand that the expressive power of music is rich and colorful. Music can express cheerful, lively, beautiful and lyrical emotions through high, low, fast and slow, and also One can imagine vivid pictures. **3. Creative practice** : Able to use percussion instruments to accompany music, memorize the theme melody, and be able to use body movements to imitate various clocks to perform along with the music.

<table>
<tr><td>Textbook and Material analysis</td><td colspan="2">"In the Clock Shop" is an orchestral piece for the third grade of primary school music published by the People's Education Press. It was composed by the German composer Ault. It is a highly descriptive orchestral piece. It describes the scene in a dazzling watch shop. Here, the scene of watch repair workers happily working amidst the crisp sound of clocks.</td></tr>
<tr><td>Academic analysis</td><td colspan="2">Third- grade students think mainly in images and have physical and mental characteristics such as curiosity, activeness, and strong imitation ability. Therefore, when taking appreciation classes at this age, they must make full use of their dexterous bodies and natural voices. , through comprehensive means of audition, rhythm, dance, instrumental accompaniment, etc., intuitive appreciation teaching is carried out to stimulate and cultivate children's interest in music, develop music perception, imagination, creativity, and experience the beauty of music, so as to better It serves well for music appreciation teaching in lower grades.</td></tr>
<tr><td>Important and difficult points in teaching</td><td colspan="2">Teaching focus :
Inspire students to use appropriate movements to express music and memorize music themes.
Teaching difficulties :
Develop rich associations through appreciation activities and rationally design movements to express musical images.</td></tr>
<tr><td>Integrated curriculum</td><td colspan="2">1. Music appreciation curriculum combined with dance and instrumental music , as well as music games, student mutual assistance and cooperation and other comprehensive methods.</td></tr>
<tr><td rowspan="2">Teaching process</td><td>Teaching steps</td><td>1 Situation import
2 initial perception
3 Learning and practice experience
4Creative Expression</td></tr>
<tr><td>Teacher and student activities</td><td>1. Situation import :
Teacher: Classmates, today the teacher wants to invite you to a mysterious town in Germany. There is a magical store there. There is a row of colorful musical stairs at the door of the store. Let’s go up the stairs while singing a roll call! (The teacher plays the piano and the students sing along)
Teacher: After walking up the musical stairs, we came to the door of the store. The teacher came and rang the doorbell. Which student can imitate the melody of the doorbell?
Teacher: Singing is great! Let’s imitate it together!</td></tr>
</table>

		(The teacher plays the piano and reminds the students to raise their eyebrows and smile when singing.) Teacher: With the beautiful singing of the students, the store door was opened. Let's take a look at what kind of store it is? Student: (Watch Shop) Teacher: The clocks in this store are amazing. They can sing many beautiful and beautiful songs. If you don't believe it, just listen! (play music) [Design Intention] In this part, I used the scenario creation method to stimulate students' interest and grab their attention at the beginning of the class. In this part, I added some music knowledge, such as model singing scales, understanding mi, do Roll-calls such as , re and sol make it less boring for students to learn music knowledge. **2. Initial perception :** (Listen to the full song) Teacher: The name of this piece of music is "In the Clock Shop" (show the question). So what sounds of clocks did you hear in the music just now? Teacher: Who can imitate it? Teacher: The students imitated really well. Next, the teacher wants to use musical instruments to imitate a small clock. Please guess what kind of clock the teacher is imitating? (Use castanets, triangles, and string bells to imitate wall clocks, large clocks, and alarm clocks respectively.) Teacher: Please pick up your musical instrument and imitate a small clock with the teacher! (First lead the students to practice the castanet rhythm, and then practice the triangle rhythm. The two instruments play together. Finally, the teacher uses string bells to play together with the students.) Teacher: The little clocks run so neatly! The little clocks in our watch shop sing so beautifully, do you want to sing too? Teacher: Then let us sing the song of the watch shop together! Please listen to the teacher sing it again first. (Normal singing) Teacher: Now I would like to ask the students to sing together with me. The students will sing the part with red fonts, and the teacher will sing the part with black fonts.

