

THE REFORM AND INNOVATION OF THE TEACHING MODE OF CHORAL COURSE DRIVEN BY "IDEOLOGICAL AND POLITICAL EDUCATION AND AESTHETIC EDUCATION"

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Abstract: The thesis focuses on the reform and innovation of choral teaching mode driven by "ideological and political education and aesthetic education". Firstly, it expounds the research background, purpose and significance, and uses a variety of research methods to carry on in-depth discussion. By combing the relevant theoretical basis and literature review, it points out that there are some problems in the current choral teaching, such as obsolete textbook content, single teaching method and low participation of students. In-depth analysis of the causes of the problems, including insufficient attention to ideological and political education, teacher professional development lag, traditional concepts and education resources distribution imbalance. The reform and innovation strategies such as updating the content of teaching materials, introducing diversified teaching methods, strengthening the principal position of students and optimizing the allocation of resources are proposed. Finally, the conclusion emphasizes the importance of "ideological and political education, aesthetic education" in chorus teaching, which provides theoretical and practical reference for promoting the development of chorus teaching, so as to cultivate high-quality vocal talents with all-round development.

Keywords: Ideological and political education; Aesthetic education; Chorus course; Teaching mode; Reform and innovation

1 THE CONCEPT AND IMPORTANCE OF IDEOLOGICAL AND POLITICAL EDUCATION AND AESTHETIC EDUCATION

Ideological and political education aims at cultivating students with correct world outlook, outlook on life and values through ideological and political education. In the chorus course, the importance of ideological and political education can not be ignored. On the one hand, choral works often contain rich thoughts and feelings and values, through the study and singing of these works, students can be guided to feel the positive energy, such as patriotism, national spirit, social responsibility and so on. On the other hand, as a form of art education, choral education can influence students' hearts and behaviors in a unique way. For example, by participating in group activities such as choral singing, students can develop team spirit and a sense of collective honor. Relevant research shows that integrating ideological and political education into chorus teaching can not only improve students' ideological and moral quality, but also enhance their interest and motivation in chorus learning.

Aesthetic education emphasizes the cultivation of students' aesthetic ability and creativity through aesthetic education. In choral teaching, the concept of aesthetic education is embodied to guide students to feel the beauty of music, including the beauty of melody, the dynamic rhythm, the harmony of harmony and the poetry of lyrics. By appreciating and singing excellent choral works, students can improve their perception and appreciation of beauty and cultivate their aesthetic taste. Educating people with aesthetics also focuses on stimulating students' creativity and encouraging them to show individuality and innovative spirit in singing.

2 THE MAIN PROBLEMS EXISTING IN THE CURRENT CHORUS COURSE TEACHING

2.1 The Content of The Textbook is Outdated and Lacks a Sense of The Times

In order to further study this problem, we have adopted the methods of questionnaire survey, textbook analysis and discussion with teachers and students. Through the questionnaire survey of 120 students and 20 teachers in each grade of vocal music major of this school, a total of 150 questionnaires were issued, and 112 were effectively recovered [1]. The results show that about 45% of the students think that the content of the current chorus course is outdated and lacks the sense of The Times.

In the analysis of the choral teaching materials used in the school, it is found that most of the songs in the textbooks are still classical traditional songs, such as "Jasmine Flower" and "In the far Place", and the popular choral works at present, such as some excellent national songs and modern pop music with positive energy, are rarely involved. Taking the vocal music teaching of a semester as an example, the proportion of traditional songs in the teaching is as high as 55 percent, while the songs with the characteristics of The Times account for only 35 percent. From the theoretical knowledge part of the textbook, many contents have not been updated for many years and are seriously out of step with the development of the current vocal music field. For example, when explaining vocal music production techniques, the textbook still adopts more traditional theories, without introducing the latest research results of modern acoustic

technology and physiology. Of the 25 students interviewed [2], 13 said they were difficult to understand the theoretical knowledge in the textbook and could not be combined with actual singing. See Table 1 and Figure 1 for more details:

