

Development a Teaching Model Through Task-Driven for Enhancing Cultural Understanding Ability of Undergraduate Students

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Abstract

This study aimed to develop a task-driven teaching model for improving cultural understanding among college students and evaluate the effectiveness of the model. There were four steps in the research process: 1) research basic data; 2) create a teaching model to enhance students' cultural understanding, completed through 8 teaching contents; 3) implement the teaching model; and 4) evaluate and improve the teaching model to determine its effectiveness. To conduct the experiment, a quasi-experimental design is used. The data collected used a holistic scoring rubric. The research results were found as follows:

1. The task-driven teaching model based on constructivism theory and activity theory was effective in improving the cultural understanding abilities of undergraduate students.
2. The effectiveness of the teaching model found that through task-driven teaching, students' cultural understanding, including knowledge, skills, attitudes, cultural awareness, cultural sensitivity, and cultural values, was significantly higher than before the teaching model implementation ($p<.01$).

Keywords: Cultural understanding; Task-driven; Teaching model; Undergraduate students

Introduction

In 2001, the 31st Session of UNESCO in Paris adopted the Declaration on the Diversity of Cultures in the World. Protecting the cultural diversity of mankind has become a basic consensus of the international community (Chen, 2017). UNESCO (2017) states that cultural diversity has become a valuable resource for sustainable human development. In respect of education, this means an increase of diversity in the classroom and the necessity to expand our knowledge of other cultures as well as our own for better communication and understanding (Jo, 2006).

As a cultural phenomenon, music plays an indispensable role in the survival of human race (Dissanayake, 2000). Regarded as the sound that comes out of culture, music is a form of art that conveys cultural characteristics, emotions and values (Gao, 2020). Rather than being a song or piece of music as usually understood, it is the sum of everything about music culture, such as musical expressions, involving cultural concepts, politics, economy, technology and other factors (Zhang, 2020). When an individual listens to music, it is difficult to predict the psychological effects of music. However, they certainly understand music more than sound in this process. In essence, the understanding of how music is produced and develops is the comprehension of its culture (Luo, 2004). It accompanies people as they grow, not only within their families and communities, but also in schools (Welch, 2005). As far as school teaching is concerned, it is reflected in a range of teaching-related concepts, teaching behaviors, teaching methods, and teaching models (Li, 2018). Although these are not necessarily new issues (Campbell, 2002; Schippers, 2009; Volk, 1998), it is more imperative than ever to understand how music education plays a role in increasing cultural awareness and improving the understanding of music and other cultures (Ilari et al., 2013).

Multi-cultural music education aiming at cultural understanding has become the mainstream concept of international music education (Yu, 2019). Cultural understanding is regarded as the premise of world folk music education (Guan, 2011). The cultural understanding of music is indispensable to the all-round development of human beings (Qin, 1988). Therefore, in the teaching activities of music, cultural understanding is not only one of the core qualities students should possess, but also a very important topic in the research of music theory (Feng, 2016). Music teaching that pursues cultural understanding takes music as the understanding of a specific society, culture and history. Reflect the characteristics, ability and level of cultural creation of a country and a nation (Ministry of Education of China, 2017). Under the construction of a new type of international relations with the concept of extensive consultation, joint contribution and shared

benefits, cultural understanding can enable students to understand the diversity of world music with equal values and establish equal and pluralistic cultural values (Yu, 2022).

Research Objectives

1. Using task-driven as a means to develop a teaching model that enhances cultural understanding of college students
2. Evaluate the effectiveness of the task-driven teaching model in improving college students' cultural understanding

Literature Review

The interpretation of cultural understanding in music education is summarized as the process of individual or group acceptance and identification of external cultural characteristics or patterns of music. This kind of acceptance and identification is embodied in cognition, attitude, behavior, emotional expression, technology, organization, ideology and so on (Cai, 2018; He, 2014). In his book *Global Music Education*, the famous multi-music educator Campbell believes that the teaching of world music is different from pedagogy in the general sense, and it focuses on how music is taught, transmitted, and accepted and acquired by learners together with culture. He advocated learning according to its cultural system. Elliott advocated learning by “doing” music (Chen, 2017).

