

# Theoretical Innovation of Music Teaching under Anti-Essentialism Strategy

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**Abstract.** The essence of dialectical materialism holds that essence is the main, fundamental attribute, nature, and characteristic of a thing. Its essence is generated, multifaceted, and developed and changed. What can be countered by anti-essentialism is the essence of idealism and mechanical materialism. Education is not an objective thing, but a general term for a class of objective things. It is a large family that can explore the essence of education from the three aspects of content, process, intention or purpose of education. From the perspective of the educational process, education is instilled, that is, trained, that is, taught, that is, guided, that is, enlightenment, that is, understanding, that is, development, that is, learning, that is, discovery, that is, construction, that is, life, that is, communication, that is, dialogue, that is, understanding, that is, Games, etc. The essence of education is generated and developed, and the nature of education has family similarities. With the deepening of the reform of the education system and the implementation of the new curriculum standards. We need to not only improve teaching methods, but also seek new teaching strategies. It should also be a re-examination of middle school music teaching from the perspective of humanism.

**Keywords:** Anti-essentialism; Music teaching; Educational process.

## 1. Introduction

Essentialism is the recollection of the essence of things. Any theoretical knowledge and scientific laws must use essence as the starting point to elaborate theory. The essence is the basic expression of its own things. It will not change due to changes in time and environment. Essentialism is a scientific knowledge theory traced back and forth by Western philosophers. It is a pedagogical theory promoted by Western philosophers.[1] First of all, essentialism believes that everything is a certain law, and it does not change because of time and social development. This is the absolute theory of essentialism. Secondly, essentialism believes that things have a fundamental principle and will not change with the changes of society and things. This is the basic theory of essentialism. Finally, essentialism believes that the development of society depends on the scientific rationale. It is necessary to understand the world and change the world from the scientific concept of development. This is the science of essentialism. The central idea of the main expression of essentialism is: To understand and change anything, we must engage in the essence of the object, use scientific theoretical viewpoints, study all theoretical knowledge, believe in all essential concepts, essential thoughts, essential truths, and observe through scientific research. Implement ideas. In short, everything in the world must be based on the essence, and it is the essential significance of essentialism to explore things with the scientific concept of development. Anti-essentialism is in recent years, scholars from all walks of life around the world have begun to fiercely rebut the essentialism.[2]They criticize the theoretical view of essentialism and oppose the central idea of essentialism. Scholars from different research fields have raised many questions that have been questioned. These opposing ideas and questioning problems have condensed together and formed a group of oppositions, namely anti-essentialism. Anti-essentialism is a critique of essentialism. It is a questioning thought based on the essence of absolutism, basic theory and scientific theory. It not only denies the academic theory of essentialism, but also proposes a new theoretical idea for the study of education. In the field of modern education, anti-essentialism played an important role. Many research scholars generally recognize that anti-essentialism has no specific ideological basis in the theory of research, but in various fields of research, the theory of anti-essentialism can reflect different theoretical ideas.[3]At the same time, some researchers have realized that anti-essential ideas run through various ideological fields, and their thoughts are abstract and objective. Many facts prove that anti-essentialism plays a very important

role in certain fields of teaching, not only promoting the development of certain fields, but also getting the theoretical theory of science.

## 2. The Meaning of Anti-Essentialism in Pedagogy

Anti-essentialism is formed in modern times and is an important part of modern pedagogy. It plays an important role in the development of modern pedagogy.[3] Anti-essentialism has created new and interesting ideas in science and other fields, but at the same time, research scholars must analyze more objectively and better reflect the meaning of anti-essentialism. In anti-essentialism education, there are certain limitations. The level of exploration is not very extensive. Education is not a one-sided one. It is a theoretical study in all aspects. Anti-essentialism mainly exists against anti-essentialism. It does not advocate the development of educational theory from the essence. Things are relatively contradictory individuals. [4]Against the basicism in essentialism, the concept of collective education should be transformed into each student. Individual education. The theory of representational research should be changed in a wide range of ways, from the specific things. In educational research, anti-essentialism focuses on nature research, content research, and practical research. In the study of information, anti-essentialism mainly advocates factual theory and dialogue theory. The great significance of anti-essentialism to the study of pedagogy lies in the use of practical truths, the absorption of anthropological research theories and the significance of inquiry education, and slowly developed into a theoretical model and method of exploration. The anti - humanism teaching emphasizes from the perspective of the students . The humanistic teaching that attaches importance to the students' psychology and activity is a goal of music teaching that conforms to the idea of humanistic education . The essential of educational process is shown in Figure 1. This can be done from the following two aspects.

