Journal of Education and Educational Research
ISSN: 2957-9465 | Vol. 1, No. 3, 2022

Research on the Reform of Ethnic Music Education in the Context of Curriculum Civics

Yanan Zhou[1], Yunna Liu[1], Zhiyu Liu[2]

[1] Tianjin University of Technology, Tianjin, China
[2] Tianjin Conservatory of Music Affiliated Secondary Music School, Tianjin, China

Abstract: With the rapid development of China's economy, technology and other aspects in the context of curriculum thinking, society's demand for talents has also shown a diversified trend. In such a context, folk music, which is of great significance to the cultivation of students' overall comprehensive quality and innovative ability, has a unique local advantage over other disciplines. At the same time, however, folk music in the traditional sense exists only as an art form in people's minds, and there are still problems in folk music education, such as superficial teaching content, rigid educational models, lack of teachers and insufficient heritage, that need to be addressed. Based on the above background, this paper discusses how the three parties, namely universities, teachers and students, can improve their comprehensive quality through effective means and combine the spirit of innovation to better build and create the cause of folk music education. By combining the actual situation at home and abroad and based on the background of curriculum thinking and politics in the new era, this paper hopes to provide some reference for the current path of ethnic music education reform in China and to promote the comprehensive development of ethnic music in colleges and universities.

Keywords: Curriculum Thinking; Ethnic Music; Education Reform.

1. Introduction

Folk music in China has developed from the local historical regional culture and is closely related to social life. As an important part of a country's culture, folk music to a certain extent reflects the excellent traditional culture of China, and its inherent strong infectious and cohesive power influences people's thoughts and behaviors in different forms. However, due to various reasons such as the degree of awareness and lack of attention to folk music education by relevant personnel in the context of domestic curriculum thinking and politics, as well as the obvious regional characteristics of folk music, folk music education at this stage has problems such as superficial teaching contents, rigid education mode, lack of teachers and insufficient inheritance.

In the new era, the education of ethnic music is a part of China's comprehensive national power enhancement that cannot be ignored and an important part of the process of realizing the great rejuvenation of the Chinese dream. In this paper, combining with the background of curriculum thinking in the new era, we mainly discuss from three perspectives of universities, university teachers and university students, and put forward corresponding optimization measures. It is hoped that through expanding teaching contents, carrying out diversified education, strengthening teachers' team and improving students' awareness of folk music, we can provide guarantee and support for China's folk music curriculum thinking and politics education, so that the national spirit can be effectively inherited and folk music education can play a greater role in the process of realizing the great Chinese dream, so as to promote China's social progress.

2. Analysis of the current situation of ethnic music education under the background of Curriculum Civics

2.1. Connotation and significance of ethnic music education

The importance of ethnic music education in the context of curriculum thinking and politics is mainly manifested in the following aspects.

First of all, ethnic music education in the context of curriculum thinking and politics is conducive to improving students' personal quality. The education mode of Civics + Music is consistent with the direction of education in China at this stage, which is conducive to promoting students' integration of personal ideals with national development and integrating socialist core values into practical actions and spiritual pursuits.

Secondly, folk music education is conducive to the transmission of the excellent Chinese culture. As a country with 5,000 years of historical civilization and splendid cultural deposits, one of the most colorful and representative aspects of China is its excellent traditional cultural heritage. The integration of folk music into the school classroom is distinctly contemporary and in line with the direction of China's cultural development at this stage.

Finally, folk music education is conducive to enhancing the cohesion of our nation. General Secretary Xi Jinping emphasized at the Fifth Central Conference on Ethnic Work that casting a firm sense of Chinese national community is the 'outline' of the Party's ethnic work in the new era, and all work should be focused toward it. Ethnic music, as China's traditional excellent culture, is rooted in a wide range of people and has a certain mass base; at the same time, most of the content expressed in ethnic music is close to the real life of people in various regions and has distinct ethnic characteristics. Take the Miao people as an example, the

content of narrative songs, wedding songs, wine songs and mountain songs are all derived from the daily life of the Miao people. Strengthening ethnic music education can, to a certain extent, convey the national spirit to student groups and enhance their national cohesion and centripetal force.

