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# Research on the Current Status and Pathways for Integrating Local Red Music Culture into Aesthetic Education in Primary and Secondary Schools: A Case Study of Red Music Culture in Southwest Zhejiang

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**Abstract:** In recent years, while progress has been made in advancing aesthetic education in primary and secondary schools, prominent issues in integrating red music with aesthetic education remain to be addressed. Taking the red music culture of Southwest Zhejiang as a case study, this paper comprehensively analyzes the practical challenges of integrating local red music culture into K-12 aesthetic education. Through in-depth examination from multiple perspectives, it seeks to explore pathways to overcome these obstacles. Grounded in the fundamental mission of fostering virtue through education, this study proposes a top-level design framework centered on the "Four Ones" initiative: cultivating a dedicated faculty for red aesthetic education; developing a distinctive curriculum system for red aesthetic education; polishing a distinctive brand identity for red aesthetic education; and establishing an evaluation system for red aesthetic education) as the action plan, this paper constructs a comprehensive model for integrating local red music culture into primary and secondary school aesthetic education.

**Keywords:** aesthetic education; local revolutionary music; aesthetic education in primary and secondary schools; revolutionary music culture in Southwest Zhejiang

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## 1. Introduction

Since the 18th National Congress of the Communist Party of China, a series of documents and policies-including the Opinions on Comprehensively Strengthening and Improving Aesthetic Education in Schools in the New Era-have been successively introduced. Aesthetic education in schools across the country has gradually deepened, and the development of public art curricula has been continuously strengthened. How to protect and effectively utilize red resources to study history, understand the past and present, and pass on the spirit has become an important task for localities in carrying out patriotic education in the new era. We must attach great importance to the inheritance and promotion of the revolutionary legacy, continuously advance theoretical innovation based on practice, ensure that this legacy is passed down from generation to generation, and safeguard the enduring integrity of our revolutionary heritage [1].

Red resources can enrich school aesthetic education. Although discussions on "red resources" and "aesthetic education" have increased, research integrating both remains scarce. Therefore, this paper examines the current situation: How are local red music cultures integrated into aesthetic education in primary and secondary schools in China today? What shortcomings exist? How should efforts be directed? Focusing on these questions and using the red music culture of Southwest Zhejiang as a case study, this

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research conducts an in-depth investigation into the current status and existing problems of integrating local red music culture into aesthetic education in primary and secondary schools. It also proposes specific measures and recommendations for advancing the integration of Southwest Zhejiang's red music culture into aesthetic education in primary and secondary schools.

## **2. Practical Rationale for Integrating Local Red Music Culture into K-12 Aesthetic Education**

### *2.1. Alignment with K-12 Aesthetic Education Immersion Needs*

As a vital component of the Party's educational policy, aesthetic education bears the significant mission of fostering virtue and nurturing talent. In December 2023, the Ministry of Education issued the "Notice on Comprehensively Implementing the School Aesthetic Education Immersion Initiative" (hereinafter referred to as the 'Notice'), emphasizing that "guided by socialist core values, we must actively promote the aesthetic education traditions of the Chinese nation, enhance cultural confidence, and integrate aesthetic education elements throughout the entire educational process. This will lay a solid foundation for cultivating socialist builders and successors with well-rounded qualities in morality, intelligence, physical fitness, aesthetics, and labor." The Notice also clearly outlines eight action measures aimed at promoting the formation of a modern school aesthetic education system with Chinese characteristics that is comprehensive, diverse, and high-quality.

Today, "cultivating well-rounded socialist builders and successors who excel in moral, intellectual, physical, aesthetic, and labor education" has become an imperative of our times. Within the integrated education system spanning preschool, primary, secondary, and higher education, primary and secondary schools serve as pivotal links. Aesthetic education, as a vital component, must "take moral education as its foundation, be guided by socialist core values, aim to enhance students' aesthetic and humanistic literacy, promote the spirit of Chinese aesthetic education, cultivate character through beauty, refine character through beauty, and nurture the essence through beauty. Aesthetic education should be incorporated into the entire talent cultivation process at all levels and types of schools, permeating every stage of school education (General Office of the CPC Central Committee and General Office of the State Council, Opinions on Comprehensively Strengthening and Improving School Physical Education in the New Era and Opinions on Comprehensively Strengthening and Improving School Aesthetic Education in the New Era, 2020-10-15)." Thus, aesthetic education in primary and secondary schools is necessary for both theoretical and practical reasons. The term "immersion" accurately captures the objective laws governing human aesthetic development and reflects the process-oriented nature of aesthetic education. Therefore, primary and secondary schools urgently require aesthetic immersion.