		(Teacher accompanist and sings songs together with students) Teacher: Your singing is so beautiful! Please listen to what sounds are coming from the watch shop? Teacher: It's the sound of the cuckoo clock and the big clock. It turns out that they are telling the watchmakers that it's time to go to dinner. What does the next song of the little clocks sound like? (play alarm clock theme music) Teacher: What is the mood of this little clock? born: Teacher: Who can use movements to imitate a clock? student: Teacher: I ask everyone to follow the music and choose a clock you like to imitate. (play music) Teacher: The little clocks are having so much fun! At this time, the workers came back. It was time for them to take a lunch break. In order to quickly fall asleep, the clock worker twisted the spring of a music box clock. Listen! (Play music box clock theme music) Teacher: After listening to this paragraph, how do you feel? student: Teacher: Next I want to invite girls to dance with me~ Teacher: Your dancing is so beautiful! The lunch break is over, let's listen to what sounds are coming from the clock shop? student: Teacher: It turns out that the watchmakers have started working hard again! (Play the fourth piece of music) Teacher: In this section, I ask the students to clap their hands to accompany the song. [Design Intention] In this link, students are trained in rhythm, singing, body and other aspects through a variety of methods, so that students can actively participate in music activities, experience music, and express music) **3. Consolidate and expand** : Teacher: Please review it together. How many sections does this piece of music have? Teacher: Do you still remember what each paragraph expresses?

		Teacher: Finally, please work with the teacher to fully express the music. [Design Intention] Consolidate the content of this lesson and train students' language expression ability and music perception ability. **4. Class summary** : Teacher: As the saying goes: An inch of time is worth an inch of gold, but an inch of gold cannot buy an inch of time. I hope that students will use their time rationally and cherish it in their future research and life. Today's trip to the watch store ends here, good-bye, students!
	Integrated teaching and learning methods	Teaching methods include: guided listening method, musical instrument playing method, rhythm teaching method, lecture method, demonstration method, situational teaching method, etc. **The combined use of these teaching methods can help bring into play students' subjective initiative and trigger students' positive and creative thinking.** Learning methods include: rhythm practice, instrumental accompaniment, dance rhythm, group discussion, cooperative inquiry, etc. **By perceiving music, expressing music, and then experiencing emotions, students can actively participate in the classroom and play their main role.**
	Classroom scene	
Teaching evaluation	**Scoring measuring tools**	**classroom observation scale**
Teaching reflection	In the teaching of this class, a variety of teaching methods are used to create situations and guide students to experience various expression methods and deepen the experience of music while learning and singing songs . With cooperation as the main line, students are guided to conduct independent exploration and creative practice. , which improves students' musical expression .	

4 Unit topic " Dragon Soaring and Tiger Leaping"	
Teaching content	Music piece " Dragon Soaring and Tiger Leaping "
teaching objectives	1. **Aesthetic perception**: Understand the role of drums and stimulate students' interest in drum culture. 2. **Artistic expression:** By listening to "Dragon and Tiger Leaping", students can comprehensively experience the rich expressive power of Chinese national musical instruments and percussion drums, and at the same time understand the different roles of different rhythms and speeds in the music. 3. **Cultural understanding:** Through listening, help students understand the musical image of the music and experience the emotions of the music. 4. **Creative practice:** Guide students to use percussion instruments or hands and feet to accompany the main melody.
Textbook and Material analysis	Contents of the first volume of the third- grade elementary school textbook "The Dragon and the Tiger Leaping" . "The Dragon Soars and the Tiger Leaps" is a national percussion piece that interprets the essence of Chinese folk music art . The structure of the music: introduction + A + B + A′ + ending . The whole piece has a high-spirited tone and is inspiring. The exciting drum sound brings people into a joyful celebration scene, inspiring people to work hard and achieve great success. The work is full of momentum and passion, depicting a prosperous and prosperous China, and depicting the bright future of the motherland's growing strength.
Academic analysis	of third -grade students to experience, explore and create activities gradually increases. In the teaching design, taking into account the age characteristics and cognitive characteristics of students, teachers should pay attention to guiding students' overall feelings about music, and attract students with lively teaching forms and artistic charm. At the same time, students should be able to learn and sing music scores using the songs they have already learned, and should master the corresponding music theory knowledge in a timely and accurate manner.
Important and difficult points in teaching	**Teaching focus** : Experience the exciting and uplifting emotions brought by the dense drum beats of "Dragon and Tiger Leaping". **Teaching difficulties** :

	Have students imitate the rhythm of drumming to accompany the theme melody.	
Integrated curriculum	Incorporate music appreciation lessons into comprehensive experience activities with singing themes, rhythm exercises, imitating drumming exercises with homemade instruments, and other methods.	
Teaching process	**Teaching steps**	1 Situation import 2 initial perception 3 Learning and practice experience 4 Creative Expression
	Teacher and student activities	1. Import 1. Teacher: Students! Today the teacher brought you a wonderful video, please enjoy it together. (slideshow) Teacher: What kind of scene did we see just now? Student: Dragon Dance Teacher: What we just saw was the picture of the dragon lantern dance. If the teacher added music to it, how would it make you feel? (slideshow) Student: Teacher: That's because the drum plays a very important role in it. So on what occasions can we usually see and hear drums? Teacher: Yes, drums can be seen in festive gatherings, Chinese New Year festivals, boat races, lion dances, dramas and folk arts. Drums can also bring us joy! 2. Newly awarded 1. Introduction to the author Li Minxiong (1932--2009), a native of Zhejiang, is a national music theorist, drum player, composer, and music educator. He has been engaged in the research, teaching, creation and performance of ethnic instrumental music for a long time, and has performed and lectured in many countries and Hong Kong and Taiwan. (slideshow) 2. Listen to the whole song for the first time Teacher: Let's listen and appreciate it together first! (slideshow) Can you hear the lead instrument? (drums, row drums) The main instrument is the drum.

