

# *The implementation of the overall teaching of the junior middle school music unit under the background of the big concept—Take the unit teaching of "Film and Television Golden Melody" as an example*

Wang Huayuan

*Krirk University, Bangkok, Thailand*

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**Abstract:** This paper discusses how to effectively implement the teaching of junior middle school music unit "Golden song" under the big concept teaching mode. Under this framework, teaching focuses not only on teaching music knowledge, but also on generating deep understanding and interdisciplinary skills. This paper defines the connotation of "big concept" and discusses its importance in music teaching. Then it introduces several core principles to be followed in the design of music units, including the student-centered teaching philosophy, interdisciplinary integration, and the pursuit of effective and sustainable goals. This paper expounds the various teaching methods, including the creation of situational teaching environment, the application of project-based learning method and the development of critical thinking, to ensure the real-time feedback and interaction of teaching content. This methodology provides new perspectives to promote students' cultivation of deep learning and critical thinking.

## **1. Introduction**

With the evolution of educational models, large concept teaching is gradually considered as an effective method to improve students' understanding and application ability, especially in the field of arts and humanities education. The teaching of the music unit of "Film and Television Golden Melody" provides teachers with an ideal educational content for it. It connects life and art through specific film, television and music works, and triggers students' emotional resonance and depth of understanding. This article integrates interdisciplinary teaching strategies and practical operations to demonstrate how to promote students' comprehensive development under the background of big concepts through various teaching methods, and explores how to achieve music teaching innovation through the cultivation of project-based learning and critical thinking, thus fostering students' creativity and overall quality.

## **2. The concept definition and significance of the big concept**

In the field of education, big concept is widely regarded as interdisciplinary, widely applicable

core ideas or principles, and big concept as the core of teaching design means that teachers and students to explore the connection between music and human experience, such as emotional expression, cultural inheritance and change, art and social value, etc., these are the ubiquitous theme in the film and television music works. In this way, students can not only learn specific music knowledge and skills, but also learn how to link music to a broader life and cultural background, so as to improve their musical aesthetic ability and cultural literacy. At the same time, the big concept teaching encourages students to deeply explore the connotation and extension of film and television music through diversified learning methods (such as cooperative learning, inquiry learning, etc.), so that students can actively connect their personal experience with music works, and promote the cultivation of students' critical thinking and innovative ability. In addition, the application of big concepts also helps students to form systematic thinking, so that they can examine the relationship between music and society, culture and history from a broader perspective, and then enhance their understanding and feeling of music art.

### **3. The connotation principle of the overall teaching design of junior middle school music unit under the background of big concept**

#### **3.1 Teaching philosophy of the student center**

The student-centered teaching concept gives priority to students' needs, interests and personalized development, and tries to magnify the subjectivity of each student in the study of music, which shows careful attention to students' perception, cognition and emotional response in music teaching. This requires teachers to accurately capture the inner motivation of students in the process of music learning, observe students' reactions to different music styles, and adjust the teaching plan according to their emotional and cognitive reactions, so as to realize the real sense of "student-oriented".

At the same time, in teaching, teachers need to pay close attention to students' emotional fluctuations, participation and interaction characteristics, even their body language and eye contact, so as to judge their learning state and needs. After mastering this deep information, teachers need to flexibly adjust their teaching strategies, perhaps changing the pace of teaching, or providing more situational simulation to ensure that each student can find a personal position in perceiving, understanding and appreciating music<sup>[1]</sup>. Moreover, the creation of teaching content should not be limited to the category of traditional music analysis, but also includes the triggering of students' emotional resonance and thinking through the connection between music and personal experience, so as to make music learning a comprehensive experience involving cognitive, emotional and psychological aspects.

#### **3.2 Integration of interdisciplinary knowledge and skills**

Integrating cross-disciplinary knowledge and skills into the "Movie and TV Show Gold Songs" unit in junior high school music education not only strengthens students' understanding and appreciation of music itself, but also broadens their cognitive boundaries, promotes connections and interactions between different knowledge domains. For example, film and music works are often closely related to specific historical periods, cultural backgrounds, technical means, and humanistic contexts. Teachers can guide students to explore the historical background of making a movie soundtrack. Through this process, it involves knowledge from multiple disciplines such as history, cultural studies, and technical usage. Such classroom activities are not only the training of musical skills, but also an extensive discussion about human culture and social development, stimulating students' critical thinking and creative expression ability.