Table 1 Textbook Content is Outdated and Lacks a Sense of The Times

Specific performance	Take up a proportion of
Traditional repertoire used in teaching	55%
Repertoire characteristic of The Times	35%
Theoretical knowledge feels obscure	52%

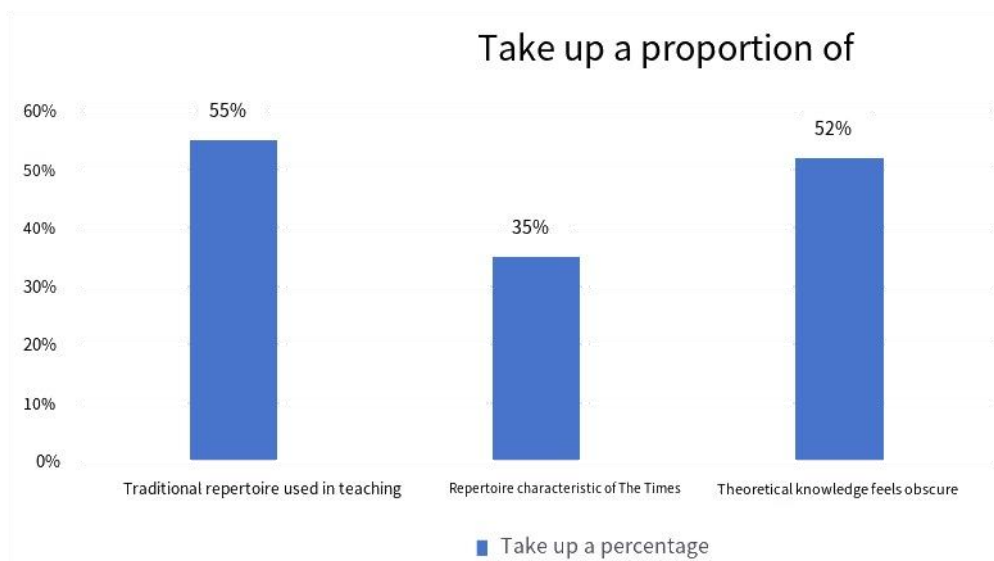


Figure 1 The Textbook Content is Old and Lacks the Sense of The Times

2.2 Single Teaching Method and Lack of Interaction

In the study of the teaching method of choral course in School of Design and Art, Jiangxi University of Finance and Economics, we carried out classroom observation and data analysis [3]. Through the observation of 15 random choral classes, we found that more than 45% of the classes still adopt the traditional teaching method of teacher demonstration and student imitation. Under this teaching method, the teacher is often the master of the class, and the students passively accept the teaching of knowledge and skills. For example, in a vocal skills training class, the teacher spends a lot of time on demonstration singing and then asks the students to imitate, with very limited interaction between the teacher and the student during the whole process. Only about 35% of the class time is spent on questions and communication, which greatly affects students' enthusiasm and initiative in learning. Through the data analysis of students' learning outcomes, we found that students' academic performance improved more slowly in classes with a single teaching method. Taking final exam scores as an example, the average score was 78 points in the classes that used the traditional teaching method, but 9 points higher in some classes that tried the diversified teaching method. This fully shows that the single teaching method not only affects students' interest in learning, but also directly affects the teaching effect. See Table 2 and Figure 2 for more details [4]:

Table 2 Single Teaching Method and Insufficient Interaction

Specific performance	Account for percentage
Adopt the traditional teaching method of teacher demonstration and student imitation	45%

Specific performance	Account for percentage
Students are passively taught knowledge and skills	65%
Students ask questions and communicate	35%