There are several methods to summarize research on cultural understanding both at home and abroad:

1. Physical and mental participation based on Situational cognition: perceives the cultural value of music. Situation is the foundation of all cognitive activities (Wang, 2005). As for music learning, the study of music courses should be regarded as a process of interaction between teachers and students in a specific environment to generate and construct knowledge (Chen, 2017). Teachers and students can gain the knowledge, skills, and cognitive results through their participation in musical activities. The strategies of these musical activities include singing, walking, instrument playing, sound production, composing, improvisation, listening, and musical criticism (Conway, 2009). In addition, some music can be orally transmitted and improvised with the help of modern technological means, such as watching and imitating the performances of folk artists through online videos, or giving impromptu performances under the guidance of teachers. It is advisable to fit into the customs of that culture to the best of your ability when performing. Some

scholars have put forward several viable propositions: first, singing songs in the original language (explaining the meaning of the lyrics); second, placing instrumental music, vocal music, and dance in the original performing environment; third, adding props (such as fans, costumes, etc.) during dance teaching; fourth, learning to play native instruments (Zhang, 1997).

2. Conflict and perceive--self-identification of music culture. Bransford (2013) demonstrated in a study that when a subject is taught in a single context, it is quite difficult to realize the transfer of knowledge in different contexts. However, when a subject is taught in multiple contexts, people are more likely to generalize the characteristics of concepts and form flexible knowledge representations. This principle explains the limitations of learning in a single music culture. If teachers can make the best use of cross-cultural teaching in such cognitive conflicts, it will be beneficial for students to perceive relevant concepts and principles more accurately (Chen, 2017). In terms of the teaching process of music culture, some scholars have pointed out that the current ethnic music course in China mainly follows the paradigm of “content reconfiguration” and “knowledge construction”. Chinese ethnic music course is often placed in the curriculum as a kind of teaching material, with mainstream music values and theoretical systems being at its core. When it eventually becomes a free and independent choice in the curriculum, it faces the crisis of disintegration of its own cultural identity (Shang, 2016). Therefore, it is essential to emphasize the subjective identity of music culture and construct an academic discourse with ethnic characteristics in music teaching. Only in this way can music teaching achieve the objective of understanding different music cultures (Yu, 2019).

3. Connect and share--a new way to gain access to music culture. “Connect and share” is an important feature of contemporary cyber-thinking with both educational and practical value. As world music cultures have both similarities and differences in some respects, “connect and share” is possible at knowledge level. The similarity in music cultures often leads to illusions in cultural cognition. “Connect and share” via the internet can help us clarify ambiguous cultural awareness and cultivate a spirit of reflection and criticism (Chen, 2017). The software and hardware technology of new media provides powerful technical support for contextualized learning. Such learning will happen in real life and is no longer confined to one's study hours (Ma et al., 2015). “Connect and share” provides a new approach for music education. The close bond it creates between students, teachers and multimedia helps break time and spatial restrictions of students' learning as well as dismantle the discourse of knowledge authority. As a result it turns

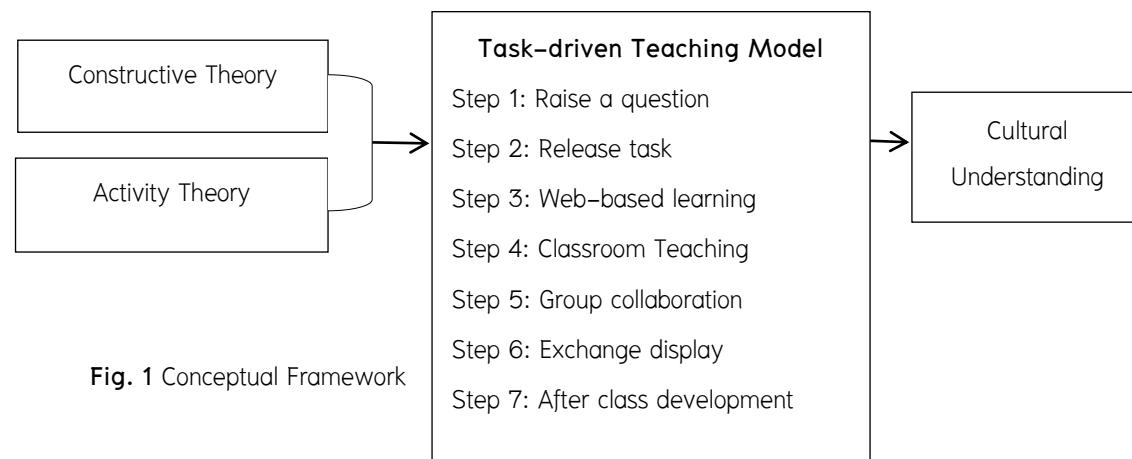
teacher into a real study companion and guide for students, and brings about a profound change in the way knowledge is produced (Chen, 2017).