		How many parts does the music have? Student: The work is divided into three parts. Teacher: The structure of the music: introduction + A + B + A′ + ending 3. Appreciate in segments ① Let's listen to the first part first! Close your eyes, experience and think with your heart (slideshow) ◎ What changes are there in the speed and mood of this music? (Speed: fast---medium speed---fast Mood: cheerful---beautiful---cheerful) ◎ Learn to sing the theme melody. (slideshow) Theme melody: Learn to sing the melody 3 times Sing along the melody (slowly) (solve any problems promptly) Sing in full (speed up) ◎ Music practice activities - accompaniment to the theme melody ◎ Display the theme melody and the rhythm of the drum score, and the teacher uses the drum model to play (and ask the students to tell which rhythms appear and the difficult rhythms and explain them in writing on the blackboard) ◎Teaching the difficult part (practice rests individually first) ◎ Practice the rhythm softly with the teacher (the teacher prompts the movements at the rest) ◎ After getting familiar with it, add the theme melody to accompany the teacher. ◎Student cooperation (group, individual) ②. Enjoy the second part: The passionate scenes in the first part left a deep impression on us. What are the emotions like in the second part? How has playing an instrument changed? (slideshow) ◎Excited emotion (tight drumbeat)

		◎ The solo part of the drum (bass drum: powerful and rough, row drum: crisp and sweet) Teacher: Teacher has sorted out these rhythms. Let's give it a try, shall we? (slideshow) Drum rhythm: Try it in groups (1 group, 2 groups, all) The teacher leads the students to play in unison ③ Enjoy the third part: ◎What are the speed and mood of the music? (fast, cheerful, more enthusiastic) ◎ The melody of the music returns to the theme melody of the first part, but with some changes. (Reappearance of changes) 3. Enjoy the whole song completely We have listened to and felt the three parts of the work respectively. Finally, please listen to "Dragon and Tiger Leaping" completely again with your understanding of the music to feel the overall mood and changes it brings to us. Let's go listen together! (slideshow) Teacher: In the process of listening and listening, students can give full play to their imagination to perceive the music. They can use their body movements to move with the music, hit the drums, dance with the melody, and enjoy what drum music brings to us. Be happy! (Play the video to let students experience the passionate and joyful scene as a whole) 3. Summary : Teacher summary : Some people say that the beating of drums embodies life and passion. The rhythm of drums brings us excitement. In the five thousand years of Chinese history, the formation and development of drums contain extremely rich cultural connotations. Let us end this lesson with the strong drum beat and the joyful drum beat!

	Integrated teaching and learning methods	Teaching methods include: creating situational methods, guiding listening, demonstration and singing, dance and rhythm exercises, musical instrument playing methods, teaching methods, etc. **The comprehensive use of these teaching methods can help bring into play students' subjective initiative and trigger students' positive and creative thinking.** Learning methods include: listening to feelings, singing exercises, dance exercises, musical instrument accompaniment, rhythm experience, group discussion methods, cooperative inquiry methods, etc. **By perceiving music, expressing music, and then experiencing emotions, students can actively participate in the classroom and play their main role.**
	Classroom scene	
Teaching evaluation	**Scoring measuring tools**	**classroom observation scale**
Teaching reflection	In the teaching of this class, a variety of teaching methods are used to create situations and guide students to experience various expression methods and deepen the experience of music while learning and singing songs . With cooperation as the main line, students are guided to conduct independent exploration and creative practice. , which improves students' musical expression .	

