

# Carry on Patriotic Education and Train Students' Creative Ability in Music Teaching

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**Abstract:** *In the process of the continuous development of modern education, it no longer only pays attention to the teaching of theoretical knowledge of students' professional courses, but begins to pay attention to the overall development of students, requiring the common development of students' quality and professional ability. Among them, patriotism and innovation ability as the necessary ability of students' development, the importance is becoming more and more obvious in the new era. This paper studies the strategies of patriotic education and cultivating students' creative ability in music teaching, so as to realize the substitution of students' patriotic emotion and innovative thinking and ability in the process of music education, and lay a good foundation for students' quality development in the future.*

**Keywords:** Music Teaching; Patriotic Education; Innovation Ability; Training Strategy.

## 1. INTRODUCTION

With the continuous advancement of educational reform, music education as an important part of quality education is playing a more and more important role, among which music has a natural "aesthetic education" function, which can not only carry out aesthetic education for students but also play other aspects of education function. Among them, music education can cultivate students' patriotism emotion and innovation ability in a new way, which can not be achieved by other disciplines. Therefore, it is of great significance to explore how to stimulate students' patriotism emotion and innovation thinking ability in music teaching.

First, pay attention to teachers' attitudes towards art education. This involves critically examining and reflecting on one's own career choices and professional attitudes. Currently, there are often reports of conflicts and retaliation between teachers and students. A significant reason for this is that some teachers may not be well-suited for the teaching profession or may lack a proper understanding and respect for it, leading to states of apathy, radicalism, and other abnormal teaching attitudes and mindsets. Understanding the disciplinary nature and fundamental characteristics of primary school art education to a certain extent influences a teacher's teaching effectiveness.

Second, focus on teachers' art teaching design and development. Art education design is an integral part of art teaching activities, and successful art teaching design is a necessary condition for effective art education. Therefore, art teachers should pay effective attention to and improve their goal setting, content selection, teaching method establishment, activity arrangement, and assessment method selection in art teaching. By using pre-assessment techniques, they can understand students' readiness to engage with new curriculum content and effectively implement differentiated and tiered teaching, ensuring that every student has the opportunity to enhance their artistic literacy through art education. For example, under the core literacy concept, how primary school art teachers effectively integrate and demonstrate core artistic literacy within the framework of a "three-dimensional objective" in art education is a critical consideration. Although the 2011 version of the art curriculum standard is still used in compulsory education, the "literacy era" in primary and secondary art education will officially arrive with the introduction of the new high school art curriculum standard that places core artistic literacy at its core. Additionally, when art teachers face minority students, international school students, or rural school students, it is essential to effectively and balance the emphasis on folk art, traditional culture, international artists, and artworks. These are all critical considerations in teaching design and development.

Third, pay attention to teachers' implementation of art education. Implementing art education is the concrete practice of art teaching and is a critical phase in carrying out art teaching activities. It involves whether teachers can effectively grasp the articulation of art teaching objectives in the curriculum standards, translate them into their own art classroom teaching, and understand the extent to which they comprehend and implement the curriculum objectives in a timely manner. For instance, during a review of numerous art lesson plans and classroom observations, some art educators have found that many teachers have inaccurate understandings of teaching objectives. This includes issues such as incomplete objectives, unclear objectives, or objectives that are unrelated to the subject matter. Moreover, it's important to assess whether art teachers can convey to students the special

value and significance of the current lesson in their personal and historical context and how it differs from their regular curriculum. They should address questions like why this activity is happening and who the audience is. Failing to do so could diminish the overall value of the teaching activity. Therefore, it's crucial to pay attention to and evaluate the effectiveness of art teachers' implementation process and outcomes.

Fourth, focus on teachers' art teaching evaluations. Art teaching evaluations also need to be measured and assessed. Art teachers should evaluate and improve their own teaching evaluation behaviors, including their choice of language, methods, and effectiveness in evaluating art teaching. For example, teachers should avoid or minimize the use of inappropriate and valueless evaluation language such as "you're great," "well done," "very smart," "beautiful colors," "doesn't look like it," "you're not very smart," and so on. Furthermore, teachers should focus on and evaluate students' learning process performance, especially aspects like individual thinking changes, attitudes, emotions, cooperation skills, leadership skills, and more, in addition to assessing their learning outcomes and reviewing their assignments and artworks.

## **2. THE NECESSITY OF PATRIOTIC EDUCATION AND INNOVATION ABILITY TRAINING IN MUSIC TEACHING**

Patriotism emotion education, as the key content of education in the new era, should always adhere to the cultivation of patriotism emotion for students at any stage. Through patriotic education, students' patriotism can be stimulated, national and cultural confidence can be enhanced, and national cohesion of students can be enhanced, which is also of great significance to promote the overall development of students. Every student is the builder and successor of the motherland in the future, so it is very necessary to strengthen patriotism education [1]. And the enlightenment function of music, make patriotic education from the traditional education mode, through the music way to exert a subtle influence on students, strengthening students' patriotism emotion, such as the march of the volunteers, as our country's national anthem, and show the heroic Chinese people's strong will stubbornly against foreign aggression, It also shows the brave and strong heroic qualities of the Chinese people. Through learning this song, it can help students understand the struggle history and heroic deeds of our country, so as to achieve the effect of affecting students and carry out patriotic education for students.