However, the research on the existing literature shows that the research on cultural understanding is more about the understanding of original culture¹, and lacks attention to the understanding of constructive culture² (Liu, 2019). Therefore, it is believed by some researchers that there is a necessity in the course of teaching to develop relevant courses or teaching models for the improved understanding of culture among students (Guan, 1998).

The theoretical basis of this research is constructivism theory and activity theory. The emphasis of constructivism theory is to train students from all aspects, develop their subjective initiative and cultivate their autonomy, so as to complete the understanding and construction of knowledge. Activity theory emphasizes the bridging role of activity in the process of knowledge and skill internalization. When developing task-driven teaching model, researchers will design based on these two theories, expecting to fully mobilize students' learning enthusiasm through classroom teaching and enhance college students' ability to understand music culture.

Conceptual Framework

This research is purposed to develop a task-driven teaching model and evaluate its effectiveness in improving the cultural understanding among college students. The researcher defines the research conceptual framework based on the constructive theory and activity theory to develop the teaching model presented in Figure 1.



¹The originality theory emphasizes the influence of individual's original characteristics and group's cultural inheritance on individual's cultural understanding and identity, which mainly refers to students' understanding and identity of traditional music culture formed in the process of music culture practice in different fields such as their families, towns and communities.

²Constructive cultural understanding focuses on the understanding and identity formed through the influence of external environment.

Research Methodology

The task-driven instructional model was developed for improving cultural understanding through a research and development approach, which involves four steps. The present study was approved by the Human Research Ethics Committee of Srinakharinwirot University, Thailand.

Step 1: Research on the main information about the development of task-driven teaching model. This study aimed to develop the guidelines on teaching models to improve cultural understanding and explore the perception of teachers about task-driven teaching models for better cultural understanding. It improves cultural understanding by integrating educational concepts, learning theories, various novel concepts of educational development, the requirements for cultural understanding in Chinese music curriculum standards, evaluation standards, and teaching models. It is also a summary of the model of cultural understanding teaching from all the relevant literature, textbooks, and relevant research. By adopting the method of semi-structured interview developed by the researcher, the cultural understanding among college students is improved. Firstly, the researcher first recruits the teachers from four grades of elementary school, junior high school, high school and university for interviews. Then, the college students of four grades are recruited for interview. Following the interview, the researcher applies program computer to analyze and summarize the results of interview, understanding the needs and suggestions of teachers at different stages of schooling and students of all grades for development of teaching models.

Step 2: Design of task-driven teaching model. After the conclusion is reached in Step 1, the researcher developed the first version of a teaching model for the enhancing of cultural understanding, which is based on constructivist theory and activity theory. According to constructivism, learning is a process of cultural participation, and learners acquire the relevant knowledge by participating in the practical activities held within a community (Li Fang, 2011). Activity theory holds that activities are the fundamentals of all social and cultural practices (Engeström, 1987), involving seven main elements: subject, intermediary, object, goal, rule, group and division of labor (Engeström, 1999). These elements are interconnected and restrictive, resulting from the constant integration and interaction of individual learning, group practice and specific social and cultural backgrounds (Engeström, 1987). The task-driven teaching model encompasses principles, purposes, teaching steps, media and learning resources, and learning evaluation. After completion of the first version, the researcher invites five teaching and research experts from higher education and local education committees to evaluate the level of consistency

