

# Research on the New Mode Teaching of “Three Dimensional Five Movements” Music Appreciation Course

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## Abstract

As a general education course in colleges and universities, music appreciation essentially carries the role of aesthetic education, and is an important way to carry out ideological and political education in colleges and universities. In view of the traditional music appreciation class, classroom teaching has problems such as more appreciation, less practice, no normalization of ideological and political integration, and weak innovation of teaching materials. The author pioneered the teaching method of “three-dimensional five movements”, combined with the Three-Implicit and Three-Fusional Paradigm, reformed the teaching mode and implementation means, and carried out the curriculum construction and research through diversified curriculum evaluation methods.

## Keywords

Music Appreciation, Three-Dimensional Five Movements, Three-Implicit and Three-Fusional Paradigm, Teaching Mode, Exploration and Research

## 1. Foreword

On June 6, 2020, the Ministry of Education issued the Guidelines for Ideological and Political Construction of Courses in Institutions of Higher Learning, which pointed out that the ideological and political construction of courses should be comprehensively promoted in all disciplines and majors in universities across the country. It is emphasized that in the process of teaching practice and education, we should guide students to cultivate the feelings of family and country, firm faith, and establish correct views of learning, outlook on life and values

(Notice of the Ministry of Education on the Issuance of the Guidelines for Ideological and Political Construction of College Courses, 2020). “Outline” points out the direction and reference standard for the “trinity” (value shaping, knowledge imparting and ability training) in colleges and universities. It has thus become an important part of the university curriculum construction. Through the study, practice of music related knowledge and appreciation of works, students broaden their artistic thinking, strengthen their aesthetic taste, and improve their ability to perceive and express beauty, so as to achieve the purpose of pleasing and educating people with music and boosting their cultural confidence.

Music appreciation course belongs to the general education course in the education system of colleges and universities, and the education audience is mainly non-music major students. The opening of music appreciation course can expand students’ vision of music art. While mastering music knowledge and understanding Chinese and western music works, students can absorb the essence of music schools, respect and understand the diverse music culture. The course has been warmly welcomed by the students since the beginning of the school. However, at present, the teaching process of music appreciation in most universities in China still continues the traditional teaching methods, often using the “indoctrination” teaching method, which leads to students’ passive learning process and insufficient deep understanding of knowledge. It is urgent to expand the new teaching mode, and the new mode of “three-dimensional five movements” music appreciation course is born in accordance with the requirements of the new era.

## **2. Analysis of Curriculum Status**

### **2.1. Teaching Methods More Reward and Less Practice**

The traditional teaching mode of music appreciation class emphasizes the dominant position of teachers in teaching. The teaching mode of teachers speaking, students appreciating, more preaching and less practice hinders students’ sense of expectation for the classroom, and there is a lack of communication and interaction between teachers and students. The classroom teaching means are single, and the combination of emerging teaching forms such as micro-classroom and network teaching is not enough, which leads to the lack of enthusiasm of students in class and also suppresses the diversity and flexibility of teaching means.

### **2.2. There Is No Normalization of Ideological and Political Integration**

Appreciation courses are mainly to cultivate perceptual thinking and divergent thinking. Through their own perception of music, students discover beauty and perceive beauty, which emphasizes the experience of the soul (Li, 2020). The integration of ideological and political points needs to excavate the universal and distinctive educational elements from the music content, so as to achieve the natural state of “salt” into “water”, so as to obtain the ideal teaching results.

However, at present, the music appreciation courses in some colleges and universities still follow the traditional syllabus, and the implementation of the teaching plan and the ideological and political reform of the teaching plan are not in place, failing to form a good joint force, give play to the ideological and political education function of the course, and it is difficult to achieve the comprehensive improvement of ideological and political level and comprehensive quality. Ideological and political elements are not integrated systematically, often floating on the surface, no deep digging, strong randomness.

### **2.3. The Form of Teaching Materials Is Not Very Innovative**

A few days ago, the country pays more and more attention to the construction of teaching materials, in line with the moral education as the fundamental, music appreciation class on the teaching material in the teaching material concept, content selection, system arrangement put forward higher requirements, that is, moral, intellectual, physical, aesthetic and labor must run through the each link of the teaching material work. However, at present, there is no guiding white paper in the country, the content and syllabus of teaching materials are not unified, and there are few loose-leaf and modular textbooks. Teachers are used to using traditional teaching materials, and the change of new knowledge and new methods is not timely. The appropriateness and timeliness of teaching materials need to be further strengthened.