2.2. Current Situation of Ethnic Music Education Development

In the new era, as people's appreciation and awareness of folk music continue to improve, as well as the continuous exploration and study of folk music practice within the society, the concept of inheritance of traditional culture gradually penetrates into people's hearts, and the pace of reform and development of music education in China's colleges and universities is gradually accelerated. since 1989, China's colleges and universities began to offer art courses. In 2000, an important document, Cultivating Higher Professionals in Chinese Conservatory of Music, was proposed and approved by the Ministry of Education at the end of 2002. This series of initiatives marked a new situation in which folk vocal music and music in the modern sense entered into a new situation of inheritance and innovation, and diversified coexistence. The development of folk music education is an important manifestation of China's comprehensive national strength and the progress of social civilization, as well as the cultivation of a group of unique talents with deep historical and cultural heritage, innovative spirit, and high artistic quality for our country. Therefore, on the whole, the requirements for ethnic music education in the context of curriculum thinking in the new era are also increasing.

However, with the development of modernization, the survival environment of minority music has received different degrees of damage. Some regions and ethnic groups have blindly pursued the speed of modernization and neglected the preservation of their own culture, and many folk cultures have instead been restricted or even gradually disappeared with economic development.

At the same time, in today's international environment, in order to adapt to the trend of economic globalization and world multiploidization, China's traditional folk music education is facing great challenges. In the new era, with frequent multicultural exchanges between countries and increasingly significant cultural differences, China's traditional folk music faces a variety of problems in education, which requires the development of China's folk music education to keep pace with the times and incorporate traditional cultural elements while not only preserving the distinctive characteristics of the ethnicity itself, but also making it a new teaching resource that meets the needs of contemporary society.

3. Analysis of the problems of ethnic music education under the background of Curriculum Civics

3.1. Superficial teaching content

Cultural consciousness is based on exploring the roots of cultural heritage, seeking the truth and keeping up with the trend. The purpose of this cultural consciousness is also to achieve better innovation and development of traditional culture. However, at present, the lack of cultural consciousness and the superficial teaching contents in the folk music related courses in colleges and universities are obvious problems.

First of all, folk music education in colleges and universities focuses on the technique, style and aesthetics of traditional folk music, but lacks education and teaching on the historical, artistic and ideological aspects of traditional folk music. This lack of education and teaching will directly or indirectly make students' knowledge of traditional folk music culture at a low level, which will lead to students' understanding of traditional folk music culture stagnating in a superficial stage.

Secondly, the teaching mode of folk music classrooms in colleges and universities at the present stage focuses on the unilateral output of simple traditional folk music knowledge to students. Although this approach helps students to deepen their understanding of traditional folk music to a certain extent, it does not significantly improve their ability to better integrate folk music into their musical performances or compositions for use and innovation in the long run. This filler approach neglects students' ability to use traditional folk music and culture in a creative way, which not only fails to improve students' ability to use folk music, but also fails to promote the further development of folk music.

Finally, although folk music education has been introduced as a course in many colleges and universities, the courses conducted by colleges and universities are still largely disconnected from traditional folk music culture. Most of the folk music courses conducted by some colleges and universities teach some ideological and political contents based on the background of curriculum thinking and politics, but they do not integrate curriculum thinking and politics and folk music education well. The curriculum education in colleges and universities only focuses on some policies, which makes the teaching content shallow and makes it difficult to cultivate the students' professional expression ability and cultural confidence through traditional folk music culture. In this way, it is difficult to achieve the goal of improving students' professional ability in folk music and promoting the development of folk music and the concept of thinking and politics through folk music education in colleges and universities.