Secondly, as a new requirement for talents in the development process of the new era, students of all majors are required to have certain innovation ability so as to realize the improvement of personal ability. Innovation as one of the characteristics of music, without the continuous innovation of countless musicians, there would be no progress in music. the innovative characteristics in music teaching can effectively develop students' innovative thinking ability and stimulate students' creative potential. Compared with other subjects, the way is more gentle and more effective. Therefore, it is an important task for music educators to cultivate students' innovative spirit and ability in music teaching.

## **3. THE WAY OF PATRIOTIC EDUCATION IN MUSIC TEACHING**

The author believes that the research and analysis of the official script works of the National Exhibition is to some extent a rough combing of the contemporary official script creation. Based on this understanding, the author will focus on the official script works of the National Exhibition and take the style and appearance of the exhibited works as the observation basis to reflect on its internal reasons.

In addition, from the initial establishment of calligraphy education specialty in colleges and universities to the construction and rise of art disciplines, calligraphy specialty developed rapidly. In September, 2022, the State Council Academic Degrees Committee and the Ministry of Education jointly listed "Art and Calligraphy" as a first-class discipline. Therefore, it is one of the reasons to explore the evolution of contemporary official calligraphy style, which is promoted by the participation of national exhibitions, and also has great reasons with the teaching of institutionalized calligraphy specialty, making practical calligraphy and cultural calligraphy thorough. In this context of the times, contemporary calligraphers especially need to get rid of the mountains of classic calligraphy by famous artists, and at the same time face pressure from sticking to traditional brushwork, conveying the aesthetics of the times and avoiding the influence of the times. Contemporary research on calligraphy and its possession of materials can be said to have gone far beyond ancient times, and there are a lot of undergraduate, master and doctoral research papers. However, in the face of the closest Qing Dynasty official calligraphers, such as Jin Nong, Ruan Yuan, Yi Bingshou, Deng Shiru and Wu Xizai, we still find that the creation of contemporary official calligraphy is obviously out of reach. With the joint promotion of various training courses,

college teaching and calligraphy exhibitions, the creation of contemporary official script is inevitable in the times. As a category of interweaving seal script, tablet and bamboo slips, it is generally considered that the writing difficulty of official script is lower than that of cursive script. Except for the official script writers who are good at national exhibitions and have low style of taking calligraphy, there are only a few contemporary calligraphers who are really named after official script.

### **3.1 patriotic education in music teaching should first create relevant situations**

To better bring students into the patriotic situation. Just as the so-called "love comes before melody", the infectiousness brought by music teaching is difficult to achieve by other disciplines of education. Before the formal start of teaching, teachers should create relevant situations according to the content of music to tell students about the background of creation, the behind-the-scenes stories and other ways to improve students' understanding of the song, and then help students better understand the thoughts and emotions to be expressed by the song. Professor for example in the song, "love my China" can tell students first song creation background, in 1991 as the fourth session of China's ethnic minorities games anthem, among them into places the such as guangxi, yunnan ethnic minority music elements, thus songs on the basis of reflects the ethnic customs also express the happy scene of 56 ethnic solidarity. Through narrating the background of the song, students can improve their understanding of the patriotic thought of the song, so as to educate students about patriotism in the process of appreciation and learning. It can be seen that in the process of music teaching, if a good teaching situation can be created for students, students can be better brought into songs to stimulate their independent thinking ability, so as to achieve the purpose of patriotic education [2].

### **3.2 Music education can be carried out through diversified organizational forms**

In the development of music teaching in schools, teachers can not only use Musical Instruments, but also use multimedia equipment to improve the existing teaching effect. Using traditional music for patriotic education in music teaching can get twice the result with half the effort. Chinese traditional music includes folk songs, rap music, opera and other forms, and these rich and diverse music forms reflect the diversity of traditional music culture. Incorporating traditional music into music teaching can cultivate students' sense of identity and pride in national culture, thus realizing patriotic education.

### **3.3 The analysis of the reasons for the style evolution of the official script of the National Exhibition**

Taking the 8th National Calligraphy and Seal Cutting Exhibition as a watershed, since the 8th National Exhibition, the national book circle has obviously become calm and rational, and a large number of works, various forms of works and paper selection, texts suitable for official script creation, and splicing works have appeared. It can be found that the thinking and exploration between tradition and innovation in the calligraphy circle are far from enough compared with the national exhibitions before the 8th National Exhibition.

