

Exploration on the Teaching Reform of "Vocal Fundamentals" Course for Visually Impaired Students Aiming at the Cultivation of Versatile Music Talents

Chao Fu, Tieli Liu*, Zheng Yan

Department of Music, Special Education College of Beijing Union University, Beijing 100075

ABSTRACT

The exploration of the teaching reform of "Vocal Fundamentals" course for visually impaired students aiming at the cultivation of versatile music talents is based on the social needs to realize the transformation from knowledge-oriented to education-oriented. Follow the growth, development and learning rules of visually impaired students, it builds a "trinity" teaching model, focuses on implementing various practical teaching activities and guiding the independent participation of visually impaired students, highlights the "learning" process of students, improve the quality of course teaching, and promote the all-round development of visually impaired students, so as to meet the social need for versatile music talents with visual impairments, and make the visually impaired students better integrate into the society and serve the society.

KEYWORDS

Music major; Visually impaired students; Versatile music talents; Vocal fundamentals; Trinity

In the new society, it pays more attention to the versatility of talents. And under the severe employment situation, it is the realistic demand of the society for the cultivation of new music talents with visual impairments to cultivate versatile music talents that are expert in one thing and good at many, and have good professional quality and sustainable development ability.

Versatile music talents should not only have professional skills, artistic expression, aesthetic perception, cultural understanding and other disciplinary abilities, but also have interdisciplinary abilities such as innovative practice, learning and exploration, judgment and application, problem solving, and communication, so as to form a comprehensive integrated development of knowledge, ability and quality.

"Vocal Fundamentals" course is a compulsory course for musicology in higher education for visually impaired students, and voice instruments provide superior convenience conditions for music learning of visually impaired students. In order to cultivate versatile music talents and research the teaching reform of "Vocal Fundamentals" course for visually impaired students, on the one hand, this paper utilizes the unique spirit of vocal music discipline to continuously explore the potential of the course, promote deep learning, achieve the all-round development of visually impaired students, and form the core competitiveness. On the other hand, vocal music is a highly practical subject, and the rich practical basis of vocal music course provides strong support and guarantee for the formation of the comprehensive ability of the visually impaired students.

1 "Pain Points" in the Teaching of "Vocal Fundamentals" Course for Visually Impaired Students Majoring in Music

The "Vocal Fundamentals" course, designed for visually impaired students majoring in music, is offered to first and second-year undergraduates majoring in musicology. It is taught in the teacher-led and one-to-many group format, and follows the traditional teaching model of vocal music, which is that teachers demonstrate and explain sound production, and students imitate and practice. The traditional teaching method demonstrates clear focus and strengths in vocal technique training, but it faces "pain points" in cultivating versatile music talents.

In the past, vocal music teaching for visually impaired students ignored the "learning" process of students, and lacked independent exploration and interaction situations. It failed to effectively integrate interdisciplinary quality with vocal music knowledge and techniques, only focused on learning singing skills, and took improving skills as the teaching goal. Meanwhile, it only took singing quality as the assessment basis, and neglected visually impaired students to mobilize all kinds of knowledge, skills and thinking methods to form independent exploration, problem solving, innovative practice and other advanced training goals.

Teaching practice is a continuous and integral process. Each link of it is closely related to and restrict each other, and ultimately affect whether the teaching goal can be effectively achieved. In the past, the "pain points" in the teaching of "Vocal Fundamentals" course for the visually impaired students affected the full play of the educational value of the

course. Therefore, in order to realize the cultivation of versatile music talents, it is imperative to reform the “pain points” in the vocal music teaching for the visually impaired students.

2 The “Trinity” Teaching Model of “Vocal Fundamentals” Course for Visually Impaired Students Majoring in Music

It is necessary to construct a “trinity” teaching model of “Vocal fundamentals” course, practice and evaluation for visually impaired students majoring in music, and realize the transformation from knowledge-oriented to education-oriented.