5 Unit topic " Horse Racing "	
Teaching content	Horse racing
teaching objectives	1. **Aesthetic perception:** By appreciating "Horse Racing", you can feel the warm and unrestrained emotions of the music, think of the lively and lively scenes of horse racing events, and be able to distinguish the different emotional characteristics of the three sections of the music; by listening to the first section , feel the changes in intensity in the music, and respond appropriately with movements; be able to sing the theme melody in the second section with the piano model, and listen to identify the number of times the main melody appears; at the same time, through the teacher's demonstration performance and display of skills , allowing students to have a deeper understanding of the national instrument Erhu and feel the charm of national music. 2. **Artistic expression and creative practice:** Stimulate students' interest in learning through situation introduction, graphic scores, musical instrument performance, vocal rhythm and imitation performances, so that students can understand and feel the enthusiasm and joy of the horse racing event at the Naadam Conference, and The heroic and heroic spirit of the Mongolian people. 3. **Cultural understanding:** By researching "Horse Racing", students can enhance their understanding of Chinese national music culture and stimulate students' passion for national music.
Textbook and Material analysis	"Horse Racing" is a piece of music in the second unit of the third grade volume of the human version. It is an erhu solo composed by Chinese composer Huang Haihuai. It depicts the warm and joyous horse racing scene of the Mongolian people celebrating the Naadam Conference. . The music is divided into three parts. The first part is passionate and unrestrained, depicting the exciting scene of galloping horses on the race curriculum. The second part is full of melodious emotions and depicts the optimistic and confident spirit of the riders. The third part is a partial reappearance of the first paragraph, with

<table>
<tr><td></td><td colspan="2">more intense and high emotions, once again showing the joyous scene of horse racing.</td></tr>
<tr><td>Academic analysis</td><td colspan="2">Third -grade students are curious, lively and active, have strong imitation abilities, are more interested in intuitive things, and have rich imagination. We should focus on creating a pleasant and cheerful learning atmosphere so that they can learn effectively through personal experience, maintain their desire and interest in learning, and thereby improve learning results.</td></tr>
<tr><td>Important and difficult points in teaching</td><td colspan="2">Teaching focus : During the appreciation process, students should feel the joyful and enthusiastic emotions of the music, and be willing to actively participate and perform the music.

Teaching difficulties : two long phrases in the song , mastering the rhythm and intonation melody. Model the theme melody of the second section and listen to identify the number of times the theme melody appears.</td></tr>
<tr><td>Integrated curriculum</td><td colspan="2">Incorporate into music appreciation classes, theme singing, rhythm practice, movement expression, small instrument playing and other comprehensive experience activities.</td></tr>
<tr><td rowspan="2">Teaching process</td><td>Teaching steps</td><td>1Situation import
2 initial perception
3Learn to sing songs
4Expand and extend</td></tr>
<tr><td>Teacher and student activities</td><td>1. Video import :
1. Play the video: Batu, a Mongolian child, introduces Inner Mongolia and the Naadam Conference.
2. The teacher demonstrates playing the music "Horse Racing" and asks the students to listen and identify which event the music represents.
3. Introduce Erhu. Let students feel the timbre characteristics of Erhu,
4. Appreciate it in sections: Listen to the first section and talk about the emotion in this section? What kind of images can you think of?
5. Use castanets to imitate the sound of horse</td></tr>
</table>

		hooves and follow the music. 6. Use strong and weak intensity to imitate the sound of horse hooves. 7. Listen to the second section: think about how the mood and tempo have changed in this section. 8. Model and sing the theme melody. 9. Listen to the second section again and count how many times the theme melody appears. 10. Combined with the melody line, count whether the playing method is the same when it appears three times. 11. Explain the three techniques of long bow, short bow and pizzicato. 12. Practice the momentum and rhythm. 13. Follow the rhythm of the music. 14. Listen to the third section: Which melody is similar to the previous section? 15. Imitate how a jockey looks when riding a horse. 16. Use music to express the heroic and intense horse racing scenes. 17. Review the whole song and understand the single and three-part formulas. **2. Consolidate and expand** : imitating jockeys sprinting towards the finish line. Confident and heroic spirit. **3. Class summary** : Teacher: Happy time is always very short! This class is coming to an end. In this class, we enjoyed the Erhu solo "Horse Racing" together and felt the enthusiasm and unrestrainedness of the horse racing event at the Naadam Conference. I hope that through this class, the students will love our national music more and bring the national music to the forefront. Carry forward and inherit the music!
	Integrated teaching and learning methods	Teaching methods include: creating situational methods, guiding listening, demonstrating singing, dance rhythm exercises, musical instrument playing, teaching methods , graphic notation , etc. **comprehensive use of these teaching methods can help bring into play students' subjective initiative and trigger students' positive and creative thinking.** Learning methods include: listening experience, learning singing exercises, musical instrument accompaniment, rhythm experience, group discussion

		method, cooperative inquiry method, etc. **By perceiving music, expressing music, and then experiencing emotions, students can actively participate in the classroom and play their main role.**
	Classroom scene	
Teaching evaluation	**Scoring measuring tools**	**classroom observation scale**
Teaching reflection	In the teaching of this class, a variety of teaching methods are used to create situations and guide students to experience various expression methods and deepen the experience of music while learning and singing songs. With cooperation as the main line, students are guided to conduct independent exploration and creative practice, which improves students' musical expression .	