and appropriateness. To assess the adequacy of the teaching model, a five-level rating scale is adopted (excellent, good, average, average, and qualified). The researcher distributes the first version of teaching model to five experts respectively and then explains it to them. Data collection is conducted after the rating scale is applied to evaluate the teaching model for consistency and appropriateness. As revealed by the evaluation, the teaching model is highly consistent and adaptable ($M=4.81$, $SD=0.15$). This teaching model is trialed among 80 students majoring in musicology (teaching) at Huang-gang Normal University from September to November 2023. Following the test, the stability of the cultural understanding assessment scale was evaluated and the students in the pilot class were interviewed about the teaching mode. For the stability test of the cultural understanding assessment scale, 5 scoring criteria are adopted, and the evaluation results are classified into 5 levels: very consistent, relatively consistent, general, non-consistent and very inconsistent. The reliability of the holistic scoring index is determined as 0.89. The results of interview are analyzed through open coding assisted by program computer. The results show that the teaching model is effective in stimulating the interest of students in learning and enhancing their learning initiative. Based on expert suggestions and the results of pilot experiment interview, the researcher improves the teaching model to develop the second version of the teaching model.

Step 3: Implementation of the task-driven teaching model. Prior to the experiment, the researcher collects data on the cultural understanding among students. Specifically, the data is collected 8 times during the implementation process, and once afterwards. To operate the teaching model, a multi-stage sampling method is adopted by recruiting 40 college students from Huang-gang Normal University. The researcher carries out teaching and collects data to observe the behavior and performance of students during the cultivation of cultural understanding. After the teaching model is implemented, five students are recruited for interview after the second class and the seventh class. Following the experiment, the satisfaction of students with the teaching model is surveyed through a questionnaire. The researcher also invites a non-participant observer to observe the entire teaching process. After the experiment is complete, interview is conducted with the non-participant observer. The program computer is applied to analyze the interview with students and non-participant observers.

Step4 : After the teaching model is implemented, the task-driven teaching model is evaluated for its effectiveness. This is based on the effectiveness criterion of “students’ cultural

understanding in all dimensions after implementation is higher than before implementation." Figure 2 shows a summary of the relevant research methods.

