

Innovative Research on The Teaching of Song-writing Course for College Music Majors under the Background of Curriculum Ideology and Politics

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Abstract

Songs, as a communication medium in the new era, win the love and recognition of the general public with its unique advantages. Song-writing, a major course in music offered in higher education institutions, is an important professional course in the theory of compositional techniques linked to practice, but there are some problems in the teaching of song-writing, such as insufficient integration of course ideology and politics, low sensitivity of teachers' creativity, lagging behind in teaching concepts and methods, students' lack of their own professionalism, and insufficient motivation for independent practice and creativity, etc. Under the background of curriculum ideology and politics, the teaching reform of song-writing is imperative. Based on the teaching objectives and teaching design of the Song-writing course, this paper analyses the innovative use of course ideology and politics in teaching and puts forward the feasible countermeasures for the integration and innovation of course ideology and politics.

Keywords

Curriculum ideology and politics, Song-writing teaching, Innovativeness.

1. Introduction

The Guiding Outline for Ideological and Political Construction of Curriculum in Colleges and Universities sets out the requirements for art courses, stating that students should be educated and guided to build on the times, take root in the people, go deeper into their lives, and set up a correct outlook on art and creativity in the teaching of the courses. We should insist on educating and beautifying people with beauty, actively carry forward the spirit of Chinese beauty education, guide students to consciously inherit and carry forward the excellent traditional Chinese culture, and comprehensively improve the students' aesthetic and humanistic qualities and enhance cultural self-confidence.

According to the teaching guidance requirements of the course Multi-part Music Analysis and Writing in the Guiding Outline for the Teaching of Compulsory Courses for Undergraduate Musicology (Teacher Education) Programmes in National General Colleges and Universities, emphasis is placed on training students' multi-part music writing ability to adapt to music teaching in ordinary schools and music activities inside and outside the school, improving students' ability to understand, appreciate, express and create musical works, and laying a foundation for further improvement and lifelong learning and development of students.

Based on the above background, combined with the current socio-political, economic and cultural development, the teaching of song writing courses for music majors in colleges and universities urgently needs innovative adjustments.

2. Course Introduction

Song-writing is an important professional course in the music curriculum of colleges and universities. It is a basic subject in the composition series and is offered to all music majors for 32-36 semester hours. It is a professional course that connects the theory of composition technology with practice, and consolidates students' theoretical level and practical application of composition technology. The ability to compose music is a necessary quality for music majors, especially music teacher trainees, to pursue related careers in the future. The study of this course can improve students' appreciation of the combination of horizontal and vertical voices of melody and their writing ability, and enable students to skilfully apply the music theory knowledge they have learnt to music composition, laying a good professional foundation for them to take up the workplace. Through the study of this course, students will be able to master the appreciation level and writing ability of melody, and apply the knowledge of music theory comprehensively to the ability of music creation; they will be able to master the basic theoretical knowledge of song writing, polyphonic choral writing and piano accompaniment writing; they will have the basic skills to engage in the work of music education, so that students will have strong diversified music creation ability and performance ability.

According to the national guidelines, policies and regulations on the development of music and cultural undertakings, the Song-writing course should be centred on political identity, family and national sentiment, and cultural literacy, using songs to carry forward the excellent traditional Chinese culture, and using songs to embody the advanced socialist culture. Students need to understand the frontiers and developments of song writing theory, have preliminary theoretical research and practical work ability, and have certain creative thinking ability.

3. Optimising the Objectives of The Curriculum: Strengthening the Concept of Ideology and Politics, And Establishing Moral Values in People

At the 2018 National Education Conference, a sentence was emphasized, "we should integrate the establishment of moral integrity into all aspects of cultural and intellectual education and run through all fields of higher education, and the teaching system should be designed around this goal, teachers should teach around this goal, and students should learn around this goal". This points to a direction for the construction of higher education programmes on ideology and politics.

The Song-writing course, because of the inclusion of lyrics and the unique emotional transfer advantages of songs, is the easiest of the composition courses to incorporate the course's ideological and political elements. Therefore, the teaching goal of this course is not only for students to be able to compose songs, but also to create excellent song works that can embody family and national sentiments, noble sentiments and cultural literacy, and to be able to use songs to promote the excellent traditional Chinese culture and to use songs to embody the advanced socialist culture.