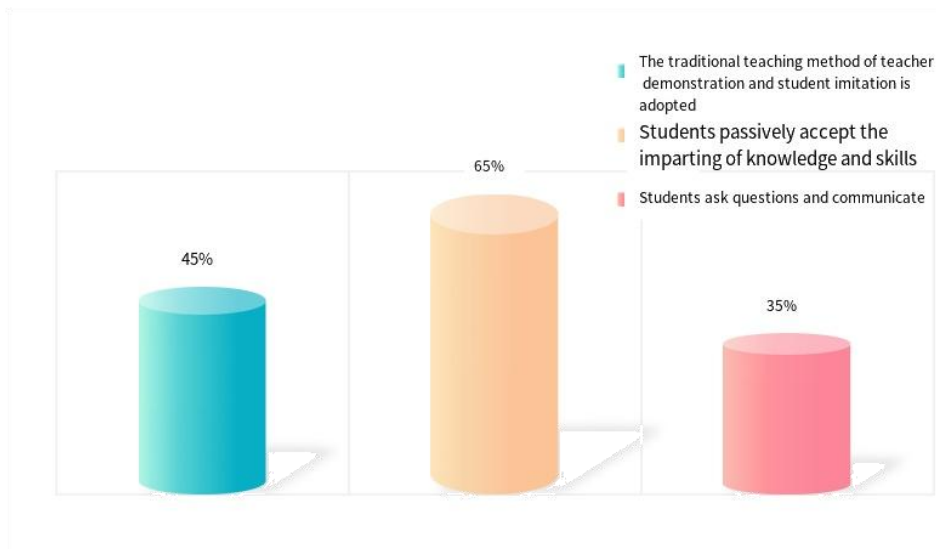


Figure 2 Single Teaching Method, Lack of Interaction

2.3 Students' Low Participation and Insufficient Interest Stimulation

We adopt the method of questionnaire survey and learning behavior analysis to study the participation and interest of students in choral course of School of Design and Art of Jiangxi University of Finance and Economics [5]. The results of the questionnaire show that only about 40% of the students are very interested in the vocal music course, while 35% of the students think that their participation in the class is not high. In the analysis of students' learning behavior, it is found that many students have problems of concentration in class. For example, in the eight classes randomly observed, an average of 15 students in each class appeared to play with mobile phones and talk to each other. In terms of independent learning, only 30 percent of the students spent more than five hours a week on vocal music practice. Further analysis shows that the main reasons for the low participation and insufficient interest of students are as follows [6]: First, the teaching content is not attractive and can not meet the interests of students. In the questionnaire, 45 students expressed their desire to learn more popular music and creative works. Second, the teaching method is not flexible enough to fully mobilize the enthusiasm of students. Third, the school's publicity and promotion of the curriculum is insufficient, resulting in students' insufficient awareness of the importance of chorus curriculum. See Table 3 and Figure 3 for details:

Table 3 Low Participation and Insufficient Interest of Students

Specific performance	Account for percentage
Very interested in choral classes	40%
Students consider themselves to be less engaged in class	35%
They hope to learn more popular music and creative vocal works	45%

Take up a proportion of

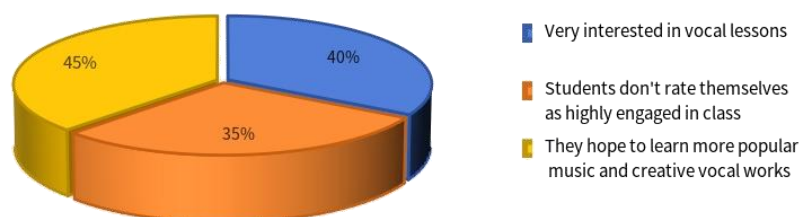


Figure 3 Low Participation and Interest of Students

3 IN-DEPTH ANALYSIS OF THE CAUSES OF EXISTING PROBLEMS IN THE CURRENT CHORUS COURSE TEACHING

3.1 Insufficient Attention to Ideological and Political Education

In the teaching of chorus course, the problem of not paying enough attention to ideological and political education is obvious. Some teachers fail to fully realize the importance of combining ideological and political education with chorus teaching in their teaching concepts. They tend to focus on teaching vocal music skills and improving the performance of music, thinking that ideological and political education has little to do with chorus curriculum. For example, in the skills class, teachers focus on the technical content such as the vocal method and breath control to guide students, while ignoring the ideological and political elements contained in the works, such as patriotism and national spirit.