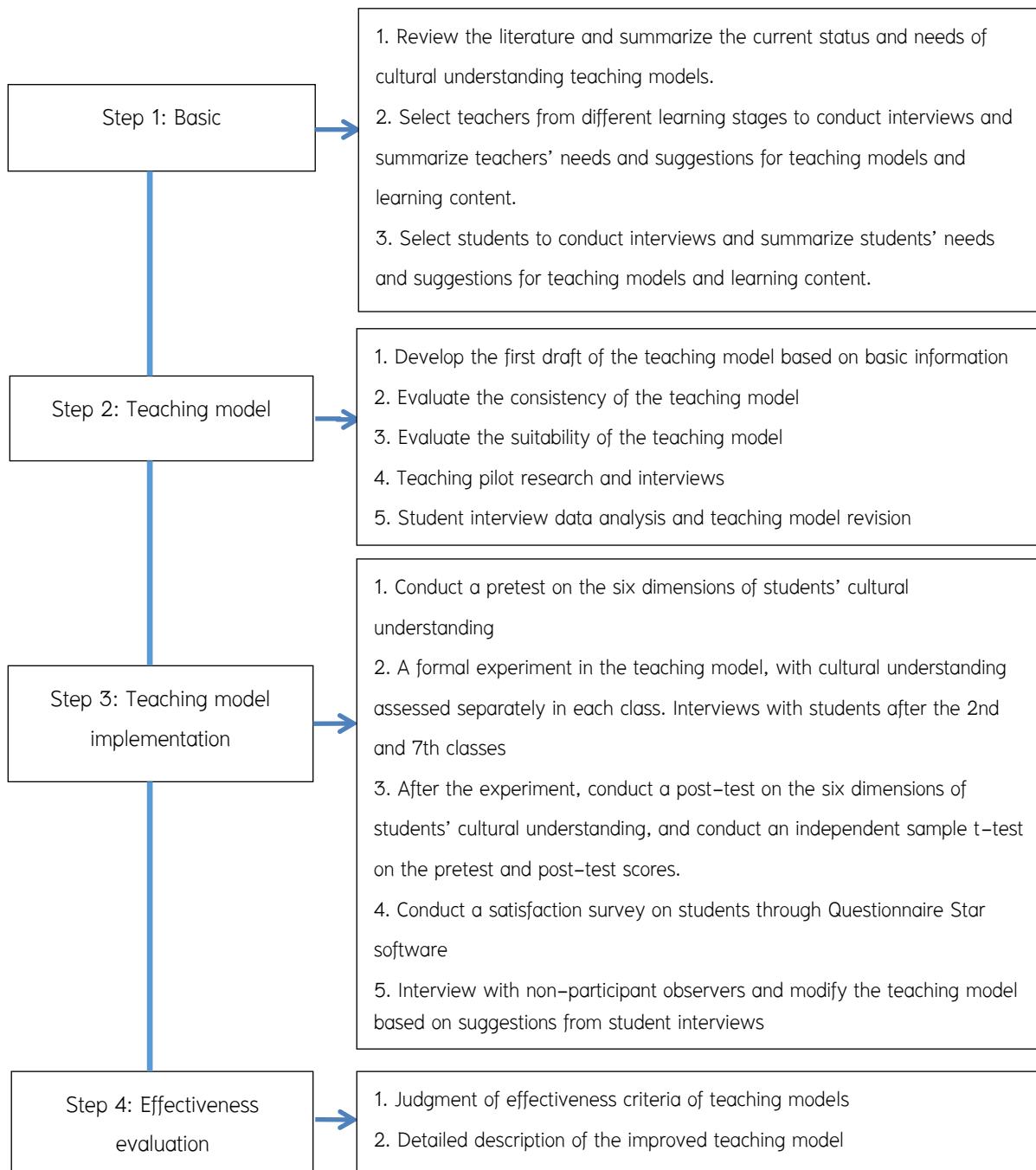


Fig. 2 Research methodology

Research Results

Objective 1. The results showed that the task–driven cultural understanding teaching model lays emphasis on achieving the goal that students can improve their cultural understanding through task completion. This model shows certain advantages in promoting knowledge, skills and attitudes, as well as in developing intercultural awareness, cultural sensitivity and cultural values.

Table 1 Analysis of teaching model effectiveness results

Effectiveness criteria	Result	Conclusion
1. Student's knowledge after implementation the model higher than before	Student's knowledge after implementation the model higher than before statistical significant at .01 level	Pass
2. Student's skill after implementation the model higher than before	Student's skill after implementation the model higher than before statistical significant at .01 level	Pass
3. Student's attitude after implementation the model higher than before	Student's attitude after implementation the model higher than before statistical significant at .01 level	Pass
4. Student's Cultural Awareness after implementation the model higher than before	Student's cultural awareness after implementation the model higher than before statistical significant at .01 level	Pass
5. Student's Cultural Sensitivity after implementation the model higher than before	Student's cultural sensitivity after implementation the model higher than before statistical significant at .01 level	Pass
6. Student's cultural value after implementation the model higher than before	Student's cultural value after implementation the model higher than before statistical significant at .01 level	Pass
7. Students' cultural understanding after implementation Students' cultural understanding post–test higher than pretest	students' cultural understanding after implementation the model higher than before statistical significant at .01 level	Pass

From Table 1, we can see that students' learning through this teaching model is higher than before in the six dimensions of Knowledge, Skill, Attitude, Cultural Awareness, Culture Sensitivity and Cultural Value, indicating that this teaching model is effective in improving students' cultural understanding.

Objective 2. The results showed that the effectiveness of task–driven teaching model in improving cultural understanding. In the course of the study, the researchers conducted pretest and post–test on the students’ cultural understanding ability. Through data analysis, it can be seen that students’ cultural understanding ability has been improved through the learning mode of teaching. In addition, the researchers also conducted interviews and questionnaires on students’ satisfaction with the teaching mode during the study. According to the results of the interviews and questionnaires, students believe that the teaching mode is effective in improving their cultural understanding ability.

