

УДК 159.947.5
DOI 10.58649/1694-5344-2025-2-289-294

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МУЗЫКАЛЫК КУРСТАРДЫН ӨЗГӨЧӨЛҮКТӨРҮ ЖАНА ӨНҮГҮҮСҮ ЖӨНҮНДӨ

О ХАРАКТЕРИСТИКАХ И РАЗВИТИИ МУЗЫКАЛЬНЫХ КУРСОВ ДЛЯ ИНОСТРАННЫХ СТУДЕНТОВ С ТОЧКИ ЗРЕНИЯ ЭСТЕТИЧЕСКОГО ОБРАЗОВАНИЯ

ON THE CHARACTERISTICS AND DEVELOPMENT OF FOREIGN STUDENTS' MUSIC COURSESFROM THE PERSPECTIVE OF AESTHETIC EDUCATION

Кыскача мүнөздөмө: Мектептин эстетикалык билим берүү системасынын маанилүү бөлүгү катары музыкалык программа салттуу музыканын элементтерин камтышы, ар кандай эстетикалык муктаждыктарды айкалыштыруу жана маданияттар аралык ресурстарды бириктирүү менен айырмаланат. Чет элдик студенттердин эстетикалык жөндөмдүүлүгүн жогорулатууда жана алардын руханий дүйнөсүн байытууда музыка курсунун функциясын толук ишке ашыруу үчүн анын программасы курстун мазмунун жана көркөм эстетикасын өнүктүрүүгө көңүл буруп, окутууну жана баа берүүнү курстук практикага интеграциялоо логикасын карманууга тийиш.

Аннотация: Являясь важной частью системы школьного эстетического образования, музыкальная программа отличается тем, что включает в себя элементы традиционной музыки, объединяет различные эстетические потребности и интегрирует межкультурные ресурсы. Чтобы в полной мере реализовать функцию музыкального курса в улучшении эстетических способностей иностранных студентов и обогащении их духовного мира, его программа должна уделять внимание развитию содержания курса и художественной эстетики, а также следовать логике интеграции преподавания и оценки в практике курса.

Abstract: As an important part of the school aesthetic education curriculum system, music curriculum has the characteristics of containing traditional music elements, integrating different aesthetic needs and integrating cross-cultural resources. In order to give full play to the function of music course in improving the aesthetic ability of foreign students and enriching their spiritual world, its course should pay attention to the development of course content and artistic aesthetics, and follow the logic of integration of teaching and evaluation in course practice.

Негизги сөздөр: эстетикалык тарбия; курстар; маданияттар аралык байланыш.

Ключевые слова: эстетическое образование; курсы; межкультурная коммуникация.

Keywords: aesthetic education; courses; intercultural communication.

In October 2020, the General Offices of the General Office of the Central Committee of the CPC and the State Council issued the Opinions on Comprehensively Strengthening and Improving the Aesthetic Education in Schools in the New Era, pointing out that "the aesthetic education curriculum in schools is mainly based on art courses, mainly including music, art, calligraphy, dance, drama, traditional opera, film and television"^[1]. In the process of teaching art courses for foreign students, we should fully consider the compatibility of poetry, music and rites in music courses, so as to form a

collaborative education mechanism for this course.

I. Analysis on the Basic Characteristics of Music Aesthetic Education Course

School aesthetic education courses usually take art courses as the basic carrier, pursue the integration of beauty and goodness, and guide students to feel the beauty of morality in melody. Music aesthetic education course emphasizes the beauty of neutralization, pays attention to implicit and restrained emotional expression, and takes the cultivation of students' deep interpretation and delicate emotional expression as the basic

requirements, aiming at making students understand the balance law of harmonious melody and steady rhythm, and cultivating stable and restrained aesthetic character.

1. Courses embedded with traditional music elements

In the teaching of Chinese aesthetic education, relying on the teaching mode of "Chinese and foreign students' learning community", local excellent traditional music elements are integrated into the foreign students' classrooms to help the communication and cultural exchange between Chinese and foreign students. Aesthetic education contains the educational thought of "combining propriety with music"^[2], and this inherent attribute is reflected in the teaching of music aesthetic education, which is the compatibility of cultural exchange and aesthetic education goals. As far as specific school music courses are concerned, some aesthetic education courses with local traditional music as the carrier of cultural exchange can not only make foreign students feel the profound connotation and aesthetic value of specific regional culture in the rhythm of music, but also stimulate the cohesion of foreign students' class in a warm teaching atmosphere. In addition, the design of cross-cultural music course not only fully embodies the educational concept of entertaining and moistening things silently, but also enables students to deepen their understanding and respect for each other's cultures in the process of experiencing different music styles.