### *2.2. Meeting the Needs of Local Red Music Inheritance and Development*

If we categorize a century of Chinese music into four cultural types-"academic music professional music," "military music revolutionary music," "popular music mass music," and "folk music traditional music"-then red music constitutes the core of "military music revolutionary music" and has become one of the significant "cultural identifiers" of red China. Defining red music as the core of "military music · revolutionary music" first emphasizes its 'red' nature-that is, "military revolution"-which brings revolutionary heroism and optimism, realism and romanticism, endowing it with unique political significance. Second, it emphasizes its "music" aspect, which brings the sublime aesthetic experience inherent in red music, endowing it with unique aesthetic value. The local red music discussed herein refers to red music circulating within specific regional areas. Beyond the unique qualities inherent in red music, it embodies the spirit of local people

and permeates regional culture, serving as a vital component of local cultural heritage that necessitates continued transmission and development [2].

However, examining the current state of red music reveals that most pieces remain far from widely known. Young students possess minimal understanding of red music, typically only able to sing a few works from nationally standardized textbooks. Their knowledge of local red music is virtually nonexistent. This indicates a significant generational gap in the transmission and development of local red music, with its spiritual and aesthetic essence rapidly fading. Urgent protection, inheritance, and development are required. Thus, the necessity for the inheritance and development of local revolutionary music is evident both theoretically and practically.

### *2.3. The Practical Significance of Integrating Local Revolutionary Music into Primary and Secondary Education*

Incorporating local revolutionary music culture into aesthetic education in primary and secondary schools—using "red" to enrich "beauty" and "beauty" to convey "red"—holds significant practical value. It helps students establish correct worldviews and values, deepen their understanding of local history and culture, and simultaneously enhance their ability to appreciate and create beauty. We must fully recognize the pivotal role of revolutionary music in aesthetic education, actively enrich its educational significance, and leverage music as an intuitive medium to deeply root revolutionary culture in young hearts. This ensures the continuation and transmission of revolutionary heritage by helping students grasp the sublime beauty within revolutionary music.

First, as a "key window for comprehensively showcasing the superiority of the socialist system with Chinese characteristics in the new era," Zhejiang must fulfill its roles as both a 'window' and a "demonstration zone." It should strive to become "a vital showcase for upholding the socialist core value system and promoting China's fine traditional culture, revolutionary culture, and advanced socialist culture." This requires actively exploring new educational models for the new era, urgently necessitating the development of locally rooted red music culture that can be integrated into primary and secondary school aesthetic education—a model that is scalable, adaptable, and replicable nationwide. Second, the southwestern Zhejiang region encompasses Lishui City, which lies within the former revolutionary base area of southwestern Zhejiang. This area possesses the province's richest red cultural resources, making the inheritance and development of local red resources imperative. Finally, the counties and cities within southwestern Zhejiang are all part of the 26 mountainous counties in Zhejiang Province, designated as key focus areas by the Ministry of Education and the Provincial Department of Education, representing regions where basic education development is urgently needed. In summary, the subject of this study—the integration of Southwest Zhejiang's red music culture into local K-12 aesthetic education—holds unique theoretical and practical significance [3].

### **3. Practical Challenges in Integrating Local Red Music Culture into K-12 Aesthetic Education**

Based on an analysis of the historical context and theoretical-practical significance of integrating local red music into K-12 aesthetic education, it aligns with both the need for aesthetic immersion in schools and the demand for preserving and developing local red music, demonstrating considerable practical value. However, field research on the current state of aesthetic education in selected schools in Southwest Zhejiang reveals that the integration of local red music culture into primary and secondary school aesthetic education still faces numerous practical challenges. These challenges are primarily manifested as common weaknesses in both red music dissemination and aesthetic education, specifically: a shortage of dedicated aesthetic education faculty, a lack of

specialized red aesthetic education curricula, the absence of distinctive red aesthetic education brands, and the absence of an evaluation system for aesthetic education.