The interdisciplinary integration at the same time, the teachers also need to pay attention to strategic guidance to students, help them to establish complex information link between different knowledge areas, such as learning the theme of a classic film and television works music, in addition to the analysis of the music style and composition skills, should also consider the work of visual art performance and music interaction, so as to deepen students' understanding of artistic integrity<sup>[2]</sup>. Modern information technology means can also be used, such as music production software, or digital video editing tools, which can not only make the cooperation between music and other art forms feasible, but also greatly promote students' technical operation ability and innovative consciousness.

### **3.3 Teaching objectives of effectiveness and sustainability**

In the teaching design of the film song unit, effectiveness in the application of teaching situation and transformation, requires students to learn, accumulate music knowledge, skills and emotional experience, and these learning results must be able to show its function in different environment, and promote the overall improvement of students' music literacy. The teaching goal of sustainability should encourage students to actively explore more similar music works outside the classroom, and to think about the connection between music and personal life and social culture. So that students' music learning is no longer limited to the category of examination, but into a way of life, a means of continuous self-enrichment and expression.

## **4. The teaching method and strategy of the whole teaching of the junior middle school music unit under the background of the big concept**

### **4.1 Set up the unit teaching objectives**

In the junior high school music unit "Movie and TV Song Gold Nuggets", this unit not only introduces classic film and TV music works such as "The Song of the Yangtze", "Schindler's List", "Watching Your Path", "Accompanying You" and "Crossing Bamboo Forest", but also guides students to recognize the emotional expression and storytelling function of music in film and TV works, thus cultivating their music aesthetic ability and cultural literacy.

Therefore, the teaching objectives of this unit should cover many aspects. From the level of knowledge and skills, students should be able to identify and analyze the music elements of melody, rhythm, harmony, and master how these elements work together to strengthen the emotion and theme of film and television works; from the perspective of emotion, attitude and values, students should improve their music aesthetic ability through singing and appreciation of film and television music, and cultivate respect and appreciation of music art under different cultural and historical backgrounds. In addition, this unit aims to stimulate students' interest in the crossover and integration of music and other art forms through the exploration of film and television music, and encourage students to think and express creatively, so as to promote their innovative consciousness and critical thinking.

### **4.2 Create a situational teaching environment**

In the context of the big concept, the creation of situational teaching environment is to combine the knowledge and skills in music education into specific and close to life situations, and guide students to take the initiative to participate, actively explore and truly experience, so as to achieve an in-depth and complete understanding of knowledge. In the rich situation, students can not only contact and master the knowledge, but also clarify the connotation and value of music through

experience and reflection. In this process, teachers are required to further improve the teaching effect with flexible teaching techniques, such as setting the film and television scenes according to the theme and style of the music, guiding students to study and analyze the lyrics according to the roles, self-examine and listen to the feelings, empathize with the emotions of the characters, and reduce the difficulty according to local conditions.

Taking the junior high school music "The Song of the Yangtze River" as an example, teachers can design a teaching situation, so that students can place themselves in the imaginary Yangtze River basin, see the rippling river in the song, and feel the sweat and struggle of the crowd. In this context, students need to understand the historical background and social significance of the song, and then interpret the lyrics independently or cooperatively in sections, and try to report the information conveyed by the song in their own words. At the same time, students are encouraged to analyze the correlation between the ups and downs of the tune and the temperament of the lyrics with the existing knowledge of music theory, so as to find the Song of the Yangtze River as the component of the iconic film and television song. After insight into the unique charm of the song, students will discuss how to best present the song, in thinking singing way, volume control and transition processing, etc., to provide personal insights, and report under the teacher guide show, in the process of experience to affirm personal efforts, to carry out the combination of theoretical study and situation practice. Using this teaching method, students not only have a deep understanding of the song of the Yangtze River, but also have a more intuitive perception of the emotional expression of film and television music, and stimulate students' innovative thinking and teamwork ability<sup>[3]</sup>. The situational teaching method makes students' understanding of music change from passive to active, so that they can truly feel that they are participants in music rather than bystanders.