## **3. “Three-Dimensional and Five Movements” Teaching Mode**

With the enhancement of the country’s emphasis on the cultivation of high-quality talents in recent years, new requirements have been proposed for university teaching. It is necessary to establish a comprehensive ideological and political education system for all faculty members, and to improve the effectiveness of curriculum teaching. Compared to traditional methods of teaching music appreciation, which no longer meet current educational needs, the curriculum delves deeply into the guiding principles of “what kind of people to cultivate, how to cultivate them, and for whom to cultivate them” (*National Conference on Ideological and Political Work in Colleges and Universities, 2016*), opening up new ideas and pioneering the “three-dimensional five-motion” teaching method, namely teaching content in “three” dimensions and teaching forms in “five” dynamic styles.

### **3.1. “Three-Dimensional” Teaching Mode**

The ideological viewpoint carried by “three-dimensional” is the “implicit Dao and virtue” in the “Three Implicit and Three Explicit” (Wang & Teng, 2020), the “implicit Dao and virtue” Laozi mentioned in the Dao De Jing, “The Dao gives birth to them, Virtue nourishes them”, emphasizing the objective laws of nature and the cultivation of humanity. Dao and virtue are the development principles that all things should follow, and learning Dao and practicing virtue are not only

traditions of Chinese culture but also standards for educating people.

The “three-dimensional” model integrates the philosophical principles, value orientations, and belief cognition inherent in “Dao” and “virtue” into three dimensions: “points”, “lines” and “surfaces”. “Points” refer to the characteristics of different ethnic music styles, embodying the “Dao” of music creation in the knowledge points and skill points of music’s basic elements, and seeking the rules followed in music creation. Various ethnic music styles from the East and West borrow from each other, merging to form new characteristics of music styles. “Lines” represent the developmental context of music; the inheritance of music has intricate internal connections, where they interact and influence each other. For example, the Chinese pentatonic scale (gong, shang, jiao, zhi, yu) combined with two auxiliary notes (qingjiao, lun) constitutes the same structure as the Western seven-note scale (do, re, mi, fa, so, la, si). The Lydian Mode and Mixolydian Mode in Western medieval modes have the same structure as the Chinese Ya Yue and Yan Yue scales, indicating that music can be flexible and adaptable in its essential structure. The course introduces the origin and development of Chinese and foreign music in a linear manner, focusing on showcasing the five-thousand-year history of Chinese civilization and national music masterpieces, aiming to popularize knowledge through linear presentations. “Surfaces” encompass various types of Chinese and foreign ethnic music. Music covers a wide range, and teachers explain and analyze different types of artistic works from classical to modern, from East to West, including drama, film, dance, etc. The ideological viewpoint of “implicit virtue in teaching” is integrated into music works rather than forcibly embedded. “My Motherland, for example, represents the revolutionary spirit of defending the motherland”. “The red detachment of women” reproduces the spirit of Chinese women laborers dedicating themselves to the revolution, “the spring story” narrates China’s reform path, “Don’t forget your original intention” demonstrates China’s road to rejuvenation, etc., aiming to awaken the sense of mission of contemporary young students, to take pride in the country and the school, to become practitioners of the new era, to be brave in shouldering responsibilities and dedicating themselves, and to aspire to become the main force in building a modern socialist strong country.

### 3.2. “Five Movements” Teaching Mode

The ideological and political view carried by the “five movements” is “edutainment” (Wang & Teng, 2020). The History book, *The Book of Rites*. Music Records mentioned that “music, the sum of heaven and earth, music must be produced in sound and form in movement” (Du, 2016). It expresses the relationship between “sound” and “movement” in music activities. Zhou Gongdan, the founder of the Confucian school, advocated in the Rites of Zhou that “making principles and making music” should achieve the effect of “teaching harmony with music” (Tian, 2016). This is also the first time that the concept of “music education” was

put forward in historical records. The “five movements” teaching mode is to follow this concept to carry out teaching activities.

“Five movements” refers to the five practical items in the teaching process, which consists of “saying”, “singing”, “dancing”, “playing” and “music composition”. “Talk”: In the flipped classroom, students are invited to stand on the platform and talk about the characteristics and expression forms of folk music in their hometown in their eyes. In the process of role exchange, students’ initiative and sense of gain are improved.