At present, the choral curriculum system of the college mainly focuses on professional skills training and music theory knowledge, and lacks a curriculum module specifically aimed at ideological and political education. Although certain ideological and political themes may be involved in some choral works [7], in-depth exploration and explanation are often not carried out in the teaching process. For example, when singing a vocal work reflecting revolutionary history, teachers may simply introduce the background and singing requirements of the work, without guiding students to think about the revolutionary spirit and historical significance conveyed by the work. As a result, students lack a deep understanding and perception of the ideological and political content in the choral work, making it difficult to organically combine ideological and political education with choral learning [8]. The teaching evaluation system also fails to fully reflect the emphasis on ideological and political education.

The current teaching evaluation mainly focuses on students' vocal music skill level and music performance ability, and has relatively little assessment on students' ideological and political accomplishment. This makes students lack the importance of ideological and political education in the learning process, and it is difficult to motivate teachers to actively integrate the content of ideological and political education in teaching. Therefore, it is necessary to further enhance the emphasis on ideological and political education and promote the reform and innovation of teaching mode in the choral course teaching of the school.

3.2 The Professional Development of Teachers Lags Behind The Needs of Social Development

The problem of teachers' professional development lagging behind the needs of social development has become increasingly prominent. With the continuous progress of The Times and the rapid development of society, the field of chorus is also undergoing continuous innovation and change. However, some teachers fail to keep up with the pace of development. In terms of teaching concept, some teachers still stick to the traditional teaching mode, overemphasize the training of vocal music skills, and neglect the cultivation of students' comprehensive quality and the combination with the needs of The Times. For example, in the teaching process, they may only pay attention to students' vocal methods, intonation rhythm and other basic skills, and some teachers fail to grasp the latest development trends and cutting-edge technologies in the field of vocal music in time [9]. Nowadays, music styles and singing techniques are constantly enriched and innovated, and new teaching methods and means are emerging in an endless stream. However, some teachers have little understanding of these new changes due to a lack of motivation and opportunities for continuous learning. For example, at a time when popular music is developing rapidly, some teachers have limited understanding and mastery of popular singing techniques, and are unable to meet students' demands for learning different music styles. At the same time, in the information age, multimedia teaching, online teaching and other new teaching methods are gradually popularized, but some teachers are still accustomed to the traditional classroom teaching mode, unable to skillfully use these new teaching methods to improve the teaching effect. In terms of interaction and practice with the

society, teachers' participation also needs to be improved. Teaching is not only about imparting knowledge and skills in the classroom, but also needs to be combined with social reality so that students can continue to grow in practice. However, some teachers lack cooperation and communication with social music groups, performance organizations, etc., and are unable to provide more practical opportunities and platforms for students. This not only limits students' development, but also narrows teachers' own professional vision. The problem that the professional development of teachers in the School of Music and Dance of Yuzhang Normal University lags behind the needs of social development needs to be solved urgently, so as to promote the reform and innovation of the teaching mode of vocal music course.