Based on this, the objectives of the Song-writing course are optimised as follows: to strengthen the concept of Civics, to establish moral values, and to promote the sound development of students through the teaching of three-dimensional objectives:

Table 1. Specific content corresponding to the course objectives

Target dimension	Teaching goal	Ideological and political education goal
Knowledge and skills ("have learned")	Understand the cultural connotation of the lyrics, be familiar with traditional Chinese music culture, accurately grasp the style and artistry of the songs, and skilfully use the music theory and creative skills to write songs. Students are allowed to collect learning resources involved in the course independently through online platforms and literature, form their own course learning plan, create and evaluate the learning process independently, give full play to their creative initiative, combine theoretical learning with daily life, and apply songwriting in practice.	Cultural confidence Feelings of family and country
Processes and methods ("learning to learn")	Let students understand the process of writing songs of various musical genres, "experiencing" the process of exploring knowledge; learn the methods of discovering problems, thinking about problems and solving problems, and learn to learn, and form practical ability. From "knowledge learning" to "problem awareness", students are guided to put forward their own views and have their own unique insights in learning and seminars, gradually form their own style of songwriting, and be able to create corresponding series of musical works for local cultural activities, such as One song for one village, one song for one product, one song for one school and so on.	Comprehensive application Inheritance and innovation
Affect, Attitude and Values ("happy learning")	Through the practice of writing songs on different topics, students will be able to think by analogy, follow the dynamics of music culture at home and abroad, and create musical works, artistic practice and theoretical research on their own. They will have a sense of lifelong learning and independent development, and become qualified musician with a sense of social responsibility and mission.	Lifelong learning Integration of knowledge and action

4. Innovative Teaching Design: Deepening The Integration of Ideology and Politics, with "Works" to Educate People

The Song-writing course takes song composition techniques as the carrier, combines the characteristics of the music course, and through the popularisation and practice of specific knowledge and skills in the music course, integrates ideological and political elements in the whole teaching process of the Song-writing and Adaptation course, so as to achieve the combination of explicit and implicit education, and to achieve the effect of educating people in a silent manner.

In the Song-writing course, the integration of professional education and political education is designed to reflect the integration of theory and practice, and the integration of cognitive laws and political elements through teaching content, teaching methods and teaching evaluation, so as to achieve the effect of "cultivating morality and nurturing people".

4.1. Teaching content and ideological and political education integration innovation

The teaching content of the course "Song Writing" is the factor and link that can most affect the effectiveness of the combination of music professional education and ideological and political education in colleges and universities, how to add new ideological and political content? In

what teaching content can be integrated into the elements of ideology and politics? Is credit hour setting and the combination of theory and practice reasonable? There are differences in the setting of the teaching content of Song-writing courses in different colleges and universities, and it is not yet a system. Therefore, this study takes theory, technology and practice as the main categories, covers the teaching content of music song writing courses in different colleges and universities at this stage and realises the organic integration with ideological and political elements, which is implemented as follows:

Table 2. The concrete content of teaching and ideological and political integration

	Teaching content	Integration of ideological and political education
Theoretical part	Understanding song genres and singing forms	Starting from the songs that students are interested in, we guide students to pay attention to the music and culture around them, and guide them to appreciate the national spirit contained in the classic songs, thus stimulating students' strong feelings of family and country and cultural self-confidence.
	Understanding the cultural connotations of lyrics	
	Understanding the vertical and horizontal relationships of melodies	
	Understanding the structure of a song	
	Collect a large number of classic songs around you, can analyse, understand the appreciation, and have feelings	
Technique part	Adaptation of original folk song material	The explanation of creative techniques and the teacher's demonstration of composing while playing and singing help students to understand traditional music culture as well as advanced creative techniques, and the stimulation of the mind and heart encountered in the creative process, guiding students to continuously optimise their creative approach, broaden the space for development and feel the beauty of melody. In song writing, students develop the awareness and ability to recognise, know, feel, show, practice, create, tell and transmit beauty.
	Mastering the technique of writing topic sentences	
	Mastering melodic development techniques	
	Mastering the relationship between lyrics and music	
	Mastering the technique of creating a climactic sentence	
	Mastering the technique of writing for two and four voices	
	Mastering the technique of writing piano accompaniments	
	Mastering the style of prelude, interlude and epilogue	
	Adapting songs from folk material	
Practical part	Complete writing of songs from different cultures, regions and forms of expression	Learning and discussion activities are carried out in small groups, and the results of the works created by the groups are presented to the whole class. Through the presentation of the works on stage, it promotes students' cooperation and communication, helps students to develop the ability to reflect and critical thinking, and to find problems, raise problems, analyse problems and solve problems. At the same time, through the presentation of the works, to meet the students' sense of achievement, stimulate students to learn and study actively, and form a sustainable creation.
	Forming groups to choreography and perform the work	

