

Article

# Research on the Practical Path of Integrating Red Music into Junior High School Music Classes from the Perspective of Curriculum Ideology and Politics

Nansu Zhang <sup>1,\*</sup>

<sup>1</sup> Zhejiang Normal University, Lishui, Zhejiang, China

\* Correspondence: Nansu Zhang, Zhejiang Normal University, Lishui, Zhejiang, China

**Abstract:** This study explores a systematic and feasible pathway for integrating red music into junior high school music classes within the framework of Curriculum Ideology and Politics. Using literature analysis, questionnaire surveys, and case studies, the research identifies several prominent issues in current practice, including students' limited cognitive understanding and fluctuating levels of interest, teachers' insufficient initiative and confidence in integrating value-oriented content, and the fragmented development and utilization of school-level teaching resources. To address these challenges, the study constructs a three-dimensional practical model of "value cognition - teaching practice - system guarantee." At the value level, it emphasizes enhancing teachers' and students' recognition of the cultural significance and educational function of red music to build a solid conceptual foundation. At the practical level, it proposes embedding red music throughout the teaching process by creatively interpreting textbooks, adopting diversified and experiential teaching models, and expanding thematic activities and learning scenarios. At the institutional level, it highlights the importance of building sustainable support systems through the development of school-based resource platforms, the establishment of collaborative interdisciplinary mechanisms, and the implementation of diversified evaluation approaches that focus on growth and engagement. Research findings indicate that this integrated pathway can effectively improve the educational influence of red music, promote the coordination of aesthetic education and value guidance, and provide meaningful reference for advancing the implementation of Curriculum Ideology and Politics across junior high schools.

**Keywords:** Curriculum Ideology and Politics; red music; junior high school music classes; curriculum integration

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## 1. Introduction

The effective delivery of ideological and political theory courses rests on accurately grasping the fundamental direction of education, fulfilling the essential mission of cultivating virtue, and responding to the core questions of "what kind of people to cultivate, how to cultivate them, and for whom to cultivate them." This guiding principle provides a foundational orientation for educational development in the new era. Within this framework, "Curriculum Ideology and Politics," as an important strategic initiative for implementing virtue-oriented education, stresses the need to integrate ideological and political elements into the full process of teaching across all disciplines. In doing so, it aims to achieve the organic unity of knowledge transmission, capability enhancement, and value cultivation [1].

The discipline of music, characterized by its strong emotional appeal, deep aesthetic influence, and broad communicative reach, naturally functions as an effective medium for implicit ideological and value-oriented education. Its capacity to evoke emotional resonance, shape aesthetic judgment, and foster cultural identity enables it to play a distinctive role in nurturing students' moral awareness and humanistic qualities. Against this background, the integration of red music into the classroom becomes both theoretically grounded and practically feasible. By drawing on its rich cultural connotations and its ability to stimulate emotional engagement, red music can help students internalize positive values, strengthen their sense of purpose, and cultivate a deeper understanding of collective ideals.

Furthermore, embedding such musical content into routine teaching activities supports a more holistic educational model in which disciplinary knowledge, emotional experience, and value education mutually reinforce one another. This not only enriches classroom instruction but also enhances the formative function of the curriculum, helping educators develop diverse pedagogical pathways that align with contemporary educational goals. In this sense, the music curriculum becomes an important arena for promoting integrative teaching approaches, fostering students' comprehensive development, and advancing the broader mission of virtue cultivation in higher education.

## **2. The Integration of Red Music into Junior High School Music Classes from the Perspective of Curriculum Ideology and Politics is a Mission Endowed by the Times**

Red music is an important artistic form that records the nation's struggle history, highlights the spirit of the times, and inherits the red gene. It is not only a precious cultural heritage but also a treasure trove of ideological and political education resources rich in ideals and beliefs, patriotic feelings, collectivism, and the spirit of struggle. The systematic and effective integration of red music into junior high school music classes is an inevitable requirement and an important entry point for exerting the educational function of the music discipline and deepening the construction of Curriculum Ideology and Politics.

