

The Problems of Chinese Secondary Vocational Public Music Curriculum in the Context of Aesthetic Education in the New Era

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Keywords: Secondary vocational education; Public music courses; Academic history perspective; Problem research

Abstract: Secondary vocational education is a part of the whole senior high school education in China. It shoulders the responsibility of cultivating high-quality labor talents and is of great significance to the entire education system in China. In recent years, vocational education policies have been continuously strengthened and reformed, and the direction of talent training has become increasingly clear. Music course is an important part of aesthetic education and an important means of cultivating talents. The setting of music course in secondary vocational education should not only meet the needs of vocational education, but also respond to the call of general education policies. Based on this, this paper, on the basis of the research on the current situation of the public music education curriculum in secondary vocational schools, understands and reflects on the existing problems, and puts forward corresponding solutions, so as to better promote the development of secondary vocational education in the new era.

The main purpose of music teaching is to improve students' musical ability and appreciation of music, stimulate students' musical inspiration, and cultivate their sentiments through music. There are some differences between secondary vocational students and ordinary middle school students. They are more rebellious than junior middle school students. In the current public music curriculum of secondary vocational school, there are many deficiencies, which seriously affect the play of music teaching. Help secondary vocational students to develop a good quality of music. At present, the development of public music courses in secondary vocational schools is still at the "slogan" stage, but lacks practical action. Therefore, it is an important measure to promote public music courses and aesthetic education in secondary vocational schools from "slogan" to "action" to review and reflect on the problems existing in the current public music courses in China and propose practical solutions.

1. The course objective is vague and the theory and practice are disconnected

"Curriculum objectives" refer to the specific objectives and intentions that need to be achieved through the curriculum, which guide the whole curriculum preparation and design. The setting of curriculum objectives is of great significance for both personal training and social development. It

solves the problem of "who to train" in the education process. How should we understand the objectives and requirements of public music courses? Some scholars have expressed this problem. Liu Xinqin[1] pointed out that the goal of public music education in secondary vocational schools is to carry out aesthetic education, improve students' comprehensive quality, promote the construction of campus culture, and make school music education in China continuous. It also points out that the goal of music curriculum in secondary vocational schools should strive to follow the goal of multicultural music education and strengthen the cultivation of students' practical ability.

But are the above curriculum objectives really being achieved? The answer is doubtful. From the current public music teaching in secondary vocational schools, most teachers regard teaching students to sing a song, play a song, or understand music theory as their teaching goal. As for whether students get some "beautiful feelings" from music and develop "beautiful creation", it seems that it is not within their scope of consideration. This kind of teaching concept is completely deviated from aesthetic education. This formalistic approach will eventually lead to the programming and formatting of music education, which needs to be adjusted and modified in time. In addition, the music education in secondary vocational schools is based on aesthetic education after all, so it cannot be divorced from the track of serving basic education, which is something music teachers should always keep in mind. On the whole, no matter how the experts and scholars prove that the music education curriculum in secondary vocational schools plays an important role in improving the overall quality of individuals and cultivating the multi skilled and high-quality talents required by the society, its degree of attention and truly effective practice is still "backward".

The textbooks are often out of touch with students' real life and neglect the cultivation of students' interests and hobbies in music, which leads to the serious loss of aesthetics and artistry in music education and teaching practice. There is no denying the importance of excellent songs and their significance. However, due to the long history and the large difference in the living environment of students, students cannot get a true feeling, and cannot arouse students' interest and resonance. And the teaching mode determines the teaching effect, especially for the art subject of music, the way of teaching plays a decisive role. However, many teachers do not carry out detailed analysis of students' interests and hobbies in the process of the public curriculum of music in secondary vocational schools, and use their own traditional teaching methods to carry out the public curriculum of music in secondary vocational schools. Students are not interested in this kind of music teaching method, and the psychological resistance is very strong, cannot play the important role of secondary vocational music public course, students cannot effectively improve their abilities.

2. The content of the textbook is messy, hindering the realization of the goal

Generally speaking, the course content includes the curriculum plan, curriculum standards and teaching materials. The content of the public music curriculum in secondary vocational schools covers a wide range, which is different from the specialized singing class, performance class and professional music class. Liu Xinqin[1] mentioned that the selection of the content of public music courses in secondary vocational schools should pay attention to students' cognitive ability and aesthetic ability. Under the guidance of multicultural music education, we should not only popularize Western classic works, but also inherit and promote Chinese traditional excellent national music, and also dabble in other national excellent music; Secondly, some excellent, professional and meaningful pop music, film and television music should be promoted to join the music class to attract students' interest in music course learning. Lin Qing [2] pointed out that the selection of music teaching content should meet the individual needs of students to achieve the effect of personality optimization. Huang Jing [3] proposed that the setting of music content should be consistent with the profession from the perspective of "professional practicality".

It can be seen from this that the content selection of public music courses in secondary vocational schools in an ideal state should meet the following three standards: first, it has the cohesion of basic education, which can not only link up with the music education foundation in primary and junior high schools, but also lay a good foundation for the development of music learning in universities and even lifelong, so as to build a continuous music education system; Second, it needs to conform to the cognitive ability and learning ability of secondary vocational school students and match their physical and mental development; Third, take the Outline as the standard, adjust the content according to the students' professional characteristics and personality characteristics, so as to better complete the quality of personality. However, in practice, the smooth opening of public music courses in secondary vocational schools has become a "difficult" problem. Most of the textbooks are the old ones that have been eliminated from ordinary high schools. The content is neither standardized nor unified, which has hindered the smooth realization of the goals of public music courses in secondary vocational schools to a certain extent.