Table 2 Results of evaluation on the effectiveness of task–driven teaching model in improving cultural understanding

	Test	Mean	SD	t	df	P-value
Knowledge	Pretest	3.03	0.65	4.640	39	.000
	Post–test	3.55	0.50			
Skill	Pretest	2.95	0.64	3.775	39	.001
	Post–test	3.38	0.59			
Attitude	Pretest	2.95	0.38	3.365	39	.002
	Post–test	3.32	0.62			
Cultural Awareness	Pretest	2.33	0.53	10.184	39	.000
	Post–test	3.58	0.50			
Culture	Pretest	2.62	0.58	5.597	39	.000
Sensitivity	Post–test	3.33	0.47			
Cultural Value	Pretest	2.63	0.59	4.900	39	.000
	Post–test	3.25	0.63			
Total	Pretest	2.75	0.56	10.773	39	.000
	Post–test	3.40	0.55			

According to the statistical results shown in Table 2, after the task–driven teaching model is implemented, the average scores of each dimension of cultural understanding among students are significantly improved. The results of the t-test are as follows. Knowledge $t=4.640$ before and after the experiment, $P=.000<.05$; skill $t=3.775$, $P=.001<.05$; attitude $t=3.365$, $P=.002<.05$; cultural awareness $t=10.184$, $P=.000<.05$; culture sensitivity $t= 5.597$, $P=.000<.05$; cultural value $t=4.900$, $P=.000<.05$; the knowledge, skill, attitude, cultural awareness, culture sensitivity and cultural value of students show consistency and significant differences, indicating that the task–driven teaching model can be used to stimulate the interest of students in learning, increase their willingness to participate in classroom activities, and design tasks reasonably according to the

exact teaching content. Therefore, this teaching model is effective in improving the cultural understanding among students.

After the second and seventh lessons were delivered, the researcher selected 5 students from the sample population for interview. After the collection of interview results, computer software was used to process word cloud statistics, which led to a word cloud map (Figure 3).



Fig. 3 Word cloud diagram of the teaching model from the interview of students

According to this word cloud map, the words listed in the word cloud map are those as referred to more frequently in the interview, and the font size of the words is proportional to the frequency of including the word in the research text. From this, it can be inferred that the keywords used by students in the experimental class to evaluate the effectiveness of task-driven teaching model in improving cultural understanding, such as cooperation, network, background, history, connotation etc., appear more frequently, along with other high-frequency words such as emotion, communication, and display.

Afterwards, the researchers performed open coding on the content of interview to obtain numerous sub-nodes. After repeated comparison and adjustment, a general sub-node code was generated, for example, the core coding such as online learning, group cooperation, cultural background and history, cultural characteristics, and cultural connotation (Table 3).

Table 3 Coding Statistics of Core Words in the Interviews with Students in the Experimental Classes

Main category	Area	Conceptual	Frequency
Recognition of the teaching model and suggestions from the students of the pilot class	Recognition of the teaching model	Classroom Teaching Sessions	1
		E-learning sessions	4
		Group work sessions	5
		Promoting peer learning exchange	6
		Increased motivation to learn	3
	Gains from the operation of the teaching model	Understanding Cultural Context and History	5
		Understanding Cultural Identity and Connotation	4
		Understanding Multiculturalism	2
		Understanding cultural connotations	7
		Understanding the emotional and cultural power of music	5
	Suggestions for improvement in the teaching model	Balancing independent and co-operative learning tasks	2
		Distribute instructional time evenly across groups	1
		Increased time for communication presentations	1
		Focus on helping individuals	1
		Focus on the key points	1

The coding results reflect the subjective views held by students on the process and effect of the task-driven cultural understanding teaching model. The number of codes involved is 16, which covers three main aspects. The first one is the recognition of the teaching model. The second one is the process of operating the teaching model. The last one is about the suggestions made for improving the teaching model.

Based on the above analysis and the recording of interview conducted with students on the learning effects of the task-driven cultural understanding teaching model, the researcher summarized the teaching model, learning effects and suggestions on improvement for the students interviewed as follows:

1) Recognition of the teaching model. Firstly, online learning enhances learning initiative. Secondly, group work improves the understanding of knowledge. Thirdly, the communication and display session improve understanding of the works. Fourthly, the level of difficulty in accomplishing the task is moderate.