## **4. STRATEGIES TO CULTIVATE STUDENTS' CREATIVE ABILITY IN MUSIC TEACHING**

There are many exploratory works in the official script of the 5th-9th National Exhibition, but it continues the general features of the works of the previous four national exhibitions, giving people a rich but still slightly immature feeling. The official script works in the 10th-12th National Exhibition are completely different from those in the 8th National Exhibition. Most of the exhibited works have changed their former appearance, showing the basic features of large volume, many words, rich colors and various materials, and the elements such as brushwork and knot lines have also improved substantially compared with previous national exhibitions. You sing and I appear, and a large number of professional calligraphers compete to appear on the stage. In addition to the appearance form of the works, the styles of the works of national exhibitions have gradually matured. From the relatively elementary beauty to simplicity, to the 11th and 12th national exhibitions, there are a few works that can reflect the beauty of simplicity, and the awareness of worshipping the ancient is getting stronger and stronger, and the study of traditional classics can be more and more reflected in the exhibited works.

In fact, the national exhibition has continued to this day, and the number of popular books in rivers and lakes has been greatly reduced, which is inseparable from the improvement of the writer's perception of the exhibition works, and has played a positive role in promoting the teaching of a large number of training institutions in society. At the same time, due to the emergence of various new media, writers can obtain all kinds of information at the first time,

thus bringing about the emergence of "contemporary pavilion style". Although there are many channels for contemporary people to get information, and the first-hand materials they can easily grasp are also extremely rich, but because of too much information and the present situation of quick success and instant benefit brought by the fast-paced development of contemporary times, contemporary calligraphers can't settle down and study the classics. Like the ancients, they really do a solid job, and even if the judges want to judge some good works, they are helpless.

#### **4.1 To cultivate students' innovative ability in music teaching**

The first step is to cultivate students' interest in innovation. Learning interest is an important factor to motivate students to learn. To cultivate students' learning interest in music so as to actively carry out creative activities, teachers should inspire students' learning confidence in an encouraging way in teaching and promote the progress of students' learning behavior internally. Secondly, students' innovative thinking should be expanded. Innovation is not a single form of innovation, the addition and deletion of content is only a simple expression of innovation, and the real innovation is a more comprehensive innovation [3]. Teachers in the teaching to actively develop and make use of the contents of the teaching material, on the basis of the educational and interesting, practical help students master the basic music knowledge, and develop the students' ability of autonomous learning at the same time, arrange students to the homemade instruments activities, for example, take advantage of various elements to the innovation of the instrument, and in the process of participation not only strengthened the student's music theory, At the same time, it also uses the existing knowledge to reconstruct the object, which is a reflection of students' good innovation ability.

#### **4.2 In addition, enhancing students' innovative thinking consciousness is an important way to cultivate students' innovative ability**

This requires teachers to change the traditional teaching mode, establish the main position of students in teaching, all activities centered on students, encourage students to actively broaden their thinking, to stimulate students' innovative consciousness. In music teaching teachers should through the project teaching method and so on modern education mode, to promote students to participate in class discussions in the form of group work, or to turn the classroom concept is introduced into the music education, can fully stimulate students' learning autonomy, active thinking to solve problems in the process of teaching, so as to achieve the purpose of cultivating students' innovative thinking.

#### **4.3 The Style Evolution Law of Official Calligraphy in National Exhibition**

Lishu, as a calligraphy style with a connecting link in the history of calligraphy in China, has created a new realm of calligraphy art in China, which is a great change and an important turning point in the history of Chinese character evolution. Looking at the predecessors' research on Lishu, it mainly focuses on the evolution, brushwork and aesthetics of Lishu. At present, the research on the gains and losses of Lishu's creation generally stays on the combination of tablets and slips or the combination of fonts, or talks about the change of direction in combination with some "national exhibitions" awards, or talks about the breadth and similarities and differences of the objects of learning from the law in combination with the newly unearthed or newly discovered Qin and Han Dynasties, and so on.

Calligraphy, as one of the unique traditional arts in China, has experienced different stages of development and evolution in every period since ancient times. Studying contemporary calligraphy, national exhibitions and exhibition halls is a problem that must be paid attention to. With the development of economy and the continuous expansion of calligraphy groups, calligraphy exhibitions are blooming.

## **5. CONCLUSION**

To sum up, music teaching, as an important part of aesthetic education, bears the dual needs of cultivating students' aesthetic quality and moral quality, and the importance of music teaching becomes increasingly prominent. Starting from the importance of music teaching to the cultivation of students' patriotism and innovation ability, this study puts forward the strategies of carrying out patriotic education and improving students' innovation ability, so that the content of music teaching can meet the development needs of the new era. In this paper, the style evolution and characteristics of the official script works appearing in the contemporary calligraphy and seal cutting exhibition are studied, and the creation of the current national exhibition and some modern official script masters

are analyzed and judged, so as to understand the writing atmosphere and aesthetic taste of contemporary official script. It is believed that the diversity of contemporary official script has brought about the diversity of creation, especially the importance of visual effects caused by the prevalence of exhibitions, and the achievements, gains and losses have important academic significance for the creation of contemporary official script.

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