

Realization of Music Teaching Mode in Universities with Combination of Personalization and Humanization

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Abstract: University education has been paid more attention. University teachers are conducting relevant research and improvement of teaching mode, hoping to optimize the quality and public reputation of university education. Especially for music education which possesses certain particularity, more teachers try to integrate personalization and humanization culture into it. Problems in university music education are expected to be solved in current stage, thus providing support for personnel training in the future.

1 INTRODUCTION

The degree of development and emphasis on music education can only be described as “generally satisfactory” in colleges and universities of China. Professional and high-standard music education only occurs in specialized music institutions. Music normal universities pay more attention on teacher training. Music education courses conducted by ordinary institutions are mostly perfunctory. This situation makes people worried about music education. Meanwhile, gradual departure of music education from the public also constantly makes warning to music educators. In comparison, foreign universities pay more attention to students' musical literacy and artistic taste. In 360 compulsory credits for a bachelor's degree of MIT, there are 72 credits of music courses. More foreign scholars believe that responsibilities of colleges should include training scientists to appreciate arts and allowing artists to read science. In addition, studies show that people with certain musical literacy have advantages in understanding, imagination and divergent thinking ability; art appreciation contributes to formation of healthy personality for people. Therefore, music education in universities should undertake more responsibility, further optimizing teaching mode. All people including college students should be deeply inspired by music charm—this is common aspiration of the whole musicians and music teachers.

2 CURRENT SITUATION OF UNIVERSITY MUSIC EDUCATION MODE

2.1 Single Teaching Mode Restricting Student Development

Although music is an art form and educational content with less restrictions and limitations, the lack and stagnation of education forms makes negative effects on music education. Especially in universities, students accept outmoded music education inherited from more than a dozen years ago. The mission of music education tends to become blurred. Music knowledge and skills of students and education activities of music teachers are also moving away from the core requirements of university music education. Currently, main teaching modes in university music classes are still confined to combination of theoretical courses and practical activities. Teaching contents cover music theory, appreciation of music at home and abroad, musical instruments, and composition, etc. In most of teaching activities, teachers provide guidance while students conduct practice. This relatively-stable teaching model has a very long “history”. Its structure and details have been more carefully improved in practice. However, a bottleneck of teaching practices will appear if conducting the same teaching activities and arrangements for a long time. Meanwhile, it will hinder progress and effectiveness of teachers' teaching as well as students' acceptance and understanding. In addition, if similar teaching

methods lack flexible control or timely reflection of teachers, they are easy to become “spoon-feeding education”. Thus, advantages and strengths of this mode are difficult to be exerted, generating rejection action to curriculum of music education. Negative effects of quantity will be accumulated as irreparable mistakes of quality. When university music education is in trouble, students with music education become line products. With lack of courage and thinking of artistic innovation, students cannot bring aesthetic enjoyment of music for others. They may stand still and refuse to make progress, losing interest and enthusiasm in music learning.

2.2 Teacher-Directed Music Teaching Activities

Classroom activities are actually interaction of “teaching” and “learning” as well as two-way communication between teachers and students. Especially for college students, they are equipped with mature musical aesthetic direction and certain musical expertise. Thus, classroom teaching of music should be more inclusive and open, achieving distinction of college education from basic music education of other stages. Most university teachers of music have received professional music education and pedagogical education, with expertise of music education and professionalism. Therefore, most university classrooms of music are relaxed with enough communication opportunities between teachers and students. However, teachers should not over-emphasize their leading roles in the classrooms. After all, ability and level of music field cannot be confirmed only by age or seniority. Relationship respect should be ensured between teachers and students. Moreover, modesty and piety should be emphasized in music field, advocating equality of soul and freedom of thought. However, equality and harmony of “teaching” and “learning” cannot be achieved between teachers and students due to individual factors. Some teachers overly determine teaching contents, processes, and training direction of students. Exchanges of academic skills are difficult to be formed between teachers and students, seriously affecting relationship between them. Meanwhile, misguidance will be generated in future career planning and professional learning for students. As the main educators, teachers should gradually weaken their constraints on students. Overly harsh and arbitrary management is no different from the ancient “rejecting all kinds of theoretical schools but Confucius”. If this problem is

not timely corrected, students will be gradually lost in the wrong road of music learning.

2.3 Two Extremes in Education Mode

Music education in universities has greater professionalism and systematicness. However, problems exist in specific practices of teachers and students. For example, basic music education in universities has too strict requirements for students of non-music majors; professional music curriculums lack pertinence and valuable contents. These problems indicate that music education systems in some universities have no complete and rigorous structures. Teaching modes are unimproved with lack of scientificity in curriculums. Construction of music education will be destroyed if the problems are not solved. Music education modes in some universities deviate from the mission of teaching, appearing two extremes. Objective reasons include impact of other similar music universities, restriction of school hardware conditions, and requirements of social reality; subjective factors cover teaching tendencies and habits of teachers, as well as scholastic ability and personal choice of students. Interaction of diverse factors lays hidden trouble in the polarized situation of teaching. Although this situation is limited, its important role cannot be underestimated. University music education is related to career choice and life planning of students to some extent. Incomplete teaching modes without respecting the reality will directly affect learning outcomes and music literacy of students. They cannot provide high-quality practical talents for the society, but interfere normal music market and good atmosphere of music education.