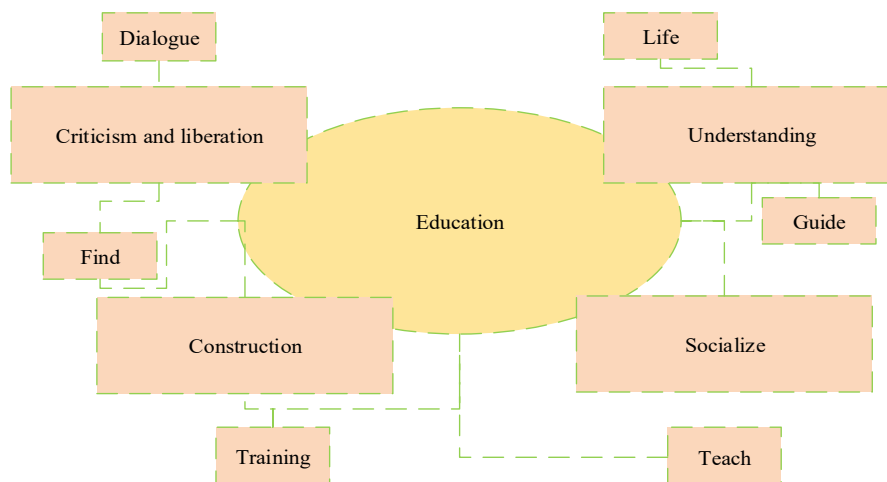


Figure 1. The nature of the educational process

### 2.1 Cultivate Students' Autonomous Music Perception

From the perspective of educational psychology . The student's music learning is a relatively long-lasting behavioral change that the organism produces through experience. Middle school students have a strong understanding of music perception. It is not just about staying on a natural rhythm of the body or a simple emotional experience but the music itself as a kind of auditory art. It is acquired by the senses of the senses. in a certain sense . This perceptual ability is the basis for understanding, appreciating, and aestheticizing music works. Therefore, it is necessary to improve students' ability to sense music independently. It must be guided and inspired from the level of rationality and sensibility. Promote learning to subjectively think about music. Rather than single appreciation and preaching.

## **2.2 Cultivate and Enhance Students' Musical Creative Ability**

As far as the discipline itself is concerned. Music is a very creative subject. It is of great significance for cultivating and developing people's innovative thinking. The student's ability to create music has two layers of meaning: one is the student's musical instinct. And the creative consciousness they showed in the process of learning music; the second is that teachers use various means of regulation. Combine specific knowledge structures. Create an atmosphere and context for students to stimulate their creative imagination. In the music classroom teaching, the music appreciation is combined with practice and creation to provide students with opportunities for practice and creation in the classroom, and to stimulate their imagination and awareness of music creation. For example, let students fill in a certain piece of music, or choose or create corresponding music and music for poetry, prose, dance, and drawing. In addition, in music teaching. Students can also be asked to express the emotional content of the theme around the music. Collect and select relevant literary and artistic materials independently, and exchange and share in the classroom. They can also develop their ability to learn creatively. Cultivating students' innovative consciousness and innovative ability is an important goal of modern education in higher vocational colleges, and it is also an important task. At present, the talents cultivated in higher vocational colleges are mainly practical, and the cultivation of problem-solving talents is the main one. The innovation consciousness and innovation ability of these talents are of great significance for improving the overall innovation ability of the society, and the higher vocational colleges. It is an important part of cultivating students' innovative consciousness and innovative ability in school music education, and music teaching itself needs creative learning process, which can develop human imagination, creativity and self-expression, which is the development of human innovation. The way of thinking offers many opportunities.