6 Unit topic Singing lesson " Time is like a pony carriage "	
Teaching content	Singing Lesson " Time is Like a Pony Carriage "
teaching objectives	1. **Aesthetic perception** : Through the learning of songs, you can understand the truth that time never comes back, and develop the good habit of cherishing time and being punctual from an early age. Be a person who values time. 2. **Artistic expression** : Use natural voice and lively emotions to sing the song "Time is like a pony carriage". 3. **Creative practice** : Feel the sound changes of the pony carriage "from far to near" and "from near to far", and guide students to experience and express the effect of the sound becoming stronger and weaker.

<table>
<tr><td>Textbook and Material analysis</td><td colspan="2">"Time is Like a Pony Carriage" is a creative song full of children's interest. In 2/4 time, in the key of F major. The song adopts a regular rhythm, mostly quarter and eighth notes, vividly imitating the "click-click" sound of a clock carriage. The melodies are mostly progressive, smooth and catchy, and adopt the pattern of the tune and the repetition of the rhythm. Make the mood of the song cheerful and lively. The lyrics are simple and clear, with profound meaning, telling us that time is precious and urgent, we must cherish time, know how to use the limited time in life to learn more skills, and become a useful person to the motherland.</td></tr>
<tr><td>Academic analysis</td><td colspan="2">Students are very motivated to learn music and are willing to express themselves. They need further training in musical performance, musical sensitivity and expressiveness.</td></tr>
<tr><td>Important and difficult points in teaching</td><td colspan="2">Teaching focus : Be able to sing "Time is Like a Pony Car" with a natural voice and expression, and be able to express the song artistically.
Teaching difficulties : understanding of “crescendo marks” and “decrescendo marks” and the feeling and experience of their sound effects.</td></tr>
<tr><td>integrated curriculum</td><td colspan="2">Song teaching curriculum incorporate a variety of teaching methods such as dance rhythms and small instrument accompaniment to give students a variety of experiences</td></tr>
<tr><td rowspan="2">Teaching process</td><td>Teaching steps</td><td>1. Situation import
2 . initial perception
2. Learn to sing songs
4. Expand and extend</td></tr>
<tr><td>Teacher and student activities</td><td>1. Situation introduction
1. Greetings from teachers and students, practicing singing songs
Teacher: Nature is so wonderful. It can make all kinds of sounds. Listen, what is this sound?
2. Listen to different voices
1) The sound of clock turning
2) The sound of horse hooves
3) The sound of horse hooves from far to near and from near to far
2. Music knowledge - learning dynamics notation - crescendo and diminuendo
1. Understand the dynamics marks - crescendo and decrescendo
2. Use double horns to play crescendo and decrescendo</td></tr>
</table>

		(Crescendo) 2/4 XXXX | XXXX | XX |X—|| (Fade) 2/4 XXXX | XXXX | XXXX | X—|| 3. Sing a song **3. New curriculum teaching** 1. Listen to the song for the first time and feel the speed and emotion of the song. 2. Read the lyrics according to the rhythm 3. To solve the unknown words, students read the lyrics according to the rhythm. 4. Play animation 5. Learn to sing songs 1) Sing along with the melody line 2) The teacher follows the piano and joins the Kodály gesture singing score, and the student sings along softly 3) Teachers and students sing the score slowly and with gestures 4) Lyrics and singing Student A sings lyrics directly to the piano, and the teacher solves difficult phrases B original speed complete lyrics C sing along with the music **4. Expansion and extension** 1. Get to know musical instruments - string bells, double horns, and accompaniment to songs; 2. Teachers and students collaborate to create movements. 3. Play music and have teachers and students sing and dance along with the music. **5. Summary** Let us cherish time and be the little masters of time! Finally, today's class ended with the singing of the song "Time is Like a Pony Carriage"!

	Integrated teaching and learning methods	Teaching methods include: teaching singing method, dance rhythm method, musical instrument playing method, lecture method, demonstration method, situational teaching method, etc. **The combined use of these teaching methods can help bring into play students' subjective initiative and trigger students' positive and creative thinking.** Learning methods include: singing exercises, musical instrument accompaniment, dance rhythms, group discussion methods, cooperative inquiry methods, etc. **By perceiving music, expressing music, and then experiencing emotions, students can actively participate in the classroom and play their main role.**
	Classroom scene	
Teaching evaluation	**Scoring measuring tools**	**classroom observation scale**
Teaching reflection	In the teaching of this class, a variety of teaching methods are used to create situations and guide students to experience various expression methods and deepen the experience of music while learning and singing songs. With cooperation as the main line, students are guided to conduct independent exploration and creative practice . , which improves students' musical expression .	