3 MAIN APPROACHES FOR COMBINING PERSONALIZATION AND HUMANIZATION IN MUSIC EDUCATION MODE

3.1 Introducing “Experiential” Teaching Mode in University Music Education

“Experiential” teaching has been introduced in many subjects of university education. In other words, students will be allowed to participate in the whole

process of educational activities, fully experiencing new knowledge and skills. Thus, teaching purposes can be achieved through direct perception. “Experiential” teaching was first reflected in relevant theories of Dewey—a famous educator in America. Combining the core idea of pragmatism, this educational model has been supported by many educators with practice. When the model is applied in music education, role of students is placed at the heart of the whole teaching and learning activities. It emphasizes respect of musical education for self-pursuit of people. Meanwhile, students will have clearer understanding of learning contents, achieving personalization of music education. Teachers more play the role of guiders, simply providing enough space for exertion and self-learning of students. Other educational activities can use music theories, musical instruments and outstanding musical works to generate unconscious effects. College students have the ability and level for self-experience and learning. Their creative ideas or inspiration are more consistent with the rules of awareness and understanding for different people. Based on this, re-creation of music will have more powerful impact on students. Music itself provides great convenience for combination of personalization and humanization in university music education. Strong emotional factors will relatively weaken various academic rules. This flexible teaching mode can be better applied in teaching contents, making teachers present good state with more valuable learning outcomes for students.

3.2 Making Full Use of Student Feedback in Music Education Model

For personalization and humanization in music education, demands and actual situation of students should be the key to problems solving—only by “suit the remedy to the case” can reach the goal in a short time. Objects of university education are mature adults with ability of self-judgment. Compared with other age groups, they have more requirements for self-expression. Therefore, students should have the right in teaching mode reform of university music education. Feasible and improved plans should be developed based on specific needs. During years of education, students’ acquisition and understanding of knowledge tend to be mature; musical personality and preferences will be gradually formed. In middle and later periods, there are significant differences in students’ selection of professional courses, leading to discriminatory

treatment on different subjects for students. Then, teachers can actively collect feedback of students on learning, covering preferences of subjects and their reasons, future career plans, as well as learning difficulties and needs. These questions will help teachers to have a good understanding of students’ psychological state, as well as comments and suggestions on the course. On this basis, teachers can make personalization adjustment for teaching plans according to findings of the feedback, thus better adapting to individual needs of each student. Meanwhile, it provides useful templates for future personal development of students. In addition, there are various ways for obtaining student feedback, including sample survey, interview, and questionnaires. These methods can quickly and effectively help teachers to obtain information of students. Quantitative methods of statistics are used in music education—a field with more emotional aspects than rational ones. Thus, scientificity and effectiveness can be enhanced in reform of teaching mode. Focusing on students’ feeling tends to become the main approach for self-break of teaching mode reform, because its good dynamic and adaptability will promote development of reform for university music teaching.

3.3 Leaving Space for Creation and Expansion of Students in Music Learning

Music provides great platform for people to express needs of humanities and personalization. Its unique containment and creativity allows personalized re-creation for all people. Music education of universities provides students with broader space for free creation based on professional academia. On teaching mode, “space” with purpose maximizes supports for learning activities of students, especially in practice links of vocal music, playing, arrangement and composition. Teachers can create more stages rather than challenges, presenting realistic music ideas of students in front of the crowd. Scores or rankings are eliminated, with the main purpose of exchange among students. When teachers have set up “space” in teaching mode, students should be encouraged to fill the “space” with great efforts. Due to greater subjectivity in music, teachers should provide students with more opportunities of presentation in teaching programs. For example, small stages should be regularly created for report-back performance of students; small exhibitions activities can be organized to improve performing ability of students; professional

activities should be held for intercollegiate exchange. Works, thoughts and ideas of music can be appreciated or discussed by teachers and students. Therefore, self-creation and expansion of music is greatly enhanced for students, providing diversified teaching modes and more possibilities for university music education. Similar activities within the campus help to form harmonious atmosphere of mutual progress and promotion among students. They can become symbolic projects to attract more “potential musicians” involved, thus deeply benefiting students and teachers.

4 CONCLUSIONS

As one manifestation form of art, music has various and distinct individual characteristics compared with other disciplines. In addition to difference in subject contents, it has greater aesthetic space and creation than other educational subjects of universities. Unique charm of art can be more fully expressed when music is presented in classrooms. Music education in universities possesses greater particularity compared with teaching activities in other areas and phases. It is necessary for teachers to combine humanization and personalization in specific teaching model, for both more professional teaching contents and more personalized teaching objects. Teaching ideas should be further updated with more concerns on individual characteristics and needs of students, thus leading to optimization and upgrading of university music education.

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