## **3. Problems in Music Teaching in Cultivating Students' Innovative Consciousness and Innovative Ability**

### **3.1 Teachers Lack Innovation Consciousness and Innovative Ideas**

The development of music itself is a process of continuous innovation, which is unique to the music discipline itself. Traditional music classroom teaching is only a kind of teaching based on the knowledge of books and music, with teachers and teaching plans as the basis. In the music class, the teacher only cares about the teaching of the basic knowledge of music, and is only responsible for the teaching materials and teaching plans, ignoring the creativity and innovation of music, and not paying attention to the cultivation of students' innovative spirit and innovative ability, blindly adopting "cramming" and "full house irrigation" "This kind of teaching method is too rigid and it is difficult to stimulate students' creative enthusiasm." This kind of music teaching concept of teachers not only seriously suppresses students' enthusiasm, initiative and creativity in music learning, but also seriously affects the cultivation of innovative talents with musical talents. Teachers without innovative consciousness and innovative ideas are difficult to guide students to improve their own innovation ability. Whether music teachers themselves have the sense of innovation and innovation can greatly influence students' sense of innovation and innovation.[5] However, from the current situation, music teaching in higher vocational colleges is more open because of the need of teaching, and the importance of the importance of music courses is not enough. It also makes music teachers have no sense of accomplishment for their teaching work, let alone in the teaching process. Constantly improve their sense of innovation and innovation.

### **3.2 Music Textbooks are too Old and Lack of Innovation in Teaching Content**

Music textbooks are the carrier of teaching and the first platform for students to understand music. It is necessary to enable students to improve their innovative consciousness and innovative ability from music learning. It is difficult to inspire students without corresponding music textbooks. At this stage, the content of music textbooks in vocational colleges is too rigid, lacking new ideas, and more

is the transmission of music knowledge. In fact, novel music textbooks can always lead students to deepen their interest in music and to think better during the music learning process.

### **3.3 Music Teaching Location is too Limited**

Music is one of the most closely related disciplines with nature. Many music is derived from the imitation of natural sounds. If the music teaching is only in the classroom, it is not conducive to improving students' enthusiasm for learning music, but also cutting music and nature. [5] However, due to teaching management and other reasons, higher vocational colleges still rely on this perspective for music teaching, which is basically limited to teaching in the classroom. The monotonous teaching location is not conducive to cultivating students' innovative consciousness and innovative ability in the music teaching process. In fact, changing the traditional way of teaching music and changing the teaching place itself is an innovative process that enables students to understand the meaning of innovation and innovation in a larger perspective.

## **4. Cultivate Students' Path of Innovation Consciousness and Innovation Ability in Music Teaching**

### **4.1 Improve the Creative Consciousness and Innovative Ability of Music Teachers**

In the implementation of innovative education in music teaching, to cultivate students' innovative awareness and innovative ability, the key is to have a high-quality and innovative team of teachers. Only teachers with innovative spirit can actively use the superb music teaching art to stimulate students' enthusiasm for independent learning and pass on their understanding of music and innovation. Only when teachers have an innovative spirit can they correctly evaluate students and thus stimulate students' innovative ability.[6] To improve the music teachers' own sense of innovation and innovation requires a spirit of daring to be the first. Whether it is teaching methods or teaching methods, it must be innovative, and it must not be clouded. And teachers can transform the educational goal from the pursuit of knowledge learning and skill training to the pursuit of innovative quality, in order to cultivate students' innovative consciousness and innovative ability as the value orientation of teaching.

### **4.2 Change the Way of Music Teaching and Improve Students' Passion for Innovation**

Develop students' creative ability in chorus teaching. Chorus is a unique way of expressing music. It has a rich artistic expression and appeal. It can express rich and vivid ideological connotations, and can express picturesque artistic conception or epic temperament and profound ideological connotation. It allows students to experience the rich and beautiful sound of the multi-voice department. Experiencing the infinite charm of vocals enables students to enter the music world most directly and easily. It can cultivate students' sense of independence, coordination, balance and other comprehensive musical feelings, collective ideas and collaboration spirit. And students' participation in chorus activities is not only the appreciation of music, but also the process of creating music by the creator.[7] It can cultivate students' multi-level music thinking ability and provide students with a broad space for innovation. Therefore, in the teaching of higher vocational music, chorus can be used to cultivate students' innovative ability.