“Singing”: Turning appreciation songs into singing performances during the teaching process, planting the seeds of music in students’ hearts. Students are free to form teams, re-arrange the songs, and perform them, transforming solos into duets, choruses into rounds, and incorporating male-female duets, enhancing students’ sense of participation and enlivening the classroom teaching atmosphere. “Dance”: Dancing youth is another attempt of music appreciation practice teaching activities. Students can choose their favorite music, dance happily, and express their understanding of music language with body language. “Playing”: Style display is also a classroom practice activity that students like very much. They play the Musical Instruments that they are good at, and play their own melodies with the instruments, full of confidence. “Music composition”: in the songwriting chapter, encourage students to make bold attempt, with Chinese folk music unique technique “fish bite tail” (similar to the literary rhetoric) with their favorite ancient poetry, complete song writing, “Five movements” practice teaching method, will teach to carry out, finally achieve explicit education and recessive education unified education goal.

#### **4. “Three Dimensions and Five Movements” Course Ideological and Political Teaching Case Implementation Path—Taking the Song “Protect the Yellow River” as an Example**

##### **4.1. Creation Background: The Use of “Three-Dimensional”**

“Line”. Through the historical context, combined with the history of the Communist Party of China, it introduces the creation background of the epic work Yellow River Chorus in the history of modern Chinese music, and integrates into the “Yan’an Spirit” (Dai, 2020), History, let the students realize that it is because of “Yan’an spirit”, our party in the material scarcity of unite the masses, yourself, adequate food and clothing, mass production movement, the barren hills, in line with the tenacious fighting spirit, break through the kuomintang blockade, overcome difficulties, won the final victory. Through the appreciation of the musical works, the students can feel the love of the older generation of musicians for the motherland and the belief in the victory of the Chinese revolution. Although the birth of Yellow River Cantata has been a long time, its connotation is enduring. It is an excellent model of modern large-scale vocal music in China and enjoys an important position in the his-

tory of Chinese music.

## 4.2. Song Analysis

First, the use of “three-dimensional”. “Point”, this point refers to “basic knowledge points of music”; the common form of artistic expression in chorus—the characteristics of lead, singing and round singing; the characteristics of song debugging tune, etc. Secondly, when explaining the music genre “Kanon”, this point refers to the “fusion point of Chinese and Western music”. “Cannon” prevailed in Europe in the Baroque period, is a music score technique, belongs to the polyphonic music, refers to the melody of one part of the sound from beginning to end, usually one or two sections later, the same melody in different parts in turn, cross imitation, chasing each other, just like a game. The round singing used in “Defending the Yellow River” (the seventh song of “Yellow River Cantata”) is also a kind of kanong. Xian Xinghai’s combination of traditional Chinese tones and western music genres is the full embodiment of “the combination of Chinese and Western elements” and “foreign use for China” in the cultural inheritance.

## 4.3. Practical Teaching

“Protecting the Yellow River”: first of all, use the “five movements” “sing”. The song genre of “Defending the Yellow River” is the march style, which is sung in the form of both singing and round singing. Xian xinghai choose on music melody is the traditional Chinese melody, note short and powerful, tone passionate exciting, as the lyrics of the guerrilla athletes picked up the gun, waving sword spear, shuttle in the green gauze tent, walking in wanshan, image of the acura the Chinese people sacrifice themselves to defend the Yellow River, defend north China, defend the whole of China and fighting revolutionary spirit. “Defending the Yellow River” is divided into four paragraphs, and the first and fourth paragraphs are sung in unison. When the students sing these two paragraphs, the song should be sonorous and powerful, especially to do clean and neat. More attention should also be paid to the contrast of the strength between the phrases before and after. The weak tone indicates that the continuous expansion of the revolutionary team, and the anti-Japanese fire can start a prairie fire. The second and third paragraphs are sung in two and three rounds. The students are divided into three groups for simple round singing exercises, so that the students can master the two knowledge points of “Cannon” and “round singing” from the classroom practice, and complete the understanding of the work in the process of the song “singing”. Secondly, the use of the “five movements” of the “play”. The melody of “Defending the Yellow River” is familiar, and most of the students can sing it completely. On this basis, it is suggested that students with instrumental music foundation bring their own instruments for talent show. Solo can also be chosen for singing, dancing, recitation and other music. The songs are arranged according to the students’ own will. The broad teaching form greatly

improves the students' enthusiasm for learning, enhances the interaction between the students, and stimulates the students' strong patriotic feelings.

## **5. Curriculum Implementation Safeguard Measures**

### **5.1. The Integration of Thinking and Politics Should Focus on Ways and Methods**

Further clear music appreciation course ideological construction direction, in order to improve the students' humanistic quality as the core, combined with the history of the party, into the twenty spirit, focus on the "three-dimensional" content system and teaching case, ideological elements and subject knowledge in follow the inherent law of talent training, effectively combined with music inner spirit, resolutely put an end to "two skin". When designing teaching cases, we should grasp the entry point of ideological and political elements, look for the truth, goodness and beauty in music elements and loyalty and justice in social morality. The way of ideological and political integration should be based on nature, rigor and beauty.

