

Research on the Innovation of Gamified Teaching Mode in College Music Curriculum from the Perspective of Core Literacy

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Abstract: From the perspective of core competencies, the teaching reform of music courses in universities has attracted much attention. This article proposes the innovative application of gamified teaching mode in college music courses. This article outlines the gamified teaching mode, analyzes the current situation of music course teaching in universities, and proposes innovative construction ideas for gamified teaching mode in university music courses. By creating immersive music game scenarios and providing personalized music game experiences, role-playing and music performance games, creative music game creation, cross-cultural music game experiences, local music culture inheritance games, music innovation competition games, and music entrepreneurship simulation games, we aim to effectively improve the teaching effectiveness of music courses in universities, cultivate students' comprehensive music literacy, and promote the modernization transformation of music education models.

Keywords: Core competencies; College music courses; Gamified teaching; Innovation in teaching mode

1. Introduction

In today's rapidly changing era, the continuous innovation and deepening of educational concepts have become an important force in promoting educational progress. Especially in the field of higher education, cultivating students' core competitiveness has become an important mission that major universities cannot avoid. Core competitiveness is not only related to students' professional knowledge and skills, but also involves the comprehensive manifestation of their innovation ability, critical thinking, teamwork and other abilities. Therefore, how to effectively enhance students' core competencies in university courses has become an urgent problem for educators to solve. As an important component of art education, the optimization and innovation of teaching modes in college music courses are equally crucial. However, traditional music teaching models often focus on imparting knowledge and training skills, neglecting students' subjectivity and emotional experience in the learning process, making it difficult to fully meet the needs of students' core literacy development. Under this teaching mode, students are often in a passive state of acceptance, lacking enthusiasm for active exploration and creation, which limits their comprehensive improvement of music literacy [1].

In this context, gamified teaching mode has emerged as an emerging teaching concept, providing new ideas and possibilities for the reform of music courses in universities. The gamified teaching model is supported by various educational theories, which together form the theoretical foundation of gamified teaching. This mode creates a relaxed and enjoyable learning environment for students by integrating features such as fun, interactivity, and challenge, effectively stimulating students' interest and initiative in learning. In gamified teaching, students are no longer passive recipients of knowledge, but actively participate and explore, which fully exercises and enhances core competencies such as innovative thinking, problem-solving ability, and teamwork ability.

However, despite the many advantages of gamified teaching models, their application in music courses in universities is still in the exploratory stage. Therefore, this article will explore the innovation and practice of gamified teaching mode in college music courses from the perspective of core literacy, aiming to provide useful references and inspirations for the development of college music education, and promote the development of college music education towards a more scientific and efficient direction.

2. Overview of gamified teaching mode

As an innovative teaching method, gamified teaching mode is gradually showing its unique charm and wide application prospects in the field of education. This model not only has a solid theoretical foundation, but also distinctive characteristics and key elements, adding infinite fun and vitality to students' learning process.

(1) Theoretical basis of gamified teaching mode

The gamified teaching mode has a solid theoretical foundation, distinct characteristics, and key elements. The constructivist learning theory is reflected in music gamification teaching as students actively construct knowledge, such as music creation games, where students rely on their existing music knowledge and combine it with game information to actively create. This construction is deep and personalized [2]. The theory of multiple intelligences reveals the interactive relationship between musical intelligence and other intelligences. In the case of music performance games, students need to comprehensively use multiple intelligences such as body movement intelligence, interpersonal intelligence, self-awareness intelligence, etc. when performing, in order to comprehensively develop multiple intelligences and understand the synergistic effect with musical intelligence. The characteristics of Hu Yiqingjia's game essence theory in game theory have also been borrowed, such as music guessing games, which not only follow the absoluteness of rules, but also use freedom and voluntariness to stimulate student participation. The non daily and isolated atmosphere allows students to focus on the music experience.