### 4.3 Application of project-based learning method

Project learning method emphasizes situational perception. By creating situational teaching environment, students have the opportunity to devote themselves to the situation with certain practical significance, so as to improve the learning interest and enhance the learning effect. In the teaching practice of "Film and TELEVISION Songs", such as "singing the song of the Yangtze River, appreciating Schindler's list, overlooking your way, accompany you, crossing the bamboo forest", all create a real and interactive learning environment for students through music appreciation and collective chorus practice.

In junior high school music "through the bamboo forest", for example, teachers can set such a scene, including early summer evening, bamboo waves, describe its lifelike, then let the students cooperate with activities such as "imaginary oneself in dancing bamboo paddle, through in the continuous bamboo forest" situation experience, then guide the students in the experience and learning to understand and learn to sing. Such a learning environment gives students enough space to play, they start from the real situation, independently to understand the music score, understand the lyrics, understand the rhythm. In the self-exploration and practice, I feel the beauty of music, understand the connotation of music, and perform the music through the team cooperation, get the fun of learning, but also understand the importance of cooperation<sup>[4]</sup>. In the whole process, students not only even perceive the beauty of the rhythm of the song, but also feel the pleasure brought by the music. Such teaching method has obvious advantages for forming students' critical thinking ability and improving students' independent learning ability. In essence, it also reflects the true meaning of education.

#### 4.4 Critical thinking training

In the contemporary education system, multimodal teaching involves the integrated use of visual, auditory and emotional experience, through this teaching mode, teachers can effectively promote and guide students to profound music analysis and reflection, for example, teachers can use multimedia tools to present schindler's list of acoustic music, and combined with the historical background, guide the student through auditory and emotional two levels, understand the correlation between the music and film plot, and the composer's intention and emotional expression<sup>[5]</sup>. This approach can not only help students learn to interpret music works from multiple angles, but also stimulate them to think about the intersection of music, history and other disciplines.

In junior high school music "Schindler's list", for example, teachers can build an analytical framework around the theme, the students not only to answer how through the music melody, rhythm and accessories to perceive the emotional changes, but also dig how these music elements reflect the historical background, as well as the creator of social responsibility and artistic expression. In this process, students are guided to use critical thinking techniques such as comparison, contrast and argumentation to analyze how different musical passages work with the film to reveal the image of Nazi Germany. In this way, students can not only enhance their sensitivity to the musical language, but also have a deeper understanding and evaluation of the complex social and historical phenomena. It can also be set in class, triggering a discussion of "why John Williams chooses such a melody to represent the relationship between Schindler and Jewish workers". Students are also encouraged to collide in groups, debate and discuss, so as to develop their ability to critically examine information sources and arguments. Such teaching is not only the teaching of music knowledge, but also the depth and breadth of thinking.

#### 4.5 Real-time feedback and interactive teaching

In the overall teaching, real-time feedback and interactive teaching can enable teachers to master the depth of students' understanding online, and students can also immediately get the guidance in the process, and at the same time complete the perception, understanding and application of knowledge and skills. In the face of music, this approach encourages students to think rather than receive answers. In this way, students can really be promoted to flexibly use the musical skills and knowledge they have learned, so as to obtain lasting learning results, deeply learn music history, music theory knowledge, appreciate the ability to interpret music beauty, and the power of original art.

In specific teaching, such as "The film and television songs" unit "Singing the song of the Yangtze river, Appreciate schindler list, Overlooking your way, With you, Through the bamboo forest" teaching content, take turn, the feedback guidance, and give analysis, students in listening, see, feeling at the same time, their understanding feedback to the teacher, the teacher received feedback according to the situation, adjust the teaching plan, and promote the teaching process. In the teaching process, teachers need to actively guide and participate in students, through real-time feedback, capture their learning status and understand their understanding, so as to provide more appropriate teaching plan, and students can realize the initiative in learning and improve their learning motivation. In this mode, teachers' guidance is more targeted, students' learning is more in-depth, and the whole teaching process is more quality.

#### 5. Conclusion

To sum up, the big concept teaching model can play an important role in music education, by

stimulating students' interest in learning, mobilizing their participation, and comprehensively improving their analytical and critical ability, which verifies its effectiveness. More importantly, the role of teachers in this process has changed from the knowledge teacher to the enlightening and the guide. In view of the future teaching practice, teachers need to continue to explore and experiment with diversified teaching strategies, and further optimize the teaching process, so that music teaching can really help students to improve their ability and personality development.

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