### *3.1. Constrained by Shortages in Aesthetic Education Faculty*

First, schools lack qualified teachers for local revolutionary music education. In southwestern Zhejiang, the most pressing issue is the shortage of aesthetic education faculty. Schools lack diverse, multi-tiered, and multi-type arts education teachers. Most institutions have only a handful of arts educators, barely enough to offer one or two courses. The professional competence of teachers transitioning into arts roles also requires improvement, while teachers of other subjects rarely incorporate arts education into their classrooms. Furthermore, due to a lack of deep understanding and practical experience in arts education, most schools and existing arts teachers struggle to effectively convey the historical significance, national spirit, and aesthetic value embedded in red music culture to students.

Second, localities lack cultural teams dedicated to disseminating red music. Across regions, it is evident that few truly grasp the essence of red music. Its significance extends far beyond musical notes, mandatory gala pieces, or tourist attraction props. Its true value lies in bearing profound historical memory and embodying rich national spirit. However, the shortage of cultural dissemination teams at the local level often leaves these valuable cultural resources gathering dust, failing to be fully explored and utilized. Specifically, their dissemination of red music culture often relies on traditional, one-dimensional approaches, resulting in a narrow audience reach and an ineffective dissemination chain. This not only directly limits the popularization and promotion of local red music culture in primary and secondary schools but also indirectly impacts students' comprehensive and healthy development. Moreover, it profoundly reflects the immense challenges in disseminating and preserving local red music.

### *3.2. Constrained by the Lack of Red Aesthetic Education Curriculum*

First, the forced indoctrination approach in red music culture classrooms. When integrating red culture into aesthetic education at any local primary and secondary school, we inevitably face a significant practical dilemma: teaching content is often presented through rote memorization, lecture-style, and mechanical methods. This stands in stark contrast to the richness and depth inherent in red music culture itself. In aesthetic education classes across southwest Zhejiang, teaching red music culture is often reduced to learning and imitating songs, lacking in-depth interpretation of their historical context and cultural significance. This rote, lecture-based approach not only fails to spark students' interest but also stifles their imagination and creativity, preventing them from truly grasping the appeal of red music culture.

Second, local red music culture curricula struggle to provide students with sublime aesthetic experiences. Attempts in southwest Zhejiang to integrate local red music culture into select arts education courses reveal multiple practical challenges. Firstly, designing and implementing such curricula proves difficult, hindering students' attainment of sublime aesthetic experiences. Secondly, the aesthetic nature of red music culture possesses certain complexities and particularities, making it challenging to meet music curriculum standards. Additionally, most schools have failed to establish the concept of integrating aesthetic education with other subjects or adopt a "comprehensive aesthetic education" systemic approach. This results in insufficient integration and coordination between aesthetic education courses and other curricula, creating a significant current challenge.

### *3.3. Constrained by the Lack of a Distinctive Red Aesthetic Education Brand*

First, the aesthetic education content in primary and secondary schools under the red music culture lacks distinctive features. This primarily stems from the lack of brand value

in most aesthetic education content, characterized by limited quantity and low quality, failing to fully reflect the profound cultural significance and unique artistic charm inherent in music. Although aesthetic education should hold a significant position among subjects, it is often marginalized under the pressure of multiple objectives such as knowledge acquisition, skill development, and moral education. This marginalization makes it even more difficult to establish a strong aesthetic education brand, thereby hindering the exploration of deeper connotations in aesthetic interests, concepts, and values. The failure to delve into and present the profound connotations of red music culture results in content lacking depth and breadth. This, in turn, limits the deep integration of red music culture into aesthetic education in primary and secondary schools, hindering the enhancement of students' aesthetic abilities and their overall development.