“Through group cooperative teaching sessions, I can discuss with my classmates and easily understand the culture contained in musical works and its influencing factors.” (Student No. A2)

“I like the online learning session and the group cooperation session. These two sessions can solve some problems of basic knowledge accumulation and help me solve knowledge points that I don't understand.” (Student No. C5)

2) Gains from the operation of the teaching model. Firstly, it improves the ability to understand the work. Secondly, the cultural charm of musical works is better appreciated. Thirdly, it cultivates the ability to consider and analyze problems from various perspectives. Fourthly, it enhances the understanding as to the social function of music.

“The teacher used a variety of teaching methods to guide us to improve our understanding of the culture contained in musical works. For example: the teacher encouraged us to use a variety of art forms to express the musical characteristics of the work. What impressed me most was that during the teaching of “Yao Dance Music”, the teacher asked us Use the form of dance to experience the characteristics of musical works. By creating and choreographing dance, we can think more deeply about the cultural connotation and feel the cultural heritage of musical works.” (Student No. B3)

3) Suggestions for improving the teaching model. Firstly, teachers should pay attention to time when providing classroom guidance. Secondly, it is necessary to increase the time allowed for communication and presentation. Thirdly, the distribution of tasks should be balanced among students. Fourthly, the students who are insufficient in terms of knowledge accumulation deserve attention.

“For students with insufficient knowledge accumulation, online learning and group cooperation are somewhat difficult for them. Teachers can pay attention to these students in class and give them more guidance and help. Of course, group members will also help these students.” (Student No. B1)

According to the analysis of data collected from the interview, students take positive attitudes towards the teaching model. The tasks assigned by the teacher during the teaching process are considered moderately difficult and acceptable. In the process of online learning, the learning of relevant resources stimulates the motivation for learning, improves the efficiency of learning, and achieves the expected learning effects. During the process of classroom learning, the teacher makes explanation, which enables a deeper understanding of the knowledge not learned yet, thereby improving the ability to understand the cultural connotation and cultural value of

musical works. In the process of group cooperative learning, students are offered more opportunities to communicate with others. This not only compensates for the weakness of each other, but also promotes knowledge learning and enhances cooperation and communication skills.

Discussions

As revealed by the research results, the task-driven teaching model intended for improving cultural understanding (TDCU) is an effective model for improving the level of cultural understanding. It emphasizes the significance to enhance the interest of students in learning through tasks, and encourage students to exercise online resources, engage in group cooperation, and apply their own existing knowledge and experience for better learning results. Students perform activities to earn high grades and develop lasting skills for higher productivity. This result is consistent with the argument made by Engeström (1987), a representative of activity theory, that "activity is the basic unit of all social and cultural practice organizations and the regulatory mechanism for its continuous development." In essence, the learning process is an active construction process rather than the passive establishment of stimulus response patterns (Gunstone & White, 1994; Elliot, 1995; Li, 2023; Zhang, 2017).

There are seven steps involved in the task-driven teaching model for improvement of cultural understanding (TDCU). According to the results obtained from the questionnaire, three steps are most popular among students: online learning, classroom teaching and group cooperation. The reasons for this are as follows.

Web-based learning presents students with more opportunities of learning, which allows them to better appreciate different cultures in depth through independent learning. Web-based learning represents an innovative teaching system. In the context of web-based learning, the scenarios of learning are created. Through Web-based learning, the mode of teaching is optimized. Also, web-based learning can improve the efficiency of classroom teaching (Chai, 2014; Su, 2021). According to the results of interview conducted with students, online learning sessions can encourage them to participate more actively in learning, stimulate their interest in learning, prompt them to think more deeply, and enhance their cultural understanding of musical works. Through links and sharing online, cultural ambiguities can be clarified and a reflective and critical spirit can be cultivated (Chen, 2017). New media software and hardware technologies provide strong technical support for adapting learning to daily life. This form of learning becomes a lifetime process (Ma et al., 2015).

Group cooperative learning provides an effective solution to improving the cultural understanding among students. Through collaboration, communication and joint learning, students gain a better understanding of culture. For teachers and students, they should explore certain issues collectively, communicate with and question each other in this process, to create the relevant knowledge (Li, 2011; Fan, 2008; Qi, 2004). According to the interview data collected from students and teachers, the collaborative learning in groups allows them to cultivate their ability to think differently, empathy, and cultural sensitivity. All of these are the important qualities that promote cultural understanding and effective cross-cultural communication. This is coherent with the views held by Gunstone and White (1994) as representatives of constructivism. If the process of connection and thinking can be combined with the negotiation process (The process of communication and discussion) in collaborative learning, the efficiency of meaning construction by students can be improved.