The course highlights the characteristics of the curriculum and the central position of students, and connects the ability to the social needs, so as to implement various practical teaching activities. It focuses on guiding students to participate independently, and highlight the “leaning” process of students. Based on ability and accomplishment, it should reconstruct teaching objectives, optimize teaching content, develop teaching methods, implement multiple teaching evaluations, and form a complementary mechanism for teachers’ teaching and students’ learning, so as to improve course teaching effectiveness, and promote the cultivation of versatile music talents with visual impairments.

It is necessary to realize the three-dimensional interaction of curriculum, practice and evaluation, and implement the cultivation of ability in every link of curriculum education and teaching. On the one hand, it makes the teaching objectives highly compatible with social needs, the specialization and professionalism more integrated and coordinated, the teaching content more rich and practical, and the situational practice more in-depth and effective, so as to improve the teaching quality. On the other hand, it guides the visually impaired students to actively carry out constructive learning, stimulate their potential of “learning”, make them enter the state of deep learning, enable them to form noble three outlooks and higher-order thinking habits, and deeply integrate knowledge, ability and quality, so as to promote the growth of interdisciplinary comprehensive ability^[1].

3 The Implementation Strategy of “Trinity” Teaching Model of “Vocal Fundamentals” Course for Visually Impaired Students Majoring in Music

3.1 The Teaching Objectives under the Control of Ability and Accomplishment

In view of the teaching objectives of vocal music which only focus on technique achievement in the past, it takes students as the center, the ability as the guidance, and the continuous improvement as the requirements to construct the teaching objectives under the control of ability and accomplishment. The teaching objectives are composed of technique application, stage performance, organization and rehearsal, innovation and creation, communication and other comprehensive aspects, which not only pay attention to students’ cognition and application level of vocal music art, but also pay more attention to the cultivation of students’ ability to adapt to lifelong development and the future development of society.

3.2 The Teaching Content for All-round Education

The content of “Vocal Fundamentals” course focuses on three aspects of cultural understanding, knowledge and techniques, and innovative practice. These contents seem to be independent, but they are actually deeply integrated to educate people in an all-round way and promote the realization of teaching objectives.

3.2.1 Cultural Understanding

The development of Chinese music art and excellent traditional culture is regarded as an important quality resource in teaching to enable students to strengthen their cultural self-confidence and establish the determination to carry forward traditional culture. It should deeply explore the cultural connotation of the repertoire, study and understand the artistic expression, enhance the aesthetic perception, and improve the humanistic heritage, so as to enable students to form the quality of enjoying learning and thinking learning^[2].

3.2.2 Knowledge and Techniques

Knowledge and techniques are oriented to ability and accomplishment, so that the content can exert the maximum effect on the cultivation of techniques, aesthetic feelings, artistic expression and other aspects of visually impaired students. Through the integration of relatively scattered and isolated knowledge points, the disordered elements in the

past vocal music teaching are abandoned, and the overall, planned and unified vocal music practice activities are used as the carrier^[3] to promote the cultivation of ability and accomplishment.

3.2.3 Innovative Practice

The course practice enriches the previous single singing practice into a comprehensive training practice that focuses on personal experience and perception, and pays attention to the development of innovative practice ability. On the basis of the aesthetic perception of music noumenon, students can deeply understand the multiple implications of learning content through music practice activities such as stage performance, rehearsal and creation, scenario simulation, professional competition and internship, and promote the symbiotic growth of disciplinary and interdisciplinary abilities.

3.3 A Variety of Student-centered Practical Teaching Methods

It should break the traditional model of vocal music teaching, start from the cultivation of ability and accomplishment, take student "learning" as the main line, make full use of educational resources on the basis of students' existing knowledge and experience, and guide students to learn effectively with various teaching methods to obtain the necessary comprehensive ability and accomplishment, thus making the talent training process more systematic, advanced and open.

3.3.1 Creativity Classroom to Achieve Immersive Learning

Creativity classroom builds a constructivist teacher-student relationship, changes the traditional training model in vocal music classrooms, where teachers mainly rely on oral transmission and intuitive guidance to address students' technical vocal deficiencies, and use the problem-oriented comprehensive teaching method to cultivate students' comprehensive practical ability of music^[4]. It focuses on each student's talents, abilities and aspirations, guide students to explore together on the basis of their existing knowledge and experience, and encourage them to break through the professional comfort zone and open up the boundaries of music practice.

