

The Implementation Path of Project-based Learning in High School Music under the Theory of Subjective Education

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Abstract: Deeply adjusting the relationship between teaching and learning and effectively promoting the shift in the focus of classroom teaching from teacher-centered to student-centered is the key focus of the new round of curriculum and teaching reform, as well as the core essence of the subject education theory. Adhering to project-based learning guided and led by the subject education theory can better highlight the understanding of the teaching concept of "student-centered", emphasizing the fundamental principles of teacher-led and student-centered in classroom teaching, guiding students to actively participate in the learning process and cultivate core competencies. This article focuses on discussing the significance of the subject education theory in guiding project-based learning in music and explores the implementation path of project-based learning in high school music using the second unit "Melodies and Rhythms - Colorful Folk Songs" from People's Music Publishing House as an example.

Keywords: Subjective education; High school music education; Project-based learning

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Project-based learning, as a new educational model, will play an important role in deepening the reform of school teaching. It is an important means to promote the reform of school curriculum and teaching. It emphasizes student-centered learning, problem-oriented teaching, and achieves profound changes in teaching and learning through the integration of knowledge and innovative teaching methods. At the same time, it also fits well with the development requirements of the new curriculum standards.

With the promulgation of the Guiding Opinions of the State Council on Promoting the Reform of the Educational Methods of Ordinary Senior High Schools in the New Era (2019), the education policy has gradually emphasized the student-oriented education model, and the project-based learning to cultivate students' innovative thinking, practical ability, and artistic aesthetics. And the high school music curriculum is not only the teaching of music knowledge, but also the cultivation of students' comprehensive literacy. Carrying out music project-based learning, students are able to enhance their perception and understanding of music in independent choice, hands-on practice and collaborative inquiry, further develop teamwork, and greatly enhance the learning. It provides them with the opportunity to apply their musical knowledge in real-life situations and greatly enhances the depth and breadth of their learning.

1. Interpretation of the Connotation of Subjective Education Theory and Project-based Learning

(1) Connotation of the theory of subjective education

The theory of subjective education originated from the ideological trend of education reform in the 20th century, the core of which is to break the "teacher-centered" mode of traditional teaching and to shift to a "student-centered" view of teaching. This theory advocates that students are the main body of learning, and emphasizes students' initiative and creativity in learning, while teachers play the role of guide. In terms of the theoretical

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foundation of project-based learning, Chinese scholars have developed the theory of subjectivity based on inheriting and developing traditional educational ideas, and have also revised and improved contemporary Western theories of subjectivity. They have put forward the theory of subject education. The theory of subject education is an educational theory that has been popularized in China since the 1990s. Scholars Daojun Wang and Wen-an Guo officially proposed the theory of subject education in 1992 based on the theory of "students are both the object and subject of education" by scholar Ming-yuan Gu. They pointed out that improving the subjectivity of education requires a guiding theory of subject education. Professor Di-na Pei led numerous scholars and experts in the field of education to conduct extensive practical research related to the theory of subject education after 1992, and the research on the theory of subject education has gradually deepened. According to the Opinions of the Ministry of Education on Promoting Educational Reform and Innovation (2017), the task of modern education is not only to impart knowledge, but also to cultivate students' independent learning ability and practical ability, so that the personalized development and unique potential of each student can be given full play. The core of the theory of subjective education lies in respecting the individual differences of students, prompting them to actively participate in the process of knowledge construction and problem solving in independent inquiry and cooperative learning. Students in this mode of teaching are no longer passive recipients of information "containers", but rather practice and reflection to develop their own capacity "builder".

(2) Connotations of project-based learning

Project-based learning originated from John Dewey's "learning by doing" educational philosophy in the 1920s. Dewey emphasized the importance of learners' real experiences and the significant role of real-life situations in classroom teaching, as well as their crucial impact on students' thinking and skill development. Project-based learning is a teaching mode driven by practical tasks or projects, emphasizing students' practical activities and collaboration to complete projects and construct knowledge and skills in authentic situations. The General High School Curriculum Program and Curriculum Standards (2017 Edition, 2020 revised) clearly states that project-based learning helps to cultivate students' spirit of innovation, practical ability and sense of cooperation. In project-based learning, students usually rely on a variety of learning styles, such as cooperative inquiry, problem solving and independent reflection, to comprehensively improve their comprehensive literacy in the process of completing a specific project. Different from the traditional one-way knowledge transfer, project-based learning pays more attention to the development of students' practical application ability and innovative thinking, and encourages students to explore and solve complex problems with hands-on practice and teamwork.