(2) Characteristics and elements of gamified teaching mode

The gamified teaching mode has the characteristics of fun, interactivity, contextualization, and challenge. Integrating music knowledge into fun game formats like "Rhythm Master" can attract students and make rhythm learning no longer boring. In choir games, students and teachers interact and listen to each other, which helps to enhance teamwork and musical expression. By creating ethnic style contexts for students to learn ethnic music, they can gain a deeper understanding of the musical connotations. The difficulty of music knowledge quiz games is gradually increasing, which can stimulate students to improve their knowledge level. Its elements include clear game objectives, such as arranging games with the goal of cultivating creative abilities [3]; The game rules stipulate gameplay and limitations, such as the rules for calculating notes, rhythms, and scores in rhythm based games; Game characters can increase fun and interactivity, such as performing different roles with different tasks in the game, which helps to understand collaborative relationships; Game feedback can help students understand their performance and adjust their learning strategies, such as feedback provided by the system or teacher in listening training games, which can help improve listening skills.

3. Analysis of the Current Situation of Music Course Teaching in Colleges and Universities

3.1 Teaching Content

The teaching content of music courses in universities has limitations, which restrict students' comprehensive exploration and profound understanding of the music world. Although traditional music courses play an irreplaceable role in inheriting Western classical music and traditional Chinese music, they often focus too much on imparting theoretical knowledge and overlook the diversity and timeliness of music art. It is not difficult to find in music history courses that a lot of time is spent telling the life stories, work styles, and development trends of Western music giants such as Mozart and Beethoven. Meanwhile, the evolution and characteristics of ancient Chinese music are also an important component of this course. Modern popular music, as an important component of contemporary social culture, deeply attracts the hearts of young people with its unique melodies, rhythms, and lyrics. However, in music courses, the status of modern popular music seems relatively marginalized, with few opportunities to become the main content of teaching. This situation not only leads to a lack of in-depth understanding and comprehension of modern popular music among students, but also makes it difficult for them to combine the music theory knowledge they have learned with practical music practice.

3.2 In terms of teaching methods

The singularity of teaching methods cannot be ignored in college music courses, which limits

students' in-depth understanding and mastery of music knowledge. In traditional teaching methods, teacher lectures become the only teaching tool. In music theory class, the teacher stands on the podium and explains basic concepts such as notes, beats, and modes in a lecture style, while the students are in a passive receiving state, acquiring knowledge through listening and taking notes. The shortcomings of this teaching method are the lack of interactivity and practicality. Students only passively receive information and do not have the opportunity to deepen their understanding and apply the knowledge they have learned through practice. This disconnect between theory and practice leads to students being unable to truly grasp the essence of harmony knowledge, let alone flexibly apply knowledge to practical creation or performance. In addition, teaching methods also ignore students' subject status and individual differences in learning, adopting a one size fits all teaching approach that is difficult to meet students' personalized needs. Not only does it affect students' interest and enthusiasm for learning, but it also limits their ability to innovate and create.

3.3 In terms of teaching evaluation

The teaching evaluation system is not perfect enough. The current evaluation mainly focuses on final exam scores, such as students' final written exam scores in music theory courses or their final performance or singing scores in music performance courses. This evaluation method ignores various factors such as students' efforts, progress, and practical abilities in the learning process. Some students may work hard in their studies, but due to tight exams and other reasons, they may not be able to perform at their true level in the final exams and may not receive fair evaluations. Moreover, this evaluation method is not conducive to stimulating students' enthusiasm and innovation ability in their daily learning.

3.4 In terms of teaching resources

The utilization of teaching resources is insufficient. Although universities have hardware resources such as music classrooms and musical instruments, the utilization rate of these resources is not high in actual teaching. For example, some characteristic instruments in the instrument room, such as African drums and Indian sitas, are rarely used in teaching practice and are only displayed as exhibits. In terms of software resources, the abundant music teaching resources on the internet, such as online music courses, music production software tutorials, etc., have not been fully integrated into the teaching process, resulting in the waste of teaching resources.