2. Learning content that integrates different needs

Based on the "project-based learning" model, the teaching content of aesthetic education at different levels is coordinated. Taking micro-video and cultural program performances as learning opportunities, Chinese and foreign students are encouraged to coordinate and participate in the planning, implementation and display of teaching projects, and the language expression level, cultural knowledge application ability and comprehensive learning skills of foreign students are improved through the analysis and synthesis of relevant learning contents. This aesthetic education course, which combines different learning objectives and learning contents, is not only helpful to the brewing of an inspiring, open and inclusive learning environment, but also can continuously deepen the trust and cooperation between Chinese and foreign students in their study and life. The teaching of music aesthetic education is compatible with the learning contents needed by

different subjects, which means that the non-unitary teaching contents enhance the resilience of higher education to different social needs, and make the comprehensive teaching in colleges and universities more active in cultural inheritance and social function play.

3. Integrating cross-cultural teaching resources

"Culture is colorful because of communication, and civilization is enriched because of mutual learning"^[3]. Music aesthetic education teaching should pay attention to openness and mutual learning, and develop a music curriculum system that respects differences. In the actual teaching process, some local classical music and western music are organically combined, and the channels of cross-cultural communication are broadened by integrating musical elements of different cultural backgrounds, so as to promote "communication and integration, mutual learning and mutual learning"^[4]. At the same time, music aesthetic education in colleges and universities actively guides non-art teachers to participate in curriculum development, and invites external experts and industry artists to demonstrate the content and significance of music aesthetic education courses respectively, and discusses the necessity and feasibility of developing music aesthetic education courses with specific content. This course, which integrates the resources inside and outside the school, enhances the scientificity of the curriculum design of music aesthetic education, enhances students' appreciation of music content, and provides students with a space to exchange and learn art, at the same time, it also activates the vitality of students' innovation. In a word, by absorbing cross-cultural teaching resources, the classroom teaching of college music aesthetic education has formed a "Chinese and foreign students' learning community" model with traditional music elements as the core, which makes traditional music glow with stronger vitality in the teaching of art courses that moisten the soul.

II. Research and Development of Music Aesthetic Education Course

Under the guidance of Chinese aesthetic education spirit, combining traditional music elements to develop aesthetic education courses with local charm requires detailed planning from three aspects: structural arrangement of course content, interaction and evaluation of teaching methods and innovative development of teachers, so as to comprehensively deepen the reform of music aesthetic education teaching.

1. Design of course content

Music aesthetic education in colleges and universities is an education that transcends the cultivation of pure skills. It no longer takes the training of students' musical performance skills as the single teaching goal, but cultivates healthy personality based on students' "all-round development of morality, intelligence, physique and beauty"^[5]. For this reason, the course of music aesthetic education should not only pay attention to students' mastery of music itself, but also pay attention to the cultivation and construction of students' comprehensive quality and moral sentiment, so as to make students develop in a healthier direction. Undoubtedly, the course of music aesthetic education in colleges and universities should strengthen students' consciousness of music subject and cultivate high-quality talents with noble pursuit of music aesthetics, which is one of the teaching objectives that must be followed in the course of content design.

The course design of music aesthetic education for foreign students in colleges and universities should involve two aspects, namely, the teaching of basic music knowledge and the cultivation of music aesthetic ability. Among them, the teaching of basic music knowledge is both a foundation and a means, and the cultivation of aesthetic ability is not only the essence of teaching but also the purpose. First of all, the teaching of basic music knowledge mainly refers to the teaching of music theoretical knowledge and the explanation of the history of music development. These theoretical knowledge is to help foreign students better grasp the knowledge of music teaching and enable them to form a basic understanding of music aesthetic education. Among them, the teaching content of basic music knowledge should be based on deconstructing the causes of music, expressing the spiritual essence and essential characteristics, so that students can understand the basic knowledge and improve their ability to identify and analyze music. The teaching of music development history should focus on the education of music cultural background knowledge, so that students can fully understand the basic course of different music development, the civilized significance and the uniqueness of music style, aiming at improving students' grasp of music cultural connotation.