3.2. Rigid education mode

Music has obvious abstract art characteristics, which needs to be expressed through sound after the performer's perception. This requires music teachers to use vivid teaching aids and interesting teaching methods to teach as much as possible, so as to stimulate students' interest in learning and enable them to appreciate folk music on the basis of understanding. However, the current ethnic music education in most colleges and universities does not meet these requirements, and there are still problems with the education mode of ethnic music teachers in colleges and universities.

The problem is that most college teachers still rely on the PPT presentation method to teach. The PPT presentation mode of education contains a lot of traditional text, which is dull and boring and not conducive to students' understanding. In the short term, it is easy to cause students to be distracted in class, and in the long term, it is easy to cause students to reject and resist. In addition, many teachers use the performance demonstration method to teach. This method requires a high professional level of teachers and mainly relies on teachers' professional demonstration and oral explanation, while students are mostly in the position of passive observation, passive listening and even passive

acceptance, which makes this teaching mode easily reduce students' interest in learning.

3.3. Lack of teachers

There are many factors limiting the progress of folk music education in China's colleges and universities, and one of the important reasons is the lack of teachers. Although the number of ethnic music courses has increased as the state attaches more importance to education, and the quantity and quality of teachers of related courses in colleges and universities have been improved, the teacher strength of ethnic music courses is still not optimistic in the long run.

On the one hand, most graduates of related majors still tend to work in a few developed city colleges and universities, and only a small number of them choose to engage in teaching in rural areas and towns and other more remote areas. At the same time, there are cases among these few who eventually choose to leave the area because of environmental and other problems. Under such circumstances, the uneven distribution of ethnic music teachers will hinder the development of ethnic music education in China to a certain extent.

On the other hand, although many teachers have some musical experience, there is a phenomenon of Western music centrism in China's college and university ethnomusicology education. The music teaching materials and teaching methods used in the current music teaching process are basically European music-centered systems, mostly adopted in the West, while Chinese folk music has not yet established a complete system. Many music teachers have not received specialized training in ethnic music courses before they start their jobs, and due to their lack of knowledge of ethnic music and preconceived notions of Western music teaching, some ethnic music teachers have difficulty in teaching traditional ethnic music to their students in an in-depth and simple way. The Western music-centeredness hinders teachers' further teaching and research on ethnic music, puts forward higher requirements on how to teach students the correct knowledge of ethnic music culture in the new era, and affects the further development of ethnic music education in the context of curriculum thinking. Therefore, it is necessary to explore and research relevant reform measures on how to train quality and quantity ethnic music teachers, and how the teaching team can teach ethnic music with an open and objective mind.

3.4. Insufficient degree of inheritance

With the rapid development of the Internet in modern society, platforms such as Jitterbug and TV series are spreading pop music in large quantities, and many students prefer catchy modern pop songs and ignore or even despise folk music. Although there exists a small number of mature-minded students who accept folk music, such students mainly focus on hometown folk songs and do not care about local music from other regions. This phenomenon cannot play a role in promoting the inheritance of our folk music and is not conducive to the development of folk music culture.

The phenomenon of insufficient degree of folk music inheritance is mainly due to the distance between folk music and students' real life in the modern multicultural background. Students do not have a comprehensive understanding of the culture contained in folk music, so they naturally cannot appreciate the emotions expressed in folk music and the special characteristics of the culture embedded in such music, which leads to the slow process of inheritance and development of folk music in education.

4. The optimization path of ethnic music education reform under the background of Curriculum Civics

4.1. Expanding teaching contents

Since folk music has different characteristics from other types of courses, colleges and teachers should adopt the method of inclusive and diversified to expand the teaching contents of folk music courses.

First, ethnomusicology should be integrated with practice. Through fieldwork and internship, students can experience the meaning of folk music in practice and improve their ability to analyze and solve practical problems. In addition, due to the current stage of the recurring status quo of the new crown pneumonia epidemic, when there are restrictions on experiencing folk music in the field, materials such as the folk songs of Shaanxi Province from Avenue of Stars can be cited in the classroom and used as classroom introduction points to help students listen to folk music and understand its tonal characteristics so as to experience the charm of folk music.