7 Unit topic Song "Long Dong Qiang"	
Teaching content	Song "Long Dong Qiang"
teaching objectives	This curriculum is to cultivate students' interest in music through rich music experience activities, gradually develop students' musical expression, imagination and creativity , pay attention to artistic experience, and highlight the concept of comprehensive curriculum . 1. **Aesthetic perception**: Experience the lively music scene of the New Year through various activities and express the happy mood of the New Year. 2. **Artistic expression:** Master the rhythm XX XX| 3. **Creative practice:** Cultivate students' performance and creative abilities through music practice activities, while also cultivating students' awareness of cooperation and participation.

Textbook and Material analysis	"Long Dong Qiang" is a children's song composed using Han folk tones. The pentatonic palace mode is a body structure composed of four phrases: starting, continuing, turning and combining. The song mainly uses rhythm repetition, melody progression and repetition. The first two phrases alternate between singing and national instruments. The second phrase begins to combine the rhythm of the drums and cymbals with the singing tones, emphasizing the warm atmosphere and expressing the children's gong-beating. The joyful mood of celebrating the new year by playing drums.
Academic analysis	Third -grade students think mainly in images and are curious and imitative. Have a certain foundation in music learning, have a strong sense of rhythm, like singing, be willing to use body movements to perform music, and be able to better perceive music elements such as intonation, speed and intensity of music .
Important and difficult points in teaching	**Teaching focus:** 1. Feel the lively scene and happy mood of the New Year by singing the song "Long Dong Qiang". 2. Cultivate students' musical perception, cooperation and performance abilities through activities such as situational, group cooperative learning, song accompaniment, and composition creation. **Teaching difficulties** : 1. Be able to master the rhythm XX XX| 2. Understand that national musical instruments such as drums and cymbals can and can accompany songs.

Integrated curriculum	1. Singing curriculum combined with dance and instrumental music 2. Appreciation curriculum combined with singing, dancing and playing 3. Music combined with other art curriculum	
Teaching process	**Teaching steps**	1Situation import 2 initial perception 3Learn to sing songs 4Expand and extend
	Teacher and student activities	**1. Situation introduction** 1. Small activities before class 2. Play pictures and the background of "Happy Flowers and Full Moon" Teacher: Let's watch a short video to see what they are doing? Health: Set off firecrackers, eat dumplings, post Spring Festival couplets, have New Year's Eve dinner, etc. Teacher: When seeing these scenes, which traditional Chinese festival do the children think of? Health: celebrate the New Year Teacher: How smart! **2. Initial perception** 1. First listening Teacher: Today the teacher also brings you a Chinese New Year song "Long Dong Qiang". Let's listen to it together. After listening to the song, please answer what is the mood of the song? Health: cheerfully, enthusiastically Teacher: Correct! So which lyric is the one that

		impressed you most? Born: Long Dong Long Dong Qiang 2. Learning rhythm Teacher: You listened really carefully. Let's read it together. Writing on the blackboard: Dragon.Dong Long Dong | Clang 0 | 3. Understand the quarter rest Teacher: Who knows this "O" symbol? Teacher: In music, it is not called "zero". Its name is "quarter rest". It is a red light in music. When you encounter it when singing, be sure not to make a sound and stop for a beat. . Teacher: Let's read these lyrics rhythmically! (Reading, teacher corrects mistakes) Teacher: Listen to the teacher read this sentence (teacher reads it) and do it again. (Study reading) Teacher: Everyone is reading so neatly. Let's add stomping feet and clapping hands. Teacher: Awesome! Let's follow the music and do it again! 4. Read the lyrics completely Teacher: The students in our class have a great sense of rhythm! The teacher also wants to read the lyrics. Please listen carefully. (Teacher Reading) Come and read it too, starting from 121! (Study reading) Teacher: Children, do you want to cooperate with the teacher? (Student: I think so!) Let's do the lyrics solitaire. The teacher will read the red fonts and you will read the black fonts. (Reading by teachers

		and students) Teacher: You guys did a great job! Then let's switch, you read the red font, and the teacher reads the black font. 4. Learn to sing songs Teacher: Wow, that's great! The teacher wants to sing. Do you want to hear it? (Teacher sings) Do you think it sounds good? (student: sounds good!) Teacher: It's such a beautiful song, and the teacher also wants you to sing it. The teacher sings a line, and you sing a line. Please pay attention to listening carefully when the teacher sings. When the teacher sings, you start singing again. Do you understand? OK, let's get started! [1. Teach singing in phrasing; 2. Sing with the piano;] Teacher: You all learn so fast. The teacher wants to test you. Can you cooperate with the teacher? The teacher sings the red part and you sing the blue part. (Teachers and students sing together) **3. Percussion accompaniment** 1. Teacher: The teacher is going to test everyone again. Which two musical instruments do the "dragon clangs" that appear in the lyrics imitate? Let's find out together! 2. Introduce Tanggu Teacher: Today the teacher brought these two new friends. Who are you listening to: Hey! Hello everyone, my name is Xiaotang Gu. I am one of the traditional Chinese percussion instruments. Today I am imitating the sound of "Long Dong".