The cultivation of musical aesthetic ability is the key content in musical aesthetic education. Music aesthetic teaching is to appreciate representative music works under the inspiration of aesthetic education teachers, so that foreign students can grasp the content from the form of

music carrier and achieve the ability to grasp the essence through their own analysis of music works. Music aesthetic ability is different from students' ability to grasp basic knowledge. It is "an essential strength shown by people participating in music practice activities, and it is also the basic premise and guarantee for music aesthetic activities"^[6]. In other words, the aesthetic ability of music is an intuitive understanding of the deep meaning of the connotation in music works, and it is to grasp its spiritual essence on the basis of exerting perceptual ability and relying on rational thinking and analysis ability. Music aesthetic ability education is to cultivate students' ability to grasp works through analysis and comprehensive ability, so that students can not only understand music expression skills, but also understand the spirit of the times reflected by works, so that students can gradually form the ability of aesthetic analysis. This part of music aesthetics education specifically involves the background of music homework, the writer's life introduction, creative inspiration, the position of works in the history of music development and evaluation. Teachers should guide students to understand the emotions conveyed by music, understand the artistic conception of works and highlight the identity of students as the main body of music through the teaching of these related knowledge. We must not reverse the priority and impose on students what is not their self-perception, but we must not guide students' appreciation interest only from their personalized direction without standards.

2. Deepening of teaching and evaluation methods

Relying on classroom practice and stage practice, improve the performance ability and innovative spirit of international students. Through music practice activities, foreign students can cultivate their interest and understanding of classical music in the process of enjoying music; Through the practice of music aesthetic education, students' teamwork ability, organization and coordination ability and cross-disciplinary knowledge are cultivated.

2.1 Innovation of teaching methods

First, the application of modern teaching methods. In the course of music aesthetic education, the combination of traditional and modern teaching methods can better meet the learning needs of different students and promote the teaching effect of the course. Compared with the previous teaching methods, the difference of music aesthetic education teaching lies in the adoption of "three-stage" music teaching mode. This teaching mode mainly consists of three

stages: exploratory self-study, absorptive self-study and creative self-study. In the stage of exploratory self-study, under the inspiration of teachers, students consult the materials related to the teaching content through various channels, and make a preliminary understanding and exploration of the music works or knowledge points to be studied, so as to stimulate their own learning interest and enthusiasm. In the stage of absorbing self-study, students, under the guidance of teachers, deeply study the structure, style, expression, cultural connotation and artistic value of musical works, so as to accumulate musical knowledge and skills. In the creative self-study stage, students are encouraged to exert their imagination and creativity, adapt, create or interpret the music works they have learned, and show their personalized understanding and expression, so as to enhance their innovative ability and artistic accomplishment.

Second, the implementation of interactive teaching. The introduction of aesthetic education into music courses can use interactive teaching methods. In daily teaching activities, knowledge can be exchanged and shared between teachers and students around the course content and aesthetic education ideas of music teaching, so that both teachers and students can properly complete the transformation of teaching and learning identities, thus enhancing the appeal of music aesthetic education courses. It is difficult to cultivate college students' ideals and beliefs through unilateral teaching by college teachers, so the introduction of interactive teaching methods will help teachers adjust the teaching content in time according to students' learning situation. Interactive teaching can be communication between teachers and students or interaction between students.

In the interaction between teachers and students, teachers actively communicate with students, always pay attention to students' learning progress, hobbies and cultural background, and give timely guidance. In the process of students' performance, teachers carefully observe their performance and give specific guidance and suggestions from pitch, rhythm, emotional expression and other aspects to help them improve their skills and enhance their expressive force. Interaction between students is also the key link of interactive teaching. Teachers can organize students to carry out group cooperative learning, so that students can communicate with each other in the group, share their understanding and feelings about music works, and jointly explore the "rational value, moral value, aesthetic value

and utilitarian value"^[7] carried by music works. In the process of group discussion, students can inspire and complement each other, avoid the understanding difficulties caused by imperfect knowledge structure, and cultivate teamwork spirit and communication ability.