### **5.2. To Practice the Ideological and Political Concepts of the Curriculum, Teachers Should Go First (Zhou, 2021)**

From the consciousness and ability of teachers in the construction of the whole process, all-round education pattern, form teaching and ideological and political, three-dimensional cooperation, and strive to train new people who take on the responsibility of national rejuvenation, and train socialist builders and successors with all-round development of moral, intellectual, physical, aesthetic and labor. In a broad sense, the ideological and political curriculum is internalized not only in the curriculum content, but also in the teachers' words and deeds. As the main body of teaching, on the one hand, teachers need to pay attention to the top-level design of the curriculum, take humanistic aesthetic education as the aesthetic carrier, take Chinese classic music works as the main line of practice, based on the knowledge points and skill points of the curriculum, they should realize that nothing is done overnight, and should boldly explore and try first. On the other hand, as an appreciation course, teaching research and scientific research should go hand in hand, break through the original teaching framework and teaching mode, and have the courage to reform the unreasonable teaching means. Music appreciation course is not only "speaking" and must be "moving", and ultimately play a role of "education".

### **5.3. To Strengthen the Teaching Management, and Diversify the Evaluation Mechanism**

In the teaching process, the team should actively cooperate, concentrate on lesson preparation and discussion, summarize, analyze and reflect on teaching behavior, implement periodic problem evaluation on the course, and deal with problems in time, so teaching management should be in the first place. Expand cur-

riculum evaluation mechanism, is no longer just focus on the results of the students' final, but pay more attention to the process, such as "five" teaching practice, the proportion of 40%, practice has proved that the transformation of the students' learning behavior, students voluntarily participate in the teaching process, and gained self affirmation in the teaching activities, set up the confidence, so more can reveal the evaluation mechanism of educational function.

## **6. Future Implementation Plan for the Curriculum**

### **6.1. Thematic Teaching**

Elected from the chapter related to labor theme, patriotism, personal struggle spirit theme, to the motherland theme, innovative art teaching, strive to make all professional students can combine the characteristics of the professional to find labor beauty, feeling national beauty, spread cultural beauty, through the vivid, image, specific audio-visual process, let the students immersive, more profound understanding of music works. Let the students more deeply understand and feel the cultural connotation of Chinese and foreign music, and improve their understanding of music expression form and artistic accomplishment.

### **6.2. Three-Dimensional Five-Dynamic Teaching Strategy**

Based on pre-class guidance, in-class exploration, and after-class research, deepen cognition, strengthen ability, and finally internalize literacy. Through the "Three-dimensional and five movements" mode, the music literacy, performance form, skills, labor spirit, national culture organically integrated, so that the students' eyes and ears together intoxicated in the beautiful art and music works.

### **6.3. Three-Line Integration, Running through the Teaching**

The 16-class course is divided into four sections: Chinese music, foreign music, dance music, film and television music to carry out aesthetic education, forming a clear aesthetic line. To discover the beauty of labor, feel the beauty of patriotism, spread the beauty of truth, goodness, beauty and beauty as the dark line of quality education, with confidence, self-consciousness, self-improvement as the red line of values, three lines integrated, forming a joint force in education.

## **7. Concluding Remarks**

In December 2022, the national Ministry of Education issued the institutions of public art curriculum guidelines made clear that public art curriculum is an important part of Chinese university education curriculum system, is the center of school art education work, to improve students' aesthetic and humanistic quality, cultivate innovative spirit and practice ability has an irreplaceable role (*Notice of the General Office of the Ministry of Education on the Issuance of the Guidelines for Public Art Curriculum Courses in Institutions of Higher Learning, 2022*). The music world is rich and colorful and ever-changing. Being able



to understand and enjoy music with a certain musical accomplishment is also one of the basic artistic qualities necessary for contemporary youth. As an art communicator, we should consciously connect the cultural connotation, philosophical truth, aesthetic concept in music with the music education system, improve the integration of ideological and political elements, and enrich the design means, so as to achieve the self-consistency of teaching content and curriculum ideological and political logic and the extension of positive energy.

### Fund Project

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- 2) School-level Curriculum Construction of Music Appreciation in 2024 (Y1A-0203-24-06-01y).

### Conflicts of Interest

The authors declare no conflicts of interest regarding the publication of this paper.

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