		Teacher: Let's imitate the rhythm of the small drum first! Please imitate tapping the table with both hands, get ready, starting from 121! 3. Introduction to cymbals Teacher: The kids are really awesome. Another new friend of ours can't wait to say hello to you all. Hi, hello everyone, my name is Cymbal, and I imitate the sound of "Qiang". I am composed of two metal copper pieces. When playing, hold one piece in each hand and tap it lightly! Do you remember it? Teacher: We rarely see cymbals. Let's see what the teacher does. Let's imitate it with both hands! 4. Instrumental ensemble. Teacher: Everyone is researching so seriously. Let's work together in groups and sing and play along with the music! 5. Sing songs along with music Teacher: The teacher would like to invite these two young musicians who research hard to come to the front to play instruments. **4. Creative activities** 1. Divide into singing groups and performing groups to perform on stage. 2. Talk about your New Year's wishes. 5. Create a scenario and end the activity. Teacher: The New Year's bell is about to ring. Let us sing "Long Dong Qiang" in its entirety again and look forward to the arrival of the New Year together. **5. Summary** :

		Today we learned the song "Dragon Dong Qiang", learned how to perform, and learned about percussion instruments. Students: "With the sound of firecrackers and the sound of gongs and drums, celebrate the New Year happily. Let us send New Year's blessings to everyone around you." To all the teachers out there, let us say loudly: Happy New Year to everyone!"
	Integrated teaching and learning methods	Teaching methods include: teaching singing method, dance rhythm method, musical instrument playing method, lecture method, demonstration method, situational teaching method, etc. **The combined use of these teaching methods can help bring into play students' subjective initiative and trigger students' positive and creative thinking.** Learning methods include: singing exercises, musical instrument accompaniment, dance rhythms, group discussion methods, cooperative inquiry methods, etc. **By perceiving music, expressing music, and then experiencing emotions, students can actively participate in the classroom and play their main role.**
	Classroom scene	
Teaching evaluation	**Scoring measuring tools**	**classroom observation scale**

Teaching reflection	In the teaching of this class, a variety of teaching methods are used to create situations and guide students to experience a variety of expressions in singing songs , such as instrumental accompaniment, rhythm exercises, body movements and other activities to deepen the experience of music and allow students to Collaborative expression of music guides students to conduct independent exploration and creative practice, which improves students' musical expression .

8 Unit topic **song** " Cat Tiger Song "	
Teaching content	Song " Cat Tiger Song "
teaching objectives	1. **Aesthetic perception:** Listen to the song "Cat and Tiger Song" and feel the animal images depicted by the music. 2. **Artistic expression:** By learning to sing and perform songs, you can use a witty and humorous tone to sing the song "Cat Tiger Song", and perform and sing in your favorite way. 3. **Creative practice:** In the process of listening, singing, composing and other forms of music learning, students can improve their ability to feel, understand and express music. 4. **Cultural understanding:** through the learning of songs, feel the charm of telling traditional Chinese stories through music.
Textbook and Material analysis	"Cat Tiger Song" is a children's narrative song with folk song flavor. The song adopts 4/4 time and one-paragraph structure. The song is a verse song with two sections of lyrics, humorous and very childlike.
Academic analysis	Third -grade students are curious, lively and active, have strong imitation abilities, are more interested in intuitive things, and have rich imagination. We should focus on creating a pleasant and cheerful learning atmosphere so that they can learn effectively through personal experience, maintain their desire and interest in learning, and thereby improve learning results.

<table>
<tr><td>Important and difficult points in teaching</td><td colspan="2">Teaching focus:
Able to sing the song "Cat Tiger Song" in a witty and humorous tone and intonation, and perform and sing in the way you like.
Teaching difficulties:
1. Singing of the decorative sound "唔";
2. Be prepared to grasp the rhythm and difficulty in the song.</td></tr>
<tr><td>Integrated curriculum</td><td colspan="2">1. Singing curriculum combined with dance and instrumental music , as well as music games, students' mutual assistance and cooperation and other methods.</td></tr>
<tr><td rowspan="2">Teaching process</td><td>Teaching steps</td><td>1 Situation import
2 Initial perception
3 Learn to sing songs
4 Expand and extend</td></tr>
<tr><td>Teacher and student activities</td><td>1. Create situations and introduce new lessons
The teacher plays the role of storyteller and tells the content of the song and story, creates situations and introduces new lessons. (Record the performance video in advance and insert ppt)
Teacher: A long time ago, in a large ancient forest, there was a tiger who was unwilling to accept mediocrity and wanted to learn from his teacher and dominate the forest. On this day, the tiger met a kitten by chance and asked him about becoming an apprentice.
Video: Hey, what kind of sparks will arise when a tiger meets a kitten? If you want to know what happened next, listen to the song "Cat and Tiger Song".
Teacher: Well, sir, you are being too pretentious. This "Cat and Tiger Song" is a narrative song that sings the story of the kitten and the tiger. So let's listen to "Cat and Tiger Song" today. (writing topics on blackboard, playing songs)
2. Initial perception of listening to songs
1. Listen to the song and understand the story
(1) Enjoy the first verse of the song
(2) Enjoy the song completely and understand the ending of the story
3. Learn to sing songs Various manifestations
vocal exercises
PPT shows vocal practice music, puts forward singing requirements, and pays attention to the singing</td></tr>
</table>