Second, although the Western music curriculum focuses on music with Western cultural characteristics such as piano, singing, and harmony, it rarely involves Chinese folk music. However, in the context of the new era, Western music content can be appropriately introduced for teaching to further enhance students' understanding of folk music through the contrast between the East and the West. In addition, the introduction of Western music can also expand students' comprehensive ability, which in turn can lead to the continuous optimization of folk music.

4.2. Development of diversified education

Based on the vast territory of China, there are differences in the growth regions and development history of the 56 ethnic groups, which have led to the formation of different musical cultures with their own ethnic characteristics. This requires that in the process of teaching in colleges and universities, music teachers should integrate different methods into the traditional teaching methods and fully reflect the characteristics of ethnic music culture in classroom education.

First, we should use colleges and universities as the first classroom, and adopt different teaching methods for different grades of students in a progressive manner. For example, for the lower grades students focus on inspirational education, for the middle grades students focus on humanistic quality and aesthetic accumulation, for the upper grades students mainly strengthen their practical and creative abilities.

Second, promote the combination of small classroom and large classroom. Firstly, college music teachers need to constantly improve their own ability, set clear learning tasks for students, and promptly review and check students' ethnic music learning results after class, while giving targeted advice. Second, while doing a good job of teaching classes mainly by music teachers within colleges and universities, colleges and universities and related departments should provide maximum resources and financial support, and conduct exchanges and interactions with professionals within the ethnic music industry within colleges and universities. The Ministry of Education (MOE) clearly stated in Several Opinions on Employment-oriented Deepening of Higher Vocational Education Reform that multiple subjects should build practical training bases together. By, for example,

inviting ethnomusicology-related experts to conduct lectures within colleges and universities, direct answers to students' questions can also facilitate communication with teachers on campus. This educational method not only helps to improve students' motivation to learn folk music, but also helps to expand teachers' and students' ability to think about folk music and to improve their creative ability to some extent.

Third, different educational methods can be introduced to the traditional classroom. For example, by recording catechism lessons, some important folk music contents and skills teaching can be uploaded to the relevant platform so that students can use them for supplementary learning and repeated consolidation. In this way, not only can face-to-face class time be saved and teachers' pressure be relieved, but also students' independent learning ability can be cultivated, and students can improve their music appreciation and music composition ability.

4.3. Strengthen the teaching team

From the current situation of introducing talents to colleges and universities in various regions, we can see that many colleges and universities have recognized the importance of professional teachers' team to the development of colleges and universities. However, due to the characteristics of ethnic music itself, the process of ethnic music teachers' team construction still has problems such as weak attractiveness of the industry and varying quality of talents. In response to these problems, colleges and universities should strengthen the teaching team in terms of both quantity and quality according to the actual situation of our development.

4.3.1. Increase the quantity of ethnic music teachers

First of all, we should strengthen the market concept of talents in colleges and universities, and broaden the introduction channels of excellent talents by establishing reasonable market mechanism. At the same time, colleges and universities should also closely contact with local relevant departments, strengthen the cultivation of talents through relevant departments, absorb relevant talents by using traditional music resources, and create special teachers' teams. Through the above methods to achieve the effective combination of the introduction and use of talents, so as to better integrate talent resources.

Secondly, we should retain the talents of ethnic music teachers in colleges and universities through sound establishment of talent incentive plan. At the present stage, the uneven distribution of teachers in China is very serious, and many colleges and universities have insufficient talent attraction. Colleges and universities can fully protect the legitimate rights and interests of talents by focusing on teachers such as housing, spouse employment, children registration and household registration through cooperation with relevant local departments and making suggestions to relevant departments, providing a good working and living environment for relevant talents and improving their treatment. The talent incentive program can not only improve the motivation of the teaching team, but also expand the influence of the university, thus attracting more talents.

4.3.2. Enhance the quality of ethnic music teachers

While increasing the number of ethnic music classrooms, the quality of the teaching team should not be ignored. Strong teachers can help provide students with more professional and better-quality music education, and also help export more talents for the ethnic music industry.