2.2 Renewal of curriculum evaluation method

In order to continuously improve the teaching of music aesthetic education course, a set of targeted course evaluation system is established, and the teaching effect of the course is scientifically evaluated through diversified evaluation methods. First, students' self-evaluation, which is an important part of the evaluation system. The focus of this evaluation method is to encourage students to reflect and evaluate themselves in the process of learning, such as objectively analyzing their progress and shortcomings in music appreciation, performance and creation, and writing learning experiences or self-evaluation reports. Generally speaking, students are the main body of teaching activities, and they have profound opinions on the problems existing in the learning process, and their evaluation is quite pertinent. Therefore, the establishment of students' self-evaluation index not only helps students understand their own learning situation, but also clarifies their learning goals and efforts, and also cultivates their autonomous learning ability and self-management ability. The second is teacher evaluation, which is an important embodiment of teachers' professional quality and one of the contents that run through the whole teaching process. Teacher evaluation is a comprehensive evaluation based on students' reflection in class, homework completion and performance in practical activities, and gives students timely feedback and guidance. In classroom teaching, teachers observe students' understanding and performance of musical works, and evaluate their musical literacy and aesthetic ability. In correcting homework, make detailed comments on students' works, point out advantages and areas that need improvement, and help students improve continuously. Third, assessment, as a measurement link of curriculum evaluation, comprehensively examines students' learning achievements through mid-term and final exams or course project presentations, and the assessment covers music theoretical knowledge, singing skills, creative ability, etc., so as to ensure that students achieve the expected learning goals in course learning.

In the teaching process of music aesthetic education, regular feedback and adjustment is the key to ensure the realization of curriculum

objectives. By collecting feedback from students, teachers and relevant educational administrators, we can understand the problems and shortcomings in the implementation of the course, and adjust the teaching content in time to make the course content more attractive and targeted. Improve teaching methods, guide students to think actively, so as to improve the vividness and effectiveness of the classroom, and let students focus on improving their understanding of music aesthetic culture, aesthetic perception and artistic expression on the basis of mastering the necessary basic knowledge.

3. Construction of teaching staff

As practitioners of music aesthetic education course, teachers' professional quality and teaching level directly affect the actual effect of aesthetic education activities, so strengthening the construction of teachers in colleges and universities is the key to the success of aesthetic education course in colleges and universities. On the one hand, we should actively organize music teachers to participate in various professional skills training and academic exchange activities, and constantly improve the concept innovation ability of teachers, so that their thoughts can always keep up with the frontier ideas of music education, advanced teaching methods and the trend of artistic progress, and make them the germinal force of the music aesthetic education curriculum team. Teachers are encouraged to consciously complete the link of classroom teaching reflection and "integration of research and study"^[8], so that they can carry out aesthetic education teaching in a targeted way. At the same time, teachers should be guided to present the progress of teaching reflection on the platform of teacher exchange and interaction in the form of reform projects or academic research results, so as to promote mutual learning among teachers and enhance the overall strength of the teaching and research integration team.

On the other hand, schools should pay special attention to the diversified development of teachers and strengthen the expansion of teachers other than professional music teachers. Colleges and universities can introduce experienced and professional teachers or senior researchers of music education theory as part-time teachers or visiting professors, such as hiring folk music inheritors and well-known music producers, and introduce diversified music culture and cutting-edge music creation concepts into the classroom. The introduction of these off-campus teachers is beneficial to fully tap the campus aesthetic education cultural resources from another angle,

so that the regional music culture can be integrated into the campus music aesthetic education curriculum culture, thus providing different music elements for students' aesthetic education resources and improving the appreciation of regional music culture for foreign students.

In a word, with the help of the two measures mentioned above, we will forge a team of teachers with strong professional ability, new teaching methods and high teamwork, so as to lay a reliable foundation for the practice of music aesthetic education courses for foreign students, and then help them improve their aesthetic ability and form a sound personality while guiding them to complete the teaching tasks of music courses.

Under the background of expanding international communication, the educational value of focusing on enriching the imagination and cultivating innovative consciousness of international students is highlighted. The development and practice of music aesthetic education course not only provides a platform for overseas students to deeply understand China's music culture, but also builds a bridge for the exchange and mutual appreciation of Chinese and foreign cultures. Through the systematic research and practice of music aesthetic education course, it is not difficult to find that it plays a unique role in promoting international students' intercultural communication ability and cultivating innovative consciousness.

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