Situational singing performance pursues the integration of scene change, creative techniques and singing style, and the creation, interpretation and rehearsal are all completed by students themselves, which is an effective form of developing creativity classrooms. Students with different professional backgrounds use their musical perception and cultural understanding to conduct multiple exploration and re-creation of vocal materials in the immersive situational singing performance of role playing, express their opinions in group discussion and analysis, and explore the commonality and connection of art forms. Meanwhile, they experience music through aesthetic perception, express music through artistic expression, and create music through cultural understanding in situational performance, thus promoting the development of their musical thinking and comprehensive practice ability.

3.3.2 Dual-line Classroom to Promote Deep Learning

The teaching idea of double-line collaboration can be integrated into every link in class and after class to actively explore innovative and diversified teaching strategies, form a two-way positive interaction between teachers and students in class and after class, and achieve the deep learning.

The teachers use the online platform to release the learning content and exercises in class in advance, and requires students to independently learn and master the course content in advance after class, including the creation background, melody lyrics and emotional levels of vocalizations and vocal works, and to form pre class problems. In the class, it is dominated by thematic discussion activities, and mainly practices the difficulties in vocal skills of vocalizations and the articulation, tone processing, emotional expression and stage performance of vocal works. The class focuses on guiding students to explore the transition and application of vocal techniques in song connotation and emotional expression, and enables students to conduct multidimensional exploration of learning content under the guidance of thematic activities.

The various teaching resources on the online platform after class can unconsciously nourish students' values and cultural heritage, deepen their understanding of course content, and improve classroom efficiency. Learning with pre class problems enables students to quickly enter the learning state of independent learning and thinking, and promotes the construction of learning thinking.

3.3.3 Adapted Teaching to Promote Efficient Learning

Ye Shengtao, a famous educationist, said: "Teaching has a method, but has no fixed method, and the important is to achieve the adaptation of teaching."^[5] Based the social needs of the visually impaired students, guided by the

development of ability and accomplishment, teachers cooperate with each other to realize the adaptation of curriculum teaching and improve the quality of versatile talents training.

The vocal music and vocalizations are classified and graded according to different styles and difficulties, and different types and grades are taught by different teachers respectively, so as to realize the rational allocation of teachers. The comprehensive classification study can expand students' artistic vision, enhances their artistic appreciation and precipitates their artistic accomplishment. Based on the existing knowledge and experience, it implements the hierarchical learning, respects for differences, enhances students' subjective initiative in learning, and promotes the formation of the learning and inquiry spirits.

It carries out different thematic practice training through teaching teams, flexibly adjusts teaching settings according to students' learning characteristics, and triggers extensive exchanges and interactions between teachers and students, such as special topics on vocalizations and action performances, so that students can learn from multiple aspects. It should strengthen the connection between topics and internship content, form a tutor team of the integration of knowledge structures with industry experts, and pay attention to guiding the organic connection and application of techniques and quality, so as to promote students to form the correct professional development concept and improve professional quality.

3.3.4 Second Classroom to Deepen Innovative Practice Learning

The second classroom pays attention to the development of students' innovative practice ability, enhances students' consciousness of striving for excellence, and promotes the ability to explore new knowledge and new skills. Through professional practice activities such as stage performances, various competitions, rehearsal observations, and corporate internships, students can judge and integrate previous knowledge and techniques, and constantly self-reflect and optimize on the basis of various practical experience.

It should connect with social needs and abilities, establish learning communities for stage performance, art direction, vocal music teaching, performance rehearsal and composition, run collaborative learning through to the end, and guide students to explore the transition and application of knowledge and techniques in different professional fields. The cooperative learning can make up for the shortcomings of individual learning, pay attention to the integration and development of social participation ability, and effectively enhance the development of students' organization, integration and communication abilities. At the same time, the team cooperation results publicly displayed online and offline highlight students' learning achievements and promote and stimulate students' awareness of innovation.