The junior high school stage is a crucial "growth period" for the formation and establishment of students' values. However, the current integration of red music into junior high school music teaching generally has problems such as "superficialization", "fragmentation", and "insufficient effectiveness". Students have vague cognitive understanding of its value and differentiated learning interests; teachers are faced with difficulties such as lack of teaching resources, single teaching methods, and insufficient professional support; at the school level, there is a lack of systematic curriculum integration and mechanism guarantee. Therefore, exploring a scientific, systematic, and operable integration path has urgent practical significance [2].

This study aims to go beyond the limitations of individual case experiences, start from universal problems, and construct a theoretically analytical and practically guiding framework with wide adaptability. From the perspective of Curriculum Ideology and Politics, how to address the current predicament and build an effective path for the in-depth integration of red music into junior high school music classes is the core issue to be studied. Around this issue, this paper will discuss from three aspects: current situation review, problem attribution, and path construction.

## **3. Three Major Dilemmas in the Current Integration of Red Music into Junior High School Music Class Teaching**

The integration of red music into junior high school music classes is influenced by a variety of practical constraints. Based on empirical observations, this section examines the key problems that arise at the levels of students, teachers, and schools. It identifies students' limited understanding and fluctuating interest, teachers' difficulties in transforming value-oriented goals into effective classroom practices, and schools' shortcomings in resource coordination and system construction. Together, these issues

reveal the main challenges currently hindering the development of red music teaching in junior high schools.

To begin with, students' comprehension of the cultural and historical significance of red music remains inadequate, and their interest and emotional engagement require further stimulation. Although many students have encountered representative works of red music through textbooks or school activities, their understanding often remains on the surface level of recognizing "familiar melodies." Most students lack deeper awareness of the background of musical creation, the emotional ideals embedded in the works, and the relevance of these values to contemporary life. Moreover, their attitudes toward red music vary widely. Some students are moved by its expressive character, while others perceive it as lacking freshness or being distant from their personal aesthetic experiences. This sense of detachment does not originate from the artistic limitations of red music itself but is closely related to teaching approaches that fail to build a meaningful bridge between historical narratives and students' daily emotional world. Many students express a preference for more participatory and experiential learning modes-such as collaborative performance, creative reinterpretation, or situational activities-that allow them to internalize meaning rather than receive it passively.

Secondly, although teachers generally acknowledge the educational value of red music, their ability to translate such recognition into effective instructional practice remains insufficient. Most music teachers affirm that red music plays a constructive role in supporting students' emotional, cultural, and aesthetic development. However, they often encounter concrete obstacles in actual teaching. One primary challenge lies in the limited professional foundation regarding red music. Many teachers lack systematic knowledge about its historical development, stylistic features, and representative works, which makes it difficult to guide students toward deeper understanding. Another challenge lies in the shortage of adaptable teaching resources. High-quality lesson plans, interactive multimedia materials, and activity designs tailored to the cognitive characteristics of junior high school students are relatively scarce. As a result, classroom practice tends to rely heavily on basic appreciation or singing instruction, which restricts opportunities for diverse and dialogic learning. Additionally, external support mechanisms remain weak. Specialized training focused on red music is insufficient, school-based research activities lack thematic coherence, and cross-disciplinary collaboration-such as connecting music with history or language education-has yet to be effectively implemented. Consequently, many teachers face the pressure of working in isolation, which affects both their motivation and their capacity for pedagogical innovation.