2. The Significance of Subjective Education Theory on Music Project-based Learning

(1) The need to emphasize student subjectivity

The theory of subjective education believes that "humans are the subjects of social and historical activities, as well as the subjects of their own development". In school education, the theory of subjective education respects the subjectivity of students, viewing them as the subjects of educational activities. It emphasizes the students' subjective status in activities and interactions, as well as their initiative and agency in learning. Therefore, in music project-based learning guided by the theory of subjective education, the characteristics of student subjectivity will also be reflected. Students are provided with an open environment to explore and collaborate, collecting music-related information through various channels, and enhancing their music skills through cooperation and mutual assistance. At the same time, student-centered music project-based learning breaks away from the traditional single teaching mode, reconstructs the teacher-student relationship, and transforms the role of teachers from "lecturers" to "guides". It encourages students to actively express their feelings towards music. In the music program, students are not only the recipients of knowledge, but also the leaders of learning. They can independently choose the theme of the program, make plans, and participate in the creation and performance, which truly reflects the subjectivity.

This greatly enhances their understanding and perception of music and perfects their independent thinking and problem-solving abilities. Therefore, emphasizing students' subjectivity can make the learning process more personalized and interesting, and stimulate students' intrinsic motivation, so that they can develop a sustained interest and enthusiasm in music learning.

(2) Theory of subjective education and the cultivation of core literacy

The subjective education theory is not only concerned with the accumulation of students' knowledge, but also focuses on the comprehensive cultivation of core literacy. Using project-based learning, students can learn musical knowledge and skills in the process of music creation, performance and appreciation, and also develop core literacy in cooperation, innovation, aesthetics and other aspects. Project-based learning provides authentic contexts that allow students to use critical thinking to conduct independent inquiry and enhance their ability to solve real-world problems. In addition, music education emphasizes cultural understanding and artistic expression, which is in line with the core literacy requirements under the theory of subjective education, and can help students develop their aesthetic ability, cross-cultural cognition and artistic expression in music learning, and ultimately achieve a more comprehensive quality improvement.

3. The Specific Implementation Path of Music Project-based Learning

(1) Project background and content selection

When designing a music project, the selection of background and content is an extremely important part of the project, especially when it comes to folk songs from different regions of China, the selection of topics should have both depth and breadth. Folk songs are treasures in human culture. They originate from the daily lives of the people and are an indispensable part of their lives. The "General High School Music Curriculum Standards (2017 Edition, Revised in 2020)" states that through music curriculum teaching, students should be able to understand the profound and rich spiritual and cultural connotations of Chinese ethnic music culture and strengthen their cultural confidence. Therefore, folk songs are an important part of high school music appreciation learning. The unit on "Accents and Charms - Colorful Folk Songs" provides an ideal content framework for project-based learning, covering a rich variety of ethnic and cultural backgrounds and musical traditions. Teachers should take into account students' knowledge of folk songs and their interests, not only choosing types of folk songs that can stimulate students' curiosity, but also ensuring that these folk songs have sufficient educational value in terms of musical skills and cultural connotations. For example, the selection of folk songs from ethnic minority regions can enable students to understand the unique tones and melodies, and take the initiative to explore the historical background and social significance behind the folk songs. The choice of content should also emphasize diversity and inclusiveness, so that students at different levels can find a research direction that interests them. Teachers may choose to cover a rich system of folk songs ranging from the bold folk songs of the north to the gentle tunes of the south, so that students can be exposed to a variety of musical styles. Relying on this multi-level content setting, students can expand their horizons in the learning process. At the same time, students can also try to adapt folk songs or reinterpret them with modern music in the process of research, so as to realize the combination of tradition and innovation, and further enhance the fun and challenge of learning.

(2) Project objectives and division of tasks

At the beginning of the program, teachers should first make it clear that students should deepen their understanding of the musical characteristics and cultural background of folk songs from different regions through learning them. This goal requires students to make progress in their musical skills and allows them to have a deeper understanding of the social and cultural connotations of folk songs by analyzing and practicing from multiple perspectives. In order to achieve this goal, a rational division of tasks is equally important. Teachers can divide

students into groups, with each group being responsible for folk songs from different regions, such as the mountain songs of the southwestern ethnic minorities and the two-man show in the northeast. Each group of students studies the musical characteristics, language style and cultural background of a particular region, which enables them to have a comprehensive understanding of regional musical differences, and also to cultivate the spirit of cooperation and the ability of task coordination in group work. The division of tasks should be rationally configured according to students' interests and specialties, so that each student can contribute to the areas in which he or she excels. For example, students who are good at data collection can be responsible for finding out the historical background and musical score examples of folk songs, while those who are good at performing can be responsible for singing and interpreting folk songs. In addition, teachers can set some cross-group tasks, such as organizing the whole class to work on folk song adaptation or integrating the research results of each group into a performance. Such task arrangements can help students find their roles in the project, while enhancing the overall learning effect and experience in cooperation.