### **4.3 Develop Students' Innovative Ability in Composition Teaching.**

Music composition class teaching is a challenging course for teachers, especially for students. The difficulty of this course is a process of innovation and creation in itself, so it can best reflect and cultivate the most. Students' ability to innovate. Its main function is to help students to understand the basic knowledge of music and students' understanding of music by creating new music, so that students can improve their perception and understanding of music art through the practice of song creation and analysis. Therefore, teachers should train students in many aspects of music composition teaching, so as to cultivate students' ability of innovation. First, train students to analyze the work

using musical elements. If a music teacher presents a work, ask the students to listen carefully. After listening, let the students use the music elements to analyze the work. On the basis of analysis, let the students create the second according to the melody of the first phrase according to the given rhythm. The phrase, then the music teacher can present a four-section phrase, allowing the student to create a second phrase based on the rhythm of the phrase. This not only trains students' music appreciation ability, but also exercises students' music creation ability. Secondly, students can use the Chinese folk music to create a new song that is familiar to the song without changing the rhythm. For example, the familiar songs of "Barber" first let students analyze the works with musical elements, so that students can simulate the original works based on the creative background of the works, and then display all the students' works, while showing a group review can be conducted so that students can understand the problem of creating their own work and be able to modify it in time to finally present a satisfactory musical piece.

#### **4.4 Cultivate Students' Innovative Ability in Instrumental Music Teaching.**

The main task of instrumental music teaching is to teach students to use instruments to play music and instruments to express music. It is very different from vocal music teaching. Vocal music teaching is mainly composed of lyrics and music to create the artistic image of music. Instrumental music teaching is to directly express people's emotions with sound. Excellent instrumental music is expressed through delicate performance.[8]The feelings and rich inner world to create a vivid and vivid musical image, it is precisely because of the instrument, music can get the fullest performance. On the surface, it is difficult to have the opportunity to infiltrate the cultivation of students' innovative ability in instrumental music teaching, but it is not. For example, when performing percussion training, students can design their own simple ensemble spectrum. This process is actually a way to cultivate students' innovative ability. Another example is when training a student to play a keyboard, a teacher can play a "question sentence", and the student pops up a "answer sentence" such as the answering mode to cultivate students' innovative ability. Although these "questions" and "answers" are very short melody, students need to use a different "answer sentence" to go back and forth to the teacher with the same "question" process. Students need to work hard, so It can also continually motivate students' creative potential.

#### **4.5 Cultivate Students' Innovative Ability in Vocal Music Teaching**

Vocal teaching is closely related to the "innovation" factor, because it is itself a process of constant change and development. Incorporating innovative factors into the vocal music teaching process is a key issue in cultivating students' innovative spirit and innovative ability. It is also the responsibility of every vocal teacher. In vocal music teaching, teachers can let students re-word the songs, encourage students to use their own imagination, and use different methods to deal with songs. It is also up to the students to decide which singing style to use and even to guide students to add certain songs. A small amount of dialogue, which was adapted into a musical piece with plots, and so on. These are all conducive to cultivating students' innovative consciousness and innovative ability in vocal music teaching.

### **5. Conclusion**

Pedagogy is a broad field of diversified and scientific knowledge. In the history of education, different levels of knowledge have had a great impact on education. The essence of pedagogy is not only a single theory of educational thought, but also a cognition, thinking and research on common things. The anti-essentialism in pedagogy is to explore the implementation of scientific theoretical beliefs and specific research programs. The theory is different between the two, and the starting point is different. This is the fundamental reason for the long-term struggle between essentialism and anti-essentialism, and the increasingly fierce debates on ideas and theories. In general, the concept of understanding and understanding problems will be different from different perspectives, and the philosophy of education will be different. In the study of pedagogy, essentialism and anti-essentialism

should complement each other, change from each other's contradictions, and promote the study of pedagogy as a starting point to jointly contribute to the development of pedagogy.

## **Acknowledgements**

In this paper, the research was sponsored by the Nature Science Foundation of Henan Province (Project No. 201112400450401) and Youth Fund Project of Luoyang Institute of Science and Technology (Project No. 2010QZ16).

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