3.3 Traditional Concepts Restrict the Development of Innovative Thinking

To a certain extent, traditional concepts restrict the development of innovative thinking, and have many adverse effects on the teaching of vocal music courses. In the traditional concept, vocal music teaching often emphasizes the interpretation of classical works and the inheritance of traditional singing methods, paying attention to the standardization of skills and the perfection of sound. This makes teachers and students easy to fall into a fixed pattern in the teaching process, and lack of exploration and experiment of new music styles and new singing techniques. For example, in teaching, there may be too much emphasis on the legitimacy of Bel canto or ethnic singing, while not enough attention is paid to emerging musical forms such as popular singing and crossover singing. Such traditional teaching concepts limit students' artistic vision and make it difficult for them to access diversified musical styles, thus hindering the cultivation of innovative thinking. The traditional concept is also reflected in the adherence to teaching methods. Some teachers are used to adopting the traditional teaching mode and demonstration teaching method. Although this teaching method can help students master basic vocal music skills to a certain extent, it lacks flexibility and interaction. In the process of passively accepting knowledge, it is difficult for students to exert their subjective initiative, and it is difficult to stimulate their innovative thinking. Moreover, the traditional teaching evaluation system often focuses on students' mastery of traditional skills and deduction level of classic works, ignoring students' innovative ability and personality development. This makes students meet the traditional teaching requirements in order to pursue high scores, and dare not boldly try new singing methods and expression techniques. Traditional concepts have also had an impact on the curriculum [10]. At present, the college's vocal music courses mainly focus on traditional vocal music theory and skill training, lacking cross-integration with other disciplines and paying attention to innovative practice. For example, few courses involve the combination of music and technology, and the docking of music with cultural and creative industries. This makes it difficult for students to have access to cutting-edge music ideas and innovative practices during their studies, limiting the development of their innovative thinking [11].

4 REFORM AND INNOVATION STRATEGY EXPLORATION

4.1 Update the Content of Teaching Materials and Integrate the Elements of the New Era

Updating the content of teaching materials and integrating the elements of the new era is very important for the reform and innovation of the teaching mode of chorus course. In today's era of rapid development, the traditional textbook content often seems outdated, and it is difficult to meet the learning needs of students and the development requirements of The Times. Therefore, we need to comprehensively update and optimize the choral teaching materials to make them better adapt to the educational ideas and teaching objectives of the new era. In the selection of the repertoire of the textbook, we should increase the vocal music works with the characteristics of the new era. These works may include excellent songs that reflect contemporary social reality, carry forward socialist core values, and show the national spirit and style of The Times. At the same time, some pop music elements, such as excellent pop songs and excerpts from musicals, can also be appropriately introduced to stimulate students' interest in learning and creativity. Through these diverse repertoire choices, students can not only enrich their musical vision, but also better understand and feel the charm of different musical styles. The theoretical knowledge part of the textbook also needs to incorporate elements of the new age. With the continuous progress of science and technology, choral teaching is constantly innovating and developing. Knowledge in cutting-edge fields such as modern acoustic technology, music psychology and music therapy can be introduced into the teaching materials so that students can understand the latest development of the choral discipline. At the same time, according to the requirements of ideological and political education, red classical works in the history of music and stories of revolutionary musicians can be incorporated into the textbooks to cultivate students' patriotic feelings and social responsibility [12]. In addition, some content about the integration of music and cultural and creative industries and music and new media can be added to broaden students' professional knowledge and lay a solid foundation for their future career development. By updating the content of the textbook and integrating the elements of the new era, it can bring new vitality and opportunities for the teaching of chorus, and promote the reform and innovation of the teaching model.

4.2 Introduce Diversified Teaching Methods to Enhance Classroom Interaction

The introduction of diversified teaching means and the enhancement of classroom interaction are of great significance to the reform and innovation of the teaching mode of chorus course. In traditional choral teaching, teachers often teach and demonstrate, and students passively accept, this teaching method lacks of interaction and interest, and it is difficult

to stimulate students' learning enthusiasm and creativity. We need to introduce diversified teaching means to enhance the classroom interaction and improve the teaching effect. Multimedia teaching means can be used. By playing audio, video and other multimedia materials, students can feel the charm of choral works more directly. Multimedia technology can also be used to make teaching courseware, the theoretical knowledge in the form of graphic presentation, so that students easier to understand and master [13]. In addition, the online teaching platform can also be used to carry out network teaching and interactive communication, so that students can learn and communicate anytime and anywhere, and broaden the learning channels of students; Group cooperative learning can be adopted. Divide students into groups and have them work together on a singing or composing task for a choral piece. In this process, students can communicate with each other, learn from each other, help each other, and jointly improve their singing and creative ability; Interactive teaching activities such as classroom discussion and case analysis can also be carried out to allow students to actively participate in classroom teaching, express their own views and opinions, and improve students' thinking ability and innovation ability.