4. Innovative Construction of Gamified Teaching Mode in College Music Courses

4.1 Innovative Path Based on Music Aesthetic Perception Literacy

4.1.1 Creating Immersive Music Game Scenarios

In college music courses, multimedia technology can be used to create highly immersive game scenarios to enhance students' aesthetic perception of music. For example, when teaching classical music appreciation courses, high-definition videos are used to showcase performers playing in historic concert halls, accompanied by high fidelity music playback. When playing Beethoven's Symphony of Fate, video footage can showcase the conductor's passionate conducting movements, the orchestra's performers' fully engaged performance demeanor, as well as the grand architecture of the concert hall and the scene of the audience immersing themselves in music. This multimedia fusion game scenario can make students feel as if they are there, and more deeply perceive the beauty of music.

VR and AR technologies can bring a whole new experience to music game scenarios. For example, designing a music exploration game where students put on VR devices and feel as if they are immersed in the scene depicted in the music piece. If students are appreciating Debussy's 'Moonlight', they can see peaceful lakes and swaying trees under the moonlight, while melodious music can be heard in their ears. The dual immersion of visual and auditory senses can greatly enhance students' perception of the aesthetic characteristics of music. AR technology can be used to overlay music elements in real environments. For example, in the campus garden, through AR devices, students can see notes flickering with the rhythm of music jumping between flowers, allowing them to discover the beauty of music in their daily environment.

4.1.2 Personalized music gaming experience

Set adaptive game difficulty based on students' music foundation and learning progress. For example, in music rhythm games, for students with weaker music perception abilities, a relatively simple rhythm pattern can be set at the beginning of the game, such as basic two beat or three beat rhythms. As students' abilities improve, the complexity of the rhythm gradually increases, such as adding syncopates, dotted notes, and other rhythm types. This personalized gaming experience allows each student to fully experience the rhythm and beauty of music within their own abilities, avoiding the cultivation of music aesthetic perception due to high or low difficulty.

Allow students to customize game content based on their music style preferences. College students have different preferences for music styles, some like pop music, some like classical music, and some like ethnic music. In music games, various music style modules can be provided, such as popular music creation games, classical music appreciation games, ethnic music performance games, etc. Students can choose their favorite music styles to play games, so that they can explore the aesthetic characteristics of their favorite music styles more deeply, thereby improving their overall music aesthetic perception literacy.

4.2 The innovative path of artistic expression literacy

4.2.1 Role playing and music performance games

Set up role-playing games in music courses, allowing students to play famous musical figures from history. For example, in the teaching of Baroque music, students could play Bach or Handel. They need to conduct in-depth research on the lives, creative styles, and musical achievements of these musical figures, and then perform music in the game, which can include playing the works of these musicians.

Organize students to participate in music group role-playing games. For example, divide students into groups and play different instrument groups in a symphony orchestra, such as string group, woodwind group, brass group, and percussion group. Each group should prepare for music performance based on the characteristics of the instrument group they are playing, including instrument playing skills, music coordination, and other aspects. During the game, each group needs to collaborate and play a complete symphony like a real symphony orchestra. This role-playing game can cultivate students' teamwork skills and artistic expression abilities in music groups.

4.2.2 Creative music game creation

Develop music story creation games to encourage students to combine music with stories for artistic expression. For example, students can create a story that matches a given piece of music. Or, based on a story theme, create a piece of music that can express the emotions and plot development of the story. This type of game can stimulate students' creativity, allowing them to learn how to express emotions and tell stories through music, thereby enhancing their artistic expression literacy.

Develop multimedia music creation games using multimedia creation tools. In this game, students can combine various elements such as music, images, videos, etc. for artistic creation. For example, students can pair their own created music with an animated video, or choose appropriate music for a video and edit and mix it. This multimedia music creation game can broaden students' artistic expression methods, enabling them to better showcase their musical and artistic expression abilities through the integration of different media.