4.2. Integration and innovation of teaching methods with elements of ideological and political and Politics

The course "Song Writing" needs to flexibly use teaching methods to integrate with the elements of ideological and political and Politics to achieve the nurturing purpose of songs. Firstly, students' creative ideas are broadened from the aspect of social cognitive ability. For example, students do not have enough songs in reserve and have a single style in reserve, mostly pop music. To address this problem, this course can require students to form a group to collect and watch the CCTV Spring Festival Gala, Lantern Festival Gala, Mid-Autumn Festival Gala, Sino-Foreign Exchange Concert Classics Singing and other large-scale events in the past 3-5 years, list, categorise, analyse, and discuss the classic music programmes. Through similar assignments, each student can accumulate a reserve of hundreds of the most cutting-edge songs of the moment. Teachers screen these classics for analysis and explanation in class, and subconsciously provide students with a creative orientation.

Secondly, students are guided to integrate the old and the new from the aspect of professional creative ability, combining the knowledge in books with the current popular creative orientation and techniques. For example, the two knowledge modules of the course, "compositional structure layout" and "tonal layout", are analysed in detail by finding out the song "Going up to Spring Mountain", which was hotly debuted in the Spring Festival Gala of CCTV and the Lantern Festival Wonderful Tour programme of Henan Satellite Television in 2024, which has a two-part structure, with each segment written in a compound musical section, with both repetition and change, contrast and unity, inheritance and development, thus deriving the ideological elements of Chinese excellent traditional culture, and the new face of rural revitalisation contained in the work of "Going up to Spring Mountain".

Again in the design of teaching methods to integrate the ability to show, students create works, to organise modification, arrangement, display, to achieve a combination of theory and practice, practice the concept of education, in the process of showing, adhere to the beauty of education, to beautify the people, to the works of the song into the spirit of aesthetic education.

The specific design of the teaching method and ideological and political integration of this course is as follows:

4.3. The integration design of teaching evaluation and ideological and political elements

Course teaching evaluation is conducive to timely feedback on the effectiveness of teachers' teaching and students' learning, "Song Writing" course innovation process evaluation methods, improve the comprehensive quality evaluation system, adhere to the concept of aesthetic perception, artistic performance, cultural understanding of the three aspects of comprehensive education, pay more attention to the development of students' emotions, attitudes and values and other dimensions. In order to give full play to the guiding and feedback effect of the teaching evaluation of "Song Writing" course on the ideological and political teaching of the course, the teaching evaluation of this course follows the teaching concept of "student-oriented" to enhance students' enthusiasm for professional learning. Through the process of mutual correction of students' works, co-operative rehearsal of works and presentation, the course evaluation is carried out from various angles; rain classroom and other forms are used to collect students' satisfaction with teachers' teaching activities and students' performance in the classroom, so as to realise the teaching evaluation in various ways. Through the last part of each class, "one lesson, one dialogue per lesson", improvisation, testing the effectiveness of the teaching content of each class and the integration of ideological and political.

In addition, in order to make the course run smoothly and effectively, the teaching and learning conditions of the "cultural theme" are analysed through the "flipped classroom" before the lesson, so as to understand the students' current knowledge reserve of the theme music, grasp

the students' learning difficulties in creation, and adjust the teaching strategies. Teaching strategies. The specific design of the integration of teaching evaluation with the elements of ideology and politics is as follows:

Table 3. Specific design of the teaching methodology of this course and the integration of the curriculum ideological and political