3. The teaching mode is single, ignoring the overall development

The teaching mode of public music courses in secondary vocational schools should also reform the traditional "teaching" style and turn to modern development. Many music educators and scholars have put forward their own opinions on the boring classroom teaching mode of traditional teachers' teaching and students' listening. For example, Guo Hongmei [4] pointed out in the that it is necessary to introduce the music information teaching mode to make the classroom lively and interesting. Chen Rongrong[5] proposed the teaching mode of "three micro integration", which is innovative, and optimizes the teaching process. The teaching mode is flexible and interactive, giving full play to the educational function of the music discipline. Creating teaching situations can improve students' aesthetic ability and strengthen their emotional experience. In addition, some scholars believe that rich classroom activities and extracurricular activities are also important ways to improve students' interest in music classroom learning.

It can be seen that the problem of single teaching mode in public music classes in secondary vocational schools has received close attention from the educational and academic circles. With the development of society and the progress of science and technology, the demand for classroom teaching mode is also increasingly turning to modern and innovative development, which also urges educators to fundamentally change. At present, the more concerned are the situational experiential teaching mode, the diversified teaching mode supported by information technology, and the teaching mode combining classroom and extracurricular activities. These methods may be carried out smoothly in some qualified secondary vocational schools that pay attention to music teaching, but it will take a long time for them to be popularized in secondary vocational music education in various cities.

Due to the relationship between the age of secondary vocational students, their preferences for things depend on their subjective views on things. Their personality characteristics are very emotional, and their likes and dislikes are very obvious and clear. Secondary vocational students are very interested in music, and many of them spend their spare time listening to music. They have their favorite music styles and idols, but their interest in music is only reflected in popular songs. Secondary vocational students are very resistant to the systematic music teaching method such as the public course of music in secondary vocational school. It has seriously affected the normal development of public music courses in secondary vocational schools.

As an art course, public music course has various teaching methods and good teaching effect. However, to carry out moral education in public music teaching, we are faced with many problems. One is the teacher-led mode of moral education. Generally speaking, teachers decide by themselves

where to integrate moral education into textbooks, what materials to choose and how to integrate them, and students can only passively accept it. This teaching method is difficult to mobilize and give play to students' enthusiasm and initiative in learning. In the current public music teaching, most moral education activities are put forward by teachers and then practiced by students (discussion, singing, acting, playing, etc.), and finally students' reflection and teachers' summary. The teaching mode is the same, and as time goes by, students will inevitably lose interest in accepting moral education. The third is the education mode of theoretical indoctrination. Teachers tell a lot about moral education theories and knowledge in class, and turn public music class into moral theory class. The lack of connection with reality makes classroom teaching lose vitality, which is bound to be difficult to achieve the goal of moral education, and is not conducive to the promotion of curriculum ideological and political construction and the improvement of students' comprehensive quality. Finally, some teachers cannot make good use of modern network technology and new media to carry out moral education, which is difficult to mobilize the interest and enthusiasm of new century college students who grow up in the network era.

4. Lack of evaluation mechanism and delayed course feedback

Teaching evaluation mainly refers to the evaluation of students' learning effect and teachers' teaching process. The evaluation mechanism of the public music curriculum in secondary vocational schools is not perfect, which is closely related to the long-term neglect of the public music curriculum in secondary vocational schools. Some music teachers despise the significance of the public music curriculum in secondary vocational schools, resulting in the failure to teach as required in time in the course, and the "formalized" approach in the evaluation stage. As a result, the public music curriculum in secondary vocational schools is in danger. Fortunately, with the development of information technology, the practice of online courses, online courses, and flipped classrooms has enriched the diversity of courses, and at the same time, students' learning can be fully reflected in specific data, providing a reference for teachers' evaluation. At the same time, students can also evaluate teachers' teaching, and jointly promote the improvement of the evaluation mechanism in this process. However, it should be pointed out that. The evaluation mechanism of public music curriculum in secondary vocational schools needs a long time of practice before it can be specifically implemented and improved.

5. Conclusion

Music is a very important course, which can cultivate students' abilities through music teaching. The teaching objectives of secondary vocational schools are very different from those of ordinary schools. The main purpose of secondary vocational schools is to cultivate students' various skills, so that students can better survive in the society. Therefore, all parties including parents pay much attention to students' skill mastery level, thus ignoring the importance of the public music curriculum of secondary vocational schools. They do not have a full understanding of music, because music teaching is just a formalism, no practical significance at all. This ideological cognitive deviation brings great difficulty to the normal development of music public curriculum in secondary vocational schools.

To sum up, at present, there are many problems in secondary vocational public music education in China, such as unclear curriculum objectives, lack of textbooks, rigid teaching methods, old teaching content, imperfect evaluation mechanism, which need to be solved and improved. In general, although a large number of relevant policies have been issued since the founding of the People's Republic of China, few of them involve public music courses (even art courses). Most of them only explain in a few words that public music courses have an important role and meaning in

cultivating high-quality talents, while no specific laws and regulations have been found on how to implement them. Although we have been advocating that secondary vocational education should cultivate students' core literacy, from the perspective of specific practical results, it still exists in "slogans", but rarely put into action. In a word, with the progress of society and the efforts of music educators and researchers, these problems are constantly being paid attention to and solved.

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