During the process of classroom teaching, teachers rely on multi-sensory experience and subject-integrated teaching methods to support students in better understanding the correlation between culture and fields, cultivate their capability of innovative thinking and creativity, and make them better understand and explain cultural phenomena. As argued by Jing (2016) and Tang (2020), during the teaching process, students can understand the political, economic, cultural and other background knowledge about the creation of musical works through history and literature, but also stage art and drama performances, allowing them to present their own understanding of musical works. The interview data from students and teachers show that multi-sensory experience and subject-integrated teaching methods enable them to better understand the cultural background depicted in musical works, for better understanding and presentation of musical works. In the teaching process, vocal movements, dance, pictures, charts, videos and other elements are all exercised to assist teaching for complex music to be visualized. Although the forms of expression differ, they can all integrate and complement each other, promote mutual interaction, and produce unexpected teaching effects in activating the emotional experience of students. Therefore, learning is arguably a process of cultural participation, in which learners create the relevant knowledge by participating in the practical activities held in a certain community. During the learning process, more attention should be paid to the social and cultural mechanisms behind learning and knowledge construction. There are significant differences between individual learning and problem solving in different cultural environments (Li, 2011; Guan, 2011; Feng, 2016)

Knowledge from Research

The model relies on constructivism and activity theory, and that the task–driven teaching process supports students in improving their own level of cultural understanding. The instructional model has five elements of design 1) principles, 2) goal, 3) teaching process, 4) media and learning sources, 5) evaluation and feedback. Cultural understanding is crucial to personal and social development. Therefore, the cultivation of cultural understanding among the learners during the teaching process prompts them into learning how to show respect for and appreciate the differences between various cultures, and how to interact with others for self–improvement. There are 7 steps in the process of implementing task–driven teaching model for improved cultural understanding.



Fig. 4 Shows Task–driven teaching model to improve the understanding of musical culture

Conclusion

According to the research results, this teaching model emphasizes applying the principles of the task–driven teaching model in the teaching process to design the steps in teaching implementation that are linked to the improvement of cultural understanding. The teaching model is effective in improving the cultural understanding among college students.

The limitations of this study are identified as follows. Firstly, when the teaching model is implemented, the selection of teaching content is restricted to Chinese musical works, while the teaching model based on cultural understanding should enable the students to gain various human music experience, encourage students to engage in reflective practice and thus cultivate a

reciprocal relationship for the understanding of different musical cultures. Secondly, due to time limit, only 8 practices are carried out during the implementation phase. It is possibly difficult to discover and resolve some experimental problems, and it is necessary to further test the conclusions drawn in this study.

Suggestions

The recommendations made for applying the research results are as follows. Firstly, it is crucial to diversify task design. A sufficient diversity of task design can stimulate the interest of students, help them develop various skills, and improve their cultural understanding. Therefore, when tasks are designed, teachers should tailor them to the interests, levels, and subject requirements of students, which ensures that the tasks can improve cultural understanding while meeting the learning needs of students. Secondly, subject integration design should be adopted. When interdisciplinary elements are incorporated, teachers must ensure that the tasks are well-targeted while focusing on the natural connection between different disciplines to make students better understand culture and cultivate their capability of interdisciplinary thinking. Thirdly, the selection of teaching content must be reasonable. The topics with strong representation and multicultural backgrounds should be chosen to cover the cultural content of different regions, ethnic groups or social groups. With multicultural content involved, students can fully understand the differences and commonalities between different cultures. In this way, the participation of students is enhanced and learning motivation is reinforced. Fourthly, attention should be paid to practical activities. During teaching activities, students focus on absorbing and creating knowledge through various practical activities. According to the learning content, students are encouraged to engage in various cultural environments, appreciate the culture embodied by musical works through practice, and draw on lessons from them. Lastly, group cooperation tasks should be clarified. Prior to group work, it must be ensured that group members fully understand the objectives of the task and the expectations for it. Each member is assigned their specific responsibilities. Group members are encouraged to share ideas, ask questions, and express their own opinion.

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