Teaching method	Integration process	Carrier pathway	Expected effect
Expository method	In this teaching, questions and group discussions are used to elicit students' interest as a guide to share their familiar knowledge of songwriting, and the teacher explains the theory related to songwriting to the students in words	Textbooks, music textbooks for primary and secondary schools	Grasp the style and create
Demonstration method	Broadly speaking, the teacher's words and actions demonstrate respect for different musical cultures, and are implemented into the content of this course, guiding students through the writing of thematic phrases, climactic phrases, compositional structures, subordinate parts, as well as demonstrations of the writing of two-voice, four-voice, and piano accompaniments	Piano, teacher creation, playing and singing	Create works with a correct view of art and creation
Situational method	By guiding students to conceptualise and create typical music and cultural scenes, simulating different music and cultural scenarios, such as local culture, campus culture, military culture, etc., and guiding students to grasp the use of different techniques to create different music	Multimedia technology, AI music software	Understand, adapt and create
Inquiry method	Laying out topics such as local culture, campus culture, military culture and rural culture in the teaching process, mobilising students to enrich their knowledge and deepen their thinking and exploration of issues in independent and cooperative students, and enhancing students' abilities in cooperative communication, problem identification and lifelong learning through group co-creation	Student stage presentations, self-built digital music database	Expand knowledge and comprehend by analogy

Table 4. Concrete design of the integration of teaching evaluation and ideological and political elements

Evaluation content	Evaluation rules	Evaluation method	Instructions
Theoretical knowledge (20 per cent)	The theoretical content on song genres, styles, compositional techniques, etc. is presented in the form of a closed-book examination at the end of the semester, with two sets of papers, A and B, which are set by the Composition Department, and one of which is chosen by the competent authority for the test.	Teacher assessment	Theory test Classroom questioning
Skills and practices (50 per cent)	100-85: Being able to master the style and technique of composition, beautiful melody, complete structure, artistic and technical, emotional and personalised songs; 84-60: able to complete the creation of songs with beautiful melody, complete structure, and different topics, with appropriate use of national styles; Below 60: unable to complete songs on various topics, with raw melodies, incomplete structures and poor artistry.	Teacher assessment	Skill evaluation Compliance test
Emotion, attitude, values and ideological and political achievement (30 per cent)	1. Attendance (hard standard); 2. Students' cultural self-confidence, feelings of family and country, etc. demonstrated in the learning process; 3. Students' creative ability, professionalism, aesthetic quality, solidarity and collaboration, etc. demonstrated in the learning process; 4. Students' personal potential in the learning process, such as lifelong learning, international vision, reflection and innovation, and unity of knowledge and action.	Teacher assessment Student assessment Student self-assessment	Classroom observation Questionnaire survey Communication between teachers and students

The teaching evaluation of Song-writing highlights the practical features of teaching in the arts profession, and cultivates students' innovative sense of exploration and courage and their ability and skills to handle problems. By displaying students' works, allowing students to self-assessment, students' mutual assessment, and at the same time combining the teacher's classroom observation and assessment evaluation of the students' learning status and behaviour, the type of cooperation between students and the distribution of tasks, the degree of contribution to the completion of the task, etc., in order to arrive at the achievement of

students' teaching objectives, so that teachers and students jointly know the learning status of the individual students, and to further clarify the possible problems and deficiencies, and to specific issues. Specific problems are analysed and solutions are given to strengthen the effective communication between teachers and students and improve the teaching efficiency.

5. Conclusion

Based on my decades of creative experience, as well as the investigation of teaching in colleges and universities, it is found that the construction of Song-writing course ideology in China still needs to be further improved. Firstly, the awareness and ability of teachers' course ideology construction and their creative ability need to be improved, and the teachers need to keep up with the times and maintain a correct understanding and practice of course ideology. Actively and proactively create musical works; secondly, the excavation and integration of the elements of song writing course ideology need to be further deepened and systematised, and the excavation, inheritance and re-creation of traditional Chinese musical elements should be actively promoted, so as to ultimately form a systematic teaching system that is in tune with the times; thirdly, from the teaching content to integrate the resources of song writing and vocal music, instrumental music, choreography, performance, literature, politics and other disciplines, and from the presentation of the works, to integrate the resources of colleges and universities and local culture and tourism, corporate culture, journals and magazines, and digital forms, so that the works can be promoted and disseminated to the maximum extent possible, thus reflecting a new look and pattern of the teaching of course ideology and politics.

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