Second, the aesthetic education process under red music culture in primary and secondary schools lacks highlights. Research in the southwestern Zhejiang region also revealed that aesthetic education teaching is primarily confined to classroom settings, exhibiting obvious problems of monotony and lack of appeal. This makes it difficult for students to develop interest in learning. This primarily stems from the fact that the highlights of aesthetic education culture often exist outside primary and secondary schools. Consequently, barriers between social aesthetic education resources and schools also contribute to the problem. Students have extremely few opportunities to visit art galleries, grand theaters, or concert halls to experience beauty, making it difficult for them to access diverse, high-quality learning resources. This discrepancy between primary and secondary school aesthetic education and the inherent brand value of aesthetic education itself is thus exacerbated.

### *3.4. Constrained by the Lack of an Aesthetic Education Evaluation System*

As one of the five pillars of education, aesthetic education naturally requires a comprehensive evaluation system as an indispensable component. Since its inception, aesthetic education has been constrained by the absence of a holistic and effective evaluation framework—a reality that aligns with the circumstances in southwestern Zhejiang. This limitation not only hinders the deep integration of red music culture into aesthetic education but also impedes the full recognition and assessment of aesthetic education's value at the student, teacher, and institutional levels.

For students, aesthetic education evaluation metrics often lean toward quantification and rigidity, running counter to the "qualitative assessment" inherent to aesthetic education itself. Within the current educational evaluation framework, exam scores dominate as primary metrics, while aesthetic education courses like music and art are frequently relegated to "minor subjects." Their status becomes particularly precarious within the competitive dynamics of college entrance examinations. For teachers, the absence of clear evaluation standards and methods for aesthetic education courses means their efforts and achievements often receive inadequate recognition. This not only dampens teaching enthusiasm but also limits innovation and practice in aesthetic education. For schools, the lack of an effective evaluation system hinders scientific management and optimization of aesthetic education courses, as well as accurate assessment of their role in promoting students' holistic development. This situation, to some extent, hinders schools from effectively allocating resources, designing curricula, and building faculty capacity for aesthetic education [4].

## **4. Practical Pathways for Integrating Local Red Music Culture into Primary and Secondary School Aesthetic Education**

Building upon a comprehensive analysis of these practical challenges, this section explores in-depth considerations from multiple angles to identify breakthrough strategies for integrating local red music culture into primary and secondary school aesthetic education. This pathway will prioritize moral education as its fundamental mission,

guided by a top-level design framework and implemented through the "Four Ones" action plan. It will advance the integration of local red music culture into K-12 aesthetic education through integrated efforts at the student, teacher, and school levels, providing a replicable, adaptable, and scalable model for the province and beyond.

#### *4.1. Designing the "Top-Level": Local Governments Prioritize Aesthetic Education Infusion Initiatives*

The reform and development of school aesthetic education in the new era require robust organizational support. Strengthening organizational leadership, enhancing resource allocation, and intensifying promotional efforts collectively foster a societal environment conducive to advancing school aesthetic education, thereby ensuring the successful implementation of moral education. Therefore, top-level planning is essential for integrating local red music culture into K-12 aesthetic education. Practically speaking, strengthening aesthetic education leadership, support systems, and publicity is particularly crucial.

First, enhance aesthetic education leadership. Local governments should spearhead efforts to implement national requirements, with coordinated participation from all sectors of society and mutual support among regional schools to establish a multi-stakeholder aesthetic education system. Strengthen ideological and practical guidance for aesthetic education, accurately recognizing the significance, role, and characteristics of local revolutionary music within aesthetic education. Provide organizational leadership and institutional safeguards for aesthetic education, elevating awareness of its importance across government, schools, and society. Deepen the transition from "aesthetic education ideology" to "aesthetic education action," securing broader support and cooperation during implementation to embed aesthetic education more profoundly and effectively.

Second, enhance safeguards for aesthetic education. Local governments should increase financial support for school aesthetic education programs and coordinate relevant funds to ensure the orderly implementation of the aesthetic education immersion initiative. Whether for research on aesthetic education practices in primary and secondary schools, training of aesthetic education faculty, organizing aesthetic education activities, or constructing aesthetic education venues, reasonable funding is essential to meet diverse teaching and practical needs. This will better integrate local revolutionary aesthetic education into primary and secondary school curricula [5].