(3) Resource support and teacher guidance

As a form of artistic practice, music originates from life and develops within it. Therefore, in music teaching, it is important to delve into the elements of life within music knowledge, transforming abstract musical knowledge into life elements that are easier for students to understand. This allows students to immerse themselves in the musical context, imagining themselves as characters within the works, and fully engaging in the musical environment. This enhances the emotional impact of the music, deepens their understanding of the composer's intentions, and connects the music to their own life experiences. By incorporating life into music teaching, using personal experiences to understand music, resonating with students, and enhancing the emotional impact of music, we can inspire students' musical creativity. For example, when teaching students about the genre of labor songs, teachers can lead discussions around questions like "In what situations in daily life do we hear labor songs?" This can naturally lead to the introduction of the singing form called "Yi Ling Zhong He" (one leader, many followers). When studying the piece "Lishui Boatmen's Chant," teachers can also combine the performance form of "Yi Ling Zhong He" to lead students in singing the thematic motive section. The teacher can sing the "leader" part while the students sing the "chorus" part, with different voices taking turns to coordinate, and at the same time, the teacher and students can imitate the rowing actions of the boatmen. This allows students to truly experience the oral and collective characteristics of labor songs.

As a kind of sensual art, students need to have multi-dimensional sensory experiences to better understand and feel its inherent beauty. Therefore, teachers should provide students with a wealth of learning resources, including audio, video, score examples, and textual materials of folk songs, to help them explore and experience from multiple perspectives in the learning process. Students can appreciate and analyze the performance forms of folk songs from different regions, and combine them with textual materials to understand the cultural background behind them, so as to master music knowledge more comprehensively. Teachers should provide regular feedback on students' progress, in the form of classroom discussions and group reports, etc., to help students sort out and summarize their existing research results and provide clear direction suggestions for the next tasks. For example, when students encounter difficulties in understanding specific instruments or musical skills during the research process, teachers can use demonstration, analysis and the provision of relevant resources to help them solve the problems better.

(4) Process evaluation and presentation of results

Project-based learning assessment should be based on the core literacy and key abilities of the music subject, aiming at the learning objectives of the project, running through the entire process of project-based learning, and reflecting consistency in teaching, learning, and assessment. Student-centered project-based learning assessment should not only focus on learning outcomes but also pay attention to the learning process. Therefore, a multidimensional assessment approach can be adopted, combining formative assessment with summative assessment, and incorporating both student self-assessment and teacher assessment. Through feedback from

project assessment, teachers can understand the students' learning situation in a timely manner and adjust teaching plans accordingly. Students can also identify and address their learning gaps, which actively promotes their learning and skill development.

In project-based learning, process evaluation and final results presentation are indispensable links. By utilizing process evaluation, teachers can keep abreast of students' learning progress and flexibly adjust teaching strategies according to students' performance in the project. For example, for students with outstanding performance, teachers can further motivate them to deepen their research and encourage them to make innovative adaptations or interpretations of folk songs. As for students who encounter difficulties, personalized assistance should be provided in a timely manner to help them break through the bottleneck and move forward. In this process, teachers should focus on students' learning attitude, cooperation ability and independent learning performance, not only limited to the merits of the final results.

The results presentation session can rely on a variety of forms such as group reporting, musical performance or thematic presentation. Each group of students can present the results of their research to the class by using various methods such as live singing, video presentation and text explanation according to the characteristics of the folk songs they have studied. During the presentation, the teacher can set up audience questions and group mutual evaluation sessions to encourage interaction and communication among students. Students' reflection session at the end of the project is also important. Teachers can organize students to summarize the whole learning process, conduct self-evaluation carefully, listen to others' evaluation, find out their own strengths and weaknesses, and lay a foundation for future learning.

4. Conclusion

Project-based learning guided by the theory of student-centered education can provide students with opportunities for innovative practice in music education, where they can truly experience the comprehensive application of musical knowledge, collaborative work, and immersion in the cultural context of music. This approach has a positive impact on students' music learning and effectively promotes the improvement of their music abilities. It better reflects the cultivation requirements of core literacy in the music subject. The combination of subjective education theory and project-based learning can effectively improve students' music learning effectiveness. Teachers should continue to innovate teaching methods, combine students' actual needs and interests, and design projects that are closer to students' lives and experiences, so as to enhance their music aesthetic ability and cultural identity. In the future teaching practice, the deep integration of subjective education and project-based learning will become an important direction for the reform of high school music education.

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