On the one hand, we should encourage our music teachers to participate in educational exchange activities outside of school and enhance the training and retraining of our ethnic music teachers. By learning various advanced theories and methods of ethnic music teaching, we can effectively improve the teaching level of ethnic music teachers. On the other hand, universities should take the initiative to organize our music teachers to participate in the exchange activities in the field of ethnic music culture, so that they can be familiar with the contents and forms of ethnic music by deeply understanding the music culture of different ethnic groups, so that they can flexibly apply them in classroom teaching and improve the quality of ethnic music classes.

The above measures are conducive to cultivating a sense of lifelong learning among ethnomusicology teachers, thus prompting them to further explore ethnomusicology, update their teaching concepts, and innovate their teaching methods.

4.4. Improving students' awareness of folk music

In the new era, with the rapid development of China's social economy, many students grow up in cities and lack experience in agricultural life, which leads to a lack of appreciation of the beauty of nature and expression of traditional Chinese humanistic sentiments among students. Promoting the development of traditional folk music in China requires increasing students' awareness of folk music.

On the theoretical side, it is important to promote the refinement and integration of writings related to folk music. Most of the existing works on world music focus on Western music, while Chinese folk music and culture are only briefly summarized. In addition, most of the references to traditional Chinese folk music in domestic and international works on folk music at this stage are centered on traditional Han Chinese customs, while the musical and cultural narratives of other minority regions are not strong. By further streamlining the content and expanding the knowledge coverage of music tutorials, it is conducive to promoting the refinement and integration of China's writings on ethnic music, improving and promoting the music culture of China's ethnic minorities, and building a new generation of young people's self-confidence and sense of identity in ethnic music culture.

In terms of practice, the diversification of teaching contents and methods to launch a series of activities such as folk music picking and college campus music festivals is conducive to building quality folk music classrooms, leading students to delve into folk music, collect and appreciate folk music culture, and gain a comprehensive understanding of the cultural environment and survival state of folk music. Building an emotional value bond between students and folk music can motivate students to integrate their own understanding on the basis of traditional folk music, to innovate while inheriting, and to inject vitality into folk music.

5. Conclusion

In the context of curriculum thinking, policies such as Opinions on Effectively Strengthening Aesthetic Education in Higher Education in the New Era and Opinions on Comprehensively Strengthening and Improving Aesthetic Education in Schools in the New Era have been released one after another, and ethnic music education has received a certain degree of attention. However, folk music education also faces various problems in teaching contents, education modes, teachers' strength and insufficient inheritance. Based

on the background of curriculum thinking, this paper considers the direction of ethnomusicology education reform and proposes targeted optimization measures such as expanding teaching contents, carrying out diversified education, strengthening teachers' team and improving students' awareness. As an important base for talent cultivation and an important carrier of social culture, colleges and universities play an important role in promoting the above measures. It is hoped that through colleges and universities and their teachers, we can organically combine folk music education and folk music heritage, deeply promote folk music education reform, cultivate more excellent quality talents for China's folk music industry, and promote the synergistic development of China's traditional folk music culture and society.

References

[1] Xi Jinping attends Central Ethnic Work Conference and delivers important speech [ED/OL]. http://www.gov.cn/xinwen/2021-08/28/content_5633940.htm.

[2] Cui Xuehua, Jin Xueshu. Exploring the reform of music education in colleges and universities in the context of minority music culture [J].

[3] Chen Zonghua. An overview of the discussion on music education in Chinese culture as the mother tongue [J]. Journal of Shandong Normal University (Social Science Edition),2022,67(03):94-109.

[4] Wang Xin. The integration theory and practice strategy of the educational reform of large Civics and Political Science in higher vocational institutions [J]. Vocational Education Forum, 2022,38(08):116-122.

[5] Li Xiaodi, Zhao Dandan, Li Jiayin. Research on the current situation of music education in colleges and universities in ethnic minority areas and countermeasures for reform [J]. Drama House,2022(01):172-173.