Thirdly, the overall effectiveness of school-level resource integration requires improvement, and a systematic curriculum coordination mechanism is still underdeveloped. As primary institutions of education, schools must shoulder the responsibility of planning and organizing red music teaching in a holistic manner. At present, however, the reliance on standard textbooks remains high, while the exploration and use of local red music resources, school cultural heritage, and community-based educational spaces is far from sufficient. This limits the formation of a diversified and multi-layered resource system. In many cases, red music activities are confined to isolated lessons or annual performances, lacking continuous integration into school-wide moral education initiatives, campus cultural development, or interdisciplinary project-based learning. Without stable coordination across different departments and subjects, the educational impact of red music tends to be fragmented and short-term. As a result, schools struggle to cultivate a sustained atmosphere in which red music becomes a natural and meaningful part of students' learning and cultural experience. Strengthening long-term mechanisms and enhancing the depth and continuity of curriculum integration therefore remain important directions for improvement.

#### **4. Analysis of the Causes of the Dilemmas in Integrating Red Music into Junior High School Music Class Teaching**

The current difficulties in integrating red music into junior high school music teaching are the result of multiple interacting factors. From the perspectives of cultural context, educational structure, and institutional mechanisms, several underlying causes can be identified. These include the widening gap between social and cultural changes and teenagers' aesthetic experience, the insufficient systematic training of teachers in value-oriented curriculum design, and the imbalance in school-level curriculum integration and evaluation mechanisms. A clear understanding of these factors provides a foundation for constructing effective improvement strategies.

To begin with, the rapid evolution of contemporary social and cultural environments has created a noticeable mismatch with adolescents' aesthetic tendencies. In a media-rich era shaped by digitalization, networking, and multicultural influences, teenagers frequently engage with forms of popular culture that emphasize immediacy, personalization, and strong visual appeal. By contrast, many classic red music works are rooted in specific historical circumstances and employ expressive modes that highlight collective emotion, historical memory, and narrative depth. These characteristics may not naturally align with the everyday cultural experience of young learners. If teaching does not effectively interpret, contextualize, or creatively connect the emotional and historical dimensions of red music with students' current modes of perception, students may develop cognitive distance or feel that the music is unrelated to their lived reality. Therefore, a lack of pedagogical "translation" and meaningful value linkage becomes a key cause of weakened engagement.

Secondly, the existing teacher education system provides limited systematic training in the practical implementation of Curriculum Ideology and Politics. Pre-service music education programs mainly emphasize musical skills, performance techniques, and standard pedagogical methods, while in-service training often focuses on curriculum reforms or classroom management. Both types of training insufficiently address how teachers can transform the value potential of music content into coherent instructional designs. Many music teachers thus possess the awareness that red music holds educational significance, yet they lack clear strategies, practical models, and resource toolkits for integrating value-oriented objectives with musical appreciation, performance, and creative activities. This gap makes it difficult for teachers to confidently facilitate deep learning experiences that combine aesthetic understanding with value cultivation.

Thirdly, the orientation of curriculum integration and the structure of teaching evaluation within schools require further refinement. In many cases, red music education has not been incorporated into holistic planning frameworks for comprehensive value-oriented education on campus. Interdisciplinary coordination-such as linking music with history, literature, or moral education-is often underdeveloped, resulting in fragmented implementation. Moreover, evaluation systems still place greater emphasis on observable musical skills, performance outcomes, or short-term learning achievements. By contrast, long-term and implicit educational effects-such as enhanced emotional awareness, strengthened cultural identity, or the gradual formation of positive values-are not systematically assessed. Without appropriate evaluation and feedback mechanisms, teachers may struggle to justify implementing deeper integrative teaching approaches, and schools may overlook the broader developmental goals that red music is capable of promoting.

In sum, these structural issues-ranging from cultural misalignment to insufficient teacher preparation and incomplete institutional support-collectively shape the practical dilemmas currently observed in classroom integration. Addressing these root causes will be essential for promoting the sustainable and effective development of red music education in junior high school music teaching.

### 5. The Three-Dimensional Practical Path of Integrating Red Music into Junior High School Music Classes from the Perspective of Curriculum Ideology and Politics

To respond to the challenges outlined above, it is necessary to construct a systematic and practical integration pathway. This section develops a three-dimensional model centered on "value cognition - teaching practice - system guarantee," addressing ways to strengthen value identification among teachers and students, innovate classroom strategies, and enhance institutional support. The ultimate goal is to move red music from a superficial presence in teaching to a deeply embedded component of the instructional process, achieving meaningful alignment between music education and broader educational objectives.