4.3 Strengthen the Principal Position of Students and Enhance Their Enthusiasm for Learning

To strengthen students' main position and improve their learning enthusiasm is the key to the reform and innovation of the teaching mode of chorus course. In the traditional choral teaching, teachers often occupy the dominant position, and students passively accept the knowledge and skills. This kind of teaching mode is easy to make students have the psychology of dependence and lack the ability and enthusiasm of independent learning. Teachers should respect the individual differences and interests of students and fully understand the students, teach students according to their aptitude, and formulate personalized teaching plans for each student. For example, for students who have good voice condition and are interested in bel canto singing [14], they can focus on developing their bel canto singing skills; For students who like pop music, they can be guided to learn the singing characteristics and creative methods of pop singing. By meeting the individual needs of students, students' interest and enthusiasm in learning can be stimulated. In class, teachers can use problem-oriented teaching, group discussion, case analysis and other teaching methods to let students take the initiative to think, speak, and cooperate in research. For example, when explaining a choral work, the teacher can ask some questions, let the students discuss the theme, style, singing skills and other aspects of the work in groups, and then let each group send representatives to speak. In this way, students can not only improve their learning enthusiasm and participation, but also cultivate their thinking ability and expression ability; At the same time, more practice opportunities should be provided for students. Chorus is a highly practical subject, and students can only improve their singing level and performance ability through continuous practice. Teachers can organize students to participate in various choral competitions, performances, concerts and other activities, so that students can exercise themselves and show themselves in practice. Students are encouraged to create choral works independently and give full play to their creativity and imagination. Through these practical activities, students can feel the fun and sense of achievement of choral learning, thus further enhancing their enthusiasm for learning. Strengthening students' main position and improving their learning enthusiasm are the inevitable requirements of the reform and innovation of the teaching mode of chorus course.

5 CONCLUSION

This study focuses on the reform and innovation of choral teaching mode driven by ideological and political education and aesthetic education, and explores a series of feasible reform and innovation strategies through an in-depth analysis of the main problems existing in the current choral teaching. It is found that there are many problems in the teaching material content, teaching method, student participation and resource allocation of the current chorus course. The textbook content is old and lacks the sense of The Times, which is difficult to attract students' interest and integrate the elements of ideological, political and aesthetic education; The single teaching method and lack of interaction limit students' initiative and creativity; Students' low participation and interest are not enough, which affects the teaching effect and students' all-round development; Unreasonable allocation of resources and backward hardware facilities restrict the improvement of teaching quality. The main causes of these problems include insufficient attention to ideological and political education, lagging teacher professional development, traditional concepts restricting innovative thinking and unbalanced distribution of educational resources. In response to these problems, reform and innovation strategies such as updating textbook content into new era elements, introducing diversified teaching methods to enhance classroom interaction, strengthening students' principal position to improve learning enthusiasm, optimizing resource allocation and improving teaching environment are put forward [15]. These strategies aim to integrate ideological and political education with aesthetic education into the teaching of choral courses, improve the teaching quality, and train well-developed high-quality choral talents. Through this study, it can be concluded that ideological and political education and aesthetic education play an important driving role in choral teaching. Only by constantly pushing forward the reform and innovation of teaching mode, can we adapt to the requirements of educational development in the new era and provide students with better quality choral education. In the future, it is hoped that educators can pay more attention to the role of ideological and political education and aesthetic education in choral teaching, actively explore more effective teaching methods and strategies, jointly promote the continuous development and progress of choral teaching, and contribute to the cultivation of vocal talents with noble morality, aesthetic quality and professional skills.

COMPETING INTERESTS

The authors have no relevant financial or non-financial interests to disclose.

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