4.3 Innovative Path for Cultural Understanding Literacy

4.3.1 Cross cultural music game experience

Design a game called "Journey of World Music Culture" to allow students to experience the music cultures of different countries and ethnic groups in the game. For example, games can set different levels, each representing the music culture of a country or ethnic group. In the game, students need to learn the musical characteristics of this country or ethnic group, such as instruments, music styles, music customs, etc. They can complete level tasks by watching videos, listening to music, and participating in virtual music performances. This type of game can broaden students' horizons in music culture, deepen their understanding of the uniqueness of music in different cultural backgrounds, and thus improve their cultural understanding literacy.

Carry out music culture exchange and collaborative games to promote cross-cultural music

exchange among students. For example, dividing students into different groups, each representing a specific music culture. Then, the groups need to engage in cultural exchange and collaboration in music, such as jointly creating music works that integrate different cultural elements, or performing music programs from each other's cultures. In this process, students need to understand the connotations of music culture represented by other groups, respect cultural differences, and find points of cultural integration. This type of game can cultivate students' cross-cultural communication skills and understanding of diverse music cultures.

4.3.2 Local Music Culture Inheritance Game

Develop a game for exploring and inheriting folk music, encouraging students to delve deeper into local folk music culture. For example, in the game, students can delve into local villages or communities, search for folk artists, learn singing or playing techniques of folk music, collect folk music stories, and so on. Then, they need to bring these elements of folk music culture back to school and pass them on through music performances, creations, and other forms. This type of game can help students recognize the value of local folk music culture, enhance their sense of identity and inheritance of local culture.

Carry out creative games on local music culture to stimulate students' innovative inheritance of local music culture. For example, students can use local music culture as material to innovate music creation and performance forms. For example, combining local opera music with modern popular music elements to create new music works with local characteristics, and promoting them through performances and exhibitions in the game. This type of game can enable local music culture to be inherited and developed through innovation, while also improving students' cultural understanding and literacy of local music culture.

4.4 Innovative Path Around Creative Practice Literacy

4.4.1 Music Innovation Competition Game

Regularly hold theme music innovation competition games. For example, a competition with the theme of "Future Music" requires students to engage in music innovation practice under this theme. They can innovate in various aspects of music, such as innovating music styles and integrating classical music with electronic music elements; Innovation in the use of musical instruments, inventing or modifying new instruments to play music; Innovation in music performance forms, such as creating a new way of collaborative music performance among multiple people. During the competition, students can stimulate their creative and practical abilities by competing with other classmates, while also gaining inspiration from their innovative works.

Organize music problem-solving competition games to cultivate students' creative and practical abilities. For example, setting up some problems that may be encountered in music creation or performance, such as creating a complete musical piece under limited instrument conditions, or performing high-quality music in special performance venues (such as narrow spaces or noisy environments). Students need to solve these problems through their own creative practices and showcase their solutions in competitions. This type of game can exercise students' innovative thinking and problem-solving abilities in music practice.

4.4.2 Music Entrepreneurship Simulation Game

Design a music industry entrepreneurship simulation game to allow students to experience the entire process of music entrepreneurship. In the game, students can form their own music company and simulate various aspects from music creation, production, distribution to marketing. They need to develop the company's development strategy, such as determining music style positioning, identifying target audiences, and devising marketing strategies. At the same time, they also need to consider practical issues such as cost control and human resource management. This type of game can help students understand the operation mechanism of the music industry, cultivate their entrepreneurial awareness and creative practice ability in the music field.

Develop music project planning simulation games to enhance students' creative and practical literacy. For example, students can simulate planning a large-scale music event, such as a music festival, concert, etc. They need to plan from various aspects such as theme creativity, invitation of participants, selection of venues, and promotion. In this process, students should fully unleash their creativity while also considering the feasibility of the project and various practical issues in operation. This type of game can help students accumulate practical experience in music project planning and

improve their creative and practical abilities.

5. Conclusion

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