The barrier-free information database provides convenience for visually impaired students to learn vocal music in the second classroom and improves their learning efficiency. The database covers singing demonstration, music score reading, accompaniment practice and other functions, and the works are constantly updated and supplemented. Students can upload singing audio, which not only makes students analyze the advantages and disadvantages of singing through auditory comparison, but also enables teachers to know students' learning status at any time and give immediate feedback, thus enhancing students' independent exploration and forming positive interaction.

3.4 Implement Dynamic Evaluation of Unity in Diversity

Teaching evaluation is an important guarantee for improving teaching quality. The comprehensiveness and implicitness of ability, and the differences in learning talents, starting points and attitudes determine that the teaching evaluation of curriculum can not pay attention to the final evaluation absolutely and exclusively. Designing dynamic evaluation of unity in diversity can make the implicit ability goal more concrete, and then optimize the classroom.

3.4.1 Diversified Evaluation Subjects

Process evaluation is no longer limited to teacher evaluation. Online evaluation, student self-evaluation and student mutual evaluation are added to accurately evaluate each process. The evaluation runs through the whole process before, during and after the course, combines online and offline, takes attendance, questioning, discussion, interaction and testing as the main evaluation means, focuses on self-comparison of students' learning processes and emphasizes the advancement evaluation.

3.4.2 Diversified Evaluation Forms

Considering the different professional backgrounds, learning interests and abilities of visually impaired students in vocal music group classes, the final evaluation should not only examine students' learning achievements, but also cultivate students' sense of organization, cooperation and competition. Instead of taking individual singing as the only

index, the final evaluation add the chorus assessment. Students can freely combine with each other, and are required to innovate the second creation. This evaluation strengthens the cultivation of compound ability.

The teaching evaluation should adhere to the "student-oriented" principle, takes teaching objectives as guidance, tracks the learning process of visually impaired students, constantly promotes their introspection to realize the practical expansion and comprehensive application and creation of knowledge and techniques. Meanwhile, it guides visually impaired students to actively improve the learning process and encourage them to achieve self growth.

4 Conclusion

The exploration of "Vocal fundamentals" course teaching reform for visually impaired students majoring in music aims to cultivate versatile music talent. It is necessary to activate the educational potential of the course to the most extent, actively promote curriculum construction and conformal development, meet the needs of society, and cultivate visually impaired music talents with comprehensive ability and sustainable development quality.

In the future, the curriculum should be developed from the aspects of the expansion of music disciplines, the integration of different disciplines, and the cultivation of values. Through the integration of disciplines and practices, it can continuously promote the communication and interaction between visually impaired students and culture, society and science and technology, improve the ability and accomplishment of visually impaired students, and stimulate the vitality of musical ability of visually impaired students, so that more visually impaired students can apply what they have learned in the future and share a better life.

About the Author

Chao Fu, Master, Lecturer, Research Field: Vocal Music Pedagogy.

*Corresponding Author: Tieli Liu, Master, National Third-Class Performer, Research Fields: Vocal Music Pedagogy. Email: zhoujingjing53@sina.cm.

Funding

Funding: 2022 Educational Teaching Research and Reform Program of Beijing Union University: "Integration of Vocal Music and Sight-Singing: Innovative Teaching of Vocalization" (Project Number: JJ2022Y039).

References

- [1] Liu Jing. Construction of Core Accomplishment of Students Majoring in Music Teacher Education under the Background of "New Liberal Arts" [J]. Chinese Music, 2022(2):195-199.
- [2] Chen Enhui. Inherit Essence of Nanyin Music, and Cultivate New Generations of the Times: Innovation Program of Nanyin Music Singing Curriculum Teaching at Quanzhou Normal University [J]. Chinese Music, 2022(2):200-207.
- [3] Yang Rui, Wang Ke. Teaching Design of Vocal Music Unit: A New Way to Cultivate Core Quality of Vocal Music of Normal College Students [J]. Journal of the Northern Music, 2020,07(13):218-219.
- [4] Yang Danhe. American Music Educator Randall Alsop's Open Music Education Concept and Its Practice [J]. Art of Music, 2021(4):125-135.
- [5] Zhang Xia. Teaching without Definite Methods: Analysis on Vocal Music Teaching Method in Music Education [J]. Huangzhong, 2019(4): 140-145.