First, deepening value cognition serves as the fundamental basis for integrating red music into classroom teaching. Instruction should extend beyond simple auditory appreciation and instead emphasize the construction of "context-meaning" relationships. By reintroducing historical settings, presenting narratives of key figures, and linking music to related artistic works, teachers can situate musical pieces within concrete cultural and historical backgrounds, enabling students to understand the underlying values and emotional intentions. For instance, when teaching *The Yellow River Cantata*, instructors may incorporate historical accounts illustrating the atmosphere of national crisis, guiding students to develop emotional resonance that naturally promotes reflection on collective well-being. At the same time, teachers need to strengthen their competence in integrating disciplinary knowledge with value-oriented instruction. This can be achieved through targeted professional training, collaborative study of classic red music, and research on how musical literacy connects with value formation. Encouraging small-scale research projects further supports the shift from merely "teaching music" to "educating through music," helping teachers refine their instructional identity and professional mission.

Second, innovating teaching practice constitutes the key pathway for realizing integrated education. Teachers should thoughtfully enrich and reorganize curriculum content, transforming it into thematic units such as "Ode to Heroes," while incorporating local red music resources or high-quality contemporary adaptations to enhance relevance and engagement. Teaching approaches should gradually shift toward immersive, experiential, and project-based models. Digital tools can be used to recreate historical scenes or support the creation and performance of music-based situational activities, enabling students to take part in emotionally engaging learning experiences. Interdisciplinary project-based learning can also be introduced, encouraging students to interpret local historical narratives through musical expression and to achieve a deeper integration of knowledge, creativity, and value internalization through inquiry, composition, and presentation. Additionally, expanding practical learning spaces is essential. Activities such as themed concerts, songwriting events, or creative competitions-integrated into clubs or campus art festivals-provide students with broader opportunities to apply their learning in authentic contexts, extending value education beyond the boundaries of the formal classroom [4].

Third, improving system-level support is essential for ensuring the sustainable development of integrated education. Schools should focus on building a comprehensive resource platform that includes foundational, specialized, and up-to-date digital materials, thereby providing structured support for teaching. Establishing a long-term mechanism for interdisciplinary collaboration is equally important; by breaking down traditional subject boundaries, teachers can engage in joint lesson planning, co-teaching, and thematic instructional design, thus forming a cohesive educational community. Moreover, a multidimensional evaluation system oriented toward learning effectiveness should be developed. Such a framework should integrate process-based and developmental assessment, attend to students' progress in knowledge acquisition, practical ability, and emotional engagement, and employ diversified evaluation tools such as portfolios, performance tasks, and reflective reports. Through these measures, assessment becomes

a driver of instructional improvement, supporting the continuous optimization of integrated teaching practices.

## 6. Conclusion

Red music serves as an expressive and meaningful medium for conveying cultural heritage and fostering students' sense of responsibility and emotional connection to their community. In response to the practical challenges associated with integrating red music into junior high school music instruction, this study proposes a three-dimensional pathway grounded in "value cognition - teaching practice - system guarantee." This framework aims to address the issue from multiple perspectives, including the cultivation of value foundations, the refinement of classroom strategies, and the establishment of supportive institutional conditions, thereby offering a structured and adaptable model for teaching implementation.

Looking ahead, the continued enhancement of red music's educational impact depends on sustained pedagogical innovation, deeper academic inquiry, and broader forms of cooperation across schools and educational institutions. These efforts can help expand the richness of teaching resources, improve instructional design, and strengthen the long-term development of integrated music education. With such collective improvement, red music can continue to demonstrate its vitality in contemporary school environments, contributing to students' aesthetic growth, emotional development, and holistic cultivation.

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