Third, enhance publicity for aesthetic education. Promote and publicize aesthetic education through multi-party collaboration. Aesthetic education in primary and secondary schools should not be confined to these institutions alone but should form an integrated system spanning preschool through higher education. It is also crucial to raise awareness about often-overlooked rural and community-based aesthetic education. By intensifying publicity efforts, leveraging social resources, and uniting talent in social aesthetic education, we can foster a shared societal consensus on aesthetic education. This will attract greater attention and encourage the exploration of local red aesthetic education resources.

#### *4.2. Cultivating "One Teacher": Building a Red Aesthetic Education Faculty*

"Who should teach aesthetic education?" This question was raised at an aesthetic education conference. It points directly to the issue of teaching faculty, who play a decisive role in aesthetic education. Establishing a faculty adept at utilizing local red aesthetic education resources is crucial for enhancing the quality of aesthetic education instruction. To cultivate this red aesthetic education faculty, local teachers should be guided toward forming a symbiotic, shared, and collaborative model, enhancing their capacity to uncover and utilize local red aesthetic resources for teaching.

First, foster symbiosis between full-time and part-time school aesthetic education teachers. The second point in the Notice's implementation measures emphasizes: "Ensure

adequate and qualified aesthetic education teachers while strengthening teacher ethics and professional conduct. " Firstly, schools should employ full-time art education teachers, as they are the instructors for art education courses and an indispensable key component in art education teaching. Secondly, schools should employ part-time art education teachers to fill gaps in full-time staffing. Furthermore, the art education literacy of all school teachers should be comprehensively enhanced to elevate students' art education literacy. Currently, most primary and secondary schools in southwestern Zhejiang struggle to fully staff dedicated arts education teachers, and non-specialist teachers often lack emphasis on arts education. There is an urgent need to enhance the arts literacy of both full-time and part-time arts educators, as well as other teaching staff. Integrating the region's red music culture into existing curricula can foster interdisciplinary convergence, enabling students to gain sublime aesthetic experiences during learning. This approach achieves "more beautiful arts education" while simultaneously promoting "balanced development in all five areas of education."

Second, promote regional sharing of arts education faculty resources within schools. This regional scope extends beyond the rural areas targeted in the sixth measure of the Notice-"Rural Arts Education Quality Enhancement Initiative"-to encompass the broader southwest Zhejiang region and even schools outside the region. Southwestern Zhejiang is an educationally underdeveloped area within the province, urgently requiring regional teacher resource allocation and sharing. Establish municipal and county-level art education teacher databases to attract attention from art educators across the province's primary, secondary, and higher education institutions. Forge connections between universities and K-12 schools, encouraging renowned art educators to visit schools with limited art resources. Tap into the region's red art education heritage to drive rural art education development, building a new regional art education sharing mechanism centered on "school-to-school" and "urban-rural" partnerships. teacher-to-teacher," and "urban-rural" assistance partnerships.

Third, attract social talent to co-build school-based arts education. In-depth exploration of Southwest Zhejiang reveals a wealth of local arts education talent: educators with years of experience in community arts education, active inheritors of revolutionary arts culture, and researchers dedicated to studying revolutionary arts heritage. To better integrate Southwest Zhejiang's revolutionary music culture into K-12 aesthetic education, it is essential to leverage local talent, as this cultural heritage originates from the community itself. Using the region's red music cultural resources as a starting point, each school should adapt to local conditions, leverage its unique aesthetic education strengths, and effectively utilize the regional talent pool to integrate social aesthetic education into primary and secondary school curricula. This approach cultivates new talent capable of inheriting, innovating, and developing red aesthetic education, while exploring new pathways for aesthetic education in schools. This aligns precisely with the eighth point in the Notice's work measures, which emphasizes the "Social Aesthetic Education Resource Integration Initiative."

#### *4.3. Forming "One Course": Developing a Series of Red-Themed Aesthetic Education Courses*

For schools, aesthetic education instruction is intrinsically linked to the classroom. Points 1 and 7 of the Notice's action plan emphasize the "Deepening Aesthetic Education Teaching Reform Action" and the "Empowering Aesthetic Education with Smart Education Action." For Southwest Zhejiang, this means better integrating local red music into primary and secondary school aesthetic education curricula. Building upon the curriculum itself, schools should further refine aesthetic education courses and leverage the roles of relevant disciplines and modern technology.