		status. Teacher: Pay attention to maintaining your singing posture: sit up straight with your feet flat; open your mouth and pay attention to your breathing. **draw melody line** (1) Listen to the song and find the most interesting part in the song Student: I think the ye ye ye part is the most interesting! (2) Use appropriate expressions and actions to express "ye ye ye" (Student performance) **Listen and pay attention to the intonation** Did you hear it? (Student answer) Yes, you listened carefully. The first group of sounds is relatively high. It consists of two sounds: sol and la. The second group of sounds is relatively lower and consists of two sounds: re and mi. Choose the right intensity and sing **Sing accurate rhythm** (1) Sing with accurate rhythm - lions and leopards are all cats Sing to the right rhythm - the tiger was confused Teacher: The tiger was confused and disoriented by the cat's words. Let's learn the tiger's expression too! (Sing) Teacher: I think sound alone cannot express this strong contrast. I want to add some movements to him. If it were you, what kind of movements would you design for him? **Students freely design actions** Teacher: The students all have great ideas. Come and sing with your own movements! (Sing) Teacher: What an interesting picture! Now let's keep up with the music and listen to the song again. While listening, children can sing along to the music softly and see what parts of the song you find particularly difficult. (Students design actions) Teacher: Teacher thinks your movements are very suitable, so let's try it out together! **Sing the song in full** Teacher: Your performance is very good. Now let us sing this song in its entirety. Remember to add the expressions, movements and changes in intensity that we have discussed.

		students singing songs **performance songs** **Students practice in groups and teachers provide timely guidance** Video: The countdown sounds, and the host says: Next, special guests will be invited to bring us the musical "Cat and Tiger Song" **student performance** Teacher evaluation Teacher: The percussion instruments chosen by the percussion section are appropriate, the rhythm is accurate, and the design is also very suitable. As accompaniment, it does not overwhelm the guest, which is great! The students in the rap group also added a fascinating opening of their own. The design is clever, the rap is clear and the rhythm is accurate. I give you a thumbs up. the singing group completely sang the song lively and interestingly, and grasped the emotions very well. It would be perfect if their voices were more concentrated when singing high notes. the performance group showed the expressions of a kitten and a tiger, which was also very good. If there was more control on the stage, it would be more interesting. Of curriculum this is our first show and you have already done a great job! Every performance will have regrets, and they will pave the way for our next perfect performance. Let us continue to work hard! **Expand and extend** Teacher: Today's research tour is coming to an end. What did you gain from This research tour? Student: We learned "Cat Tiger Song" and also learned to perform the song in the way we like. Teacher: Yes, "Cat Tiger Song" is a narrative song. Tell stories through songs. There are many similar songs! Do you want to know what kind of story there is between the snail crawling on the ground and the oriole flying in the sky? If you want to know what happened next, listen to the song "The Snail and the Oriole"

	Integrated teaching and learning methods	Teaching methods include: creating situational methods, guiding listening, demonstrating singing, dance rhythm exercises, musical instrument playing, teaching methods , graphic notation , etc. **comprehensive use of these teaching methods can help bring into play students' subjective initiative and trigger students' positive and creative thinking.** Learning methods include: listening experience, learning singing exercises, musical instrument accompaniment, rhythm experience, group discussion method, cooperative inquiry method, etc. **By perceiving music, expressing music, and then experiencing emotions, students can actively participate in the classroom and play their main role.**
	Classroom scene	
Teaching evaluation	**Scoring measuring tools**	**classroom observation scale**
Teaching reflection	In the teaching of this class, a variety of teaching methods are used. Storytelling is used to create situations, and students are guided to experience a variety of expressions while learning and singing songs , deepening the experience of music . With cooperation as the main line, students are guided to conduct independent inquiry. , creative practice improves students' musical expression .	

VITA