First, leverage the aesthetic sensibility of aesthetic education to enrich national curricula with local cultural elements. National curricula are not designed for specific regions or schools, and discrepancies between textbooks and practical teaching often arise.

Therefore, it is imperative to adapt national curricula to school-based aesthetic education, promote the localization of national curricula, and enhance the distinctiveness of school-based curricula. Deeply integrate the content of nationally unified red music textbooks with the red music traditions of Southwest Zhejiang. Infuse the distinctive local cultural elements and unique aesthetic sensibilities found in regional red music into the national aesthetic education curriculum. Facilitate the interconnection and comparative analysis of musical experiences and aesthetic appreciation within these contexts. Refine high-quality aesthetic education courses for primary and secondary schools, significantly enhancing both their quantity and quality. Promote these courses through major smart education platforms for exchange and learning, better capturing the aesthetic characteristics of music education in K-12 settings. This enables students to experience "grand aesthetic education" starting from "small aesthetic education."

Second, harness the emotional resonance of revolutionary music to enrich school-based aesthetic education. The revolutionary spirit and sublime aesthetic value embedded in the revolutionary music of Southwest Zhejiang are immense. For primary and secondary schools in this region, the local revolutionary musical culture holds particular significance, making it imperative to integrate Southwest Zhejiang's revolutionary music into school-based aesthetic education curricula. Infuse the intangible revolutionary spirit into hearts through musical appreciation, imprint the unteachable aesthetic values with revolutionary ideals, deeply integrate "red" with "music," and complement the strengths of "moral education" and "aesthetic education." This approach ensures students remember the revolutionary history of Southwest Zhejiang while allowing aesthetic education to permeate their souls [6].

Third, leverage the diversity of school curricula to permeate other subjects with red aesthetic education. Rationally integrate other disciplines to form interdisciplinary fusion education, combining subjects like Chinese, politics, history, and technology with aesthetic education. Infuse aesthetic experiences into humanities learning to realize the spirit of cultivating virtue through beauty, enlightening wisdom through beauty, and promoting labor through beauty. This approach enables the complementary development of educating through beauty and cultivating through culture, offering greater possibilities for aesthetic education in primary and secondary schools.

#### *4.4. Deepening "One Signature Initiative": Polishing a Red Aesthetic Education Brand*

Establishing a distinctive, profound, and exemplary aesthetic education brand is crucial for deeply embedding aesthetic education within schools. Points three and four of the Notice's action plan emphasize the "Art Practice Popularization Initiative" and the "Campus Aesthetic Culture Cultivation Initiative." In aesthetic education practices across primary and secondary schools in Southwest Zhejiang, we must cultivate a distinctive aesthetic atmosphere and establish the "Red Southwest Zhejiang, Green New Lishui" aesthetic education brand as a golden calling card. This brand can then be promoted throughout the province and even nationwide.

First, polish the golden calling card of teaching content to elevate the intrinsic value of the aesthetic education brand. Deeply explore the red aesthetic education resources of Southwest Zhejiang, research practical pathways for integrating existing red music into local aesthetic education curricula, and infuse the revolutionary heroism, optimism, realism, and romanticism found in local red music into the school aesthetic education brand. This will make local aesthetic education more distinctive. Local revolutionary music boasts distinctive melodies, content, forms, and styles deeply rooted in Lishui's identity, exemplified by works such as "Victory Song," "Guerrilla Song," "Land Revolution Song," "The Central Red Army Advances," and "Revolution for the Poor." Organizing related campus aesthetic education competitions will significantly elevate the brand value and cultural depth of school aesthetic education.



Second, refine teaching methodologies as a hallmark and cultivate immersive spaces for aesthetic education. Within classroom instruction, red music culture can be integrated not only into dedicated aesthetic education courses but also into subjects like Chinese language, history, and political education. This allows students to gain sublime aesthetic experiences while learning about the history and culture of southwestern Zhejiang, fostering a unique local appreciation for red culture alongside its understanding. For campus cultural events, local revolutionary music culture can be brought directly into the school. By weaving revolutionary music themes into galas, competitions, and other activities, and inviting local outstanding singers or ensembles to perform, students can experience the immersive charm of regional revolutionary music culture on campus. Additionally, sharing locally distinctive musical Party lectures can facilitate the circulation of regional revolutionary music resources within primary and secondary schools.

Third, establish a distinctive teaching backdrop and cultivate signature aesthetic education activities. Schools can leverage Lishui's abundant tourism resources by integrating red culture with green ecology, guiding students to "go out" and experience local red culture. Visits to the Southwest Zhejiang Revolutionary Memorial Hall, Lishui Grand Theatre, and historic sites of revolutionary bases allow students to uncover the cultural narratives behind revolutionary music during field trips. They gain insight into the unique revolutionary spirit embedded within these works, subtly absorbing the sublime aesthetic experience offered by revolutionary music culture. This approach will undoubtedly propel aesthetic education in primary and secondary schools across Southwest Zhejiang, establishing a signature initiative for Lishui's educational journey.

#### *4.5. Establishing a "Single Evaluation": Building a Red Aesthetic Education Evaluation System*

Addressing the challenge of lacking an aesthetic education evaluation system, the fifth point in the Notice's action plan explicitly emphasizes the "Optimization Initiative for Aesthetic Education Evaluation Mechanisms." It proposes "implementing a self-assessment and annual reporting system for school aesthetic education work, and exploring a school aesthetic education evaluation system with Chinese characteristics." Establishing this evaluation system is our current priority.

First, establish an evaluation system for students. Define clear evaluation objectives and principles, utilizing red music culture instruction to achieve the goals of fostering virtue and cultivating talent, as well as meeting music curriculum objectives. Ensure scientific rigor, fairness, sustainability, and practicality. Begin by clarifying multiple evaluation entities, shifting from single-teacher assessment to a comprehensive system combining student self-evaluation, peer group evaluation, teacher primary evaluation, and school assessment. Second, define diverse evaluation content. Shift evaluation dimensions from single-course assessments to encompass required evaluations, elective evaluations, activity evaluations, and practical work evaluations. Additionally, establish multiple evaluation methods. Transition from singular summative evaluations to a combination of summative, formative, value-added, and comprehensive evaluations, applying different methods to varying content.

Second, establish an evaluation system for teachers. To optimize the development of the aesthetic education faculty, the evaluative function of teachers must be fully leveraged. First, establish reasonable evaluation standards, conducting comprehensive assessments of teachers across three dimensions: curriculum, teaching, and student outcomes. This entails evaluating curriculum objectives, content, structure, and methodology; assessing teachers' professional ethics, knowledge, and practical skills; and measuring the effectiveness of aesthetic education. Second, develop teacher promotion criteria tailored to the characteristics of aesthetic education to ensure evaluation fairness. Finally, conduct regular assessments of faculty development outcomes, evaluating both the knowledge base and updates of aesthetic education teachers, as well as the accumulation of their

practical experience. Such periodic evaluations will serve as an effective driving force for the sustained development of aesthetic education teachers.

Third, establish an evaluation system for schools. First, mandate and quantify the implementation of assessments and the public disclosure of results to compel school administrators to prioritize aesthetic education, promote teacher training, and enhance the utilization rate of artistic equipment. Second, establish indicators for teaching quality and competitions related to aesthetic education to enrich the school's aesthetic environment, diversify aesthetic activities, and emphasize both classroom instruction and extracurricular programs, thereby benefiting both teachers and students.

## 5. Conclusion

The starting point and ultimate goal of aesthetic education is to cultivate noble, free, well-rounded, and comprehensive individuals through the cultivation of beauty and culture. We must uphold moral education as our fundamental mission, guided by top-level design, continuously refine the mechanisms of aesthetic education, and advance the integration of local revolutionary music culture into primary and secondary school aesthetic education from multiple levels, perspectives, and dimensions. We should actively explore innovative pathways for aesthetic education immersion, providing replicable, adaptable, and scalable models for the entire province and beyond.

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