

Research on the Approaches to Improving the Music Literacy of Normal University Students from the Perspective of Universal Aesthetic Education

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Abstract: The main purpose of this paper is to explore how to further improve the music literacy of normal university students from the perspective of universal aesthetic education. In the new era, it is necessary to construct a compound and high-quality aesthetic education concept in education and teaching. This paper analyzes the current situation and dilemmas in the cultivation of music literacy of normal university students in colleges and universities, and combines the reform practices of domestic universities to further improve the practical quality and find the fundamental path to enhance the quality of education and teaching. The study finds that improving the music literacy of normal university students requires the construction of a multi-level and systematic training system, with the core lying in the reconstruction of the curriculum system, the expansion of practical platforms, and the further reform and resource integration of the evaluation mechanism. Constructing interdisciplinary curriculum groups and creating immersive practical platforms can truly realize the development of a diversified teaching evaluation system oriented by core literacy. It is conducive to cultivating more future teachers with profound music skills and profound humanistic heritage, and laying a solid foundation for improving the comprehensive quality of normal university students.

Keywords: Universal Aesthetic Education Perspective; Normal Major; Students; Music Literacy

1. Introduction

Aesthetic education has always been one of the most important educational methods to improve students' aesthetic literacy and cultivate their sentiment. Aesthetic education has gradually transformed from traditional skill training into a

universal educational teaching concept related to students' personal all-round development and personality shaping. As the future educational and teaching practitioners and front-line educators, normal university students' own music literacy not only affects their personal artistic accomplishment, but also directly determines whether they can cultivate generations of outstanding talents for the country when they work in basic education positions in the future. However, the current cultivation of music literacy of normal university students faces many challenges. It is particularly important to find the approaches to improving the music literacy of normal university students from the perspective of universal aesthetic education.

2. Current Situation and Dilemmas of Cultivating Normal University Students' Music Literacy from the Perspective of Universal Aesthetic Education

In recent years, despite the strong advocacy of national policies in China, the current cultivation system of music literacy of normal university students still has obvious shortcomings, which restricts the realization of the goal of universal aesthetic education.

2.1 Structural Imbalance of the Curriculum System

From the perspective of universal aesthetic education, it can be found that for current music normal students, the teaching focus in actual teaching is often on professional skill training such as vocal music, piano and music theory, which leads to insufficient integration with pedagogy and psychology in actual teaching, resulting in an obvious problem that students can perform but cannot teach. For the majority of non-music major normal students, music courses are mostly elective or general education courses with limited class hours and superficial content, lacking targeted design deeply integrated with

the future teaching subjects, which is difficult to support their effective application of music elements in teaching.

2.2 Lack of Scene-based Practical Teaching

Most colleges and universities carry out educational practice only before students' graduation. In addition, in actual teaching, students cannot transform the music theory they have learned into specific methods that can be applied in actual teaching. Due to the relatively superficial practical links, these contents cannot be effectively applied in the real and complex classroom environment, so that the effect and quality of education and teaching cannot be improved.

2.3 One-sided Orientation of the Evaluation Mechanism

At present, most teaching evaluations are based on final skill assessments or theoretical examinations, resulting in the lack of assessment of individual knowledge or skills in the actual evaluation of students. Students' aesthetic emotion, cultural understanding and teaching innovation ability cannot be improved, the core quality of education and teaching is poor, and developmental evaluation is difficult to promote. This also leads to a teaching evaluation model that emphasizes results over process and skills over literacy, which can neither further meet the needs of educational and teaching development nor improve the music literacy of normal university students.

2.4 Uneven Resource Allocation and Faculty Support

There are obvious differences between regions and universities in music teaching facilities, training bases, faculty and other aspects of cultivation, making it difficult to improve the quality of education and teaching. For some colleges and universities, there is a lack of "dual-qualified" teachers who are proficient in music and basic teaching laws. The obvious shortage of faculty in actual teaching and training is also one of the main reasons why the quality of education and teaching cultivation cannot be improved.

3. Approaches to Improving the Music Literacy of Normal University Students from the Perspective of Universal Aesthetic Education

3.1 Optimizing Curriculum Reconstruction and Constructing an Interdisciplinary, Modular and Scene-based Curriculum System

In the process of curriculum reconstruction, first of all, it is necessary to build a "core + module" curriculum group. To further improve the music literacy of normal university students, it is necessary to offer core general education courses such as Music Appreciation and Aesthetic Education and Basic Music Teaching in Primary and Secondary Schools for all normal students, aiming to further consolidate students' universal music aesthetic and basic teaching knowledge. At the same time, a series of modular elective courses need to be further developed in schools, including "Music and Literature", "History in Music", "Rhythm and Mathematical Logic", "Music Psychotherapy" and so on. Normal students of different majors can choose according to their own needs to strengthen the in-depth integration of music and their major subjects. Secondly, promote the scene-based transformation of curriculum content. Strengthen the teaching situation simulation effect in professional courses. For example, integrate classroom discipline control strategy drills into choral conducting courses. In music teaching courses, targeted micro-lesson teaching tasks can be designed according to different school stages and themes, such as patriotism education and traditional cultural inheritance. Taking Guangxi Science & Technology Normal University as an example, it has built the course Folk Music into an ideological and political demonstration course, which is a model for realizing value guidance and scene-based teaching in professional courses and is worthy of further learning by other colleges and universities. Finally, it is necessary to integrate local culture and modern technology. Based on the improvement of music literacy of normal university students from the perspective of universal aesthetic education, it is necessary to activate local music aesthetic resources, integrate local folk songs and operas into teaching content, and enhance students' own cultural identity. As teachers, it is also necessary to combine music production software, AI-assisted teaching tools and other content to improve normal students' ability to use modern technology for music creation and teaching innovation^[1].

3.2 Integrating Practice and Building a

Three-Level Linkage Platform of "Classroom-Campus-Society"

When building a three-level linkage teaching platform, first of all, it is necessary to understand the first level, that is, deepen the integration of "lecture-performance-practice-evaluation". At present, it is necessary to further reform the traditional classroom teaching mode and implement the closed-loop teaching of "lecture-performance-practice-evaluation". That is, in each class, once the teacher finishes explaining the theories intensively, students need to carry out simulated teaching demonstrations, that is, let students teach according to what they have learned or present the artistic skills they have learned, namely "performance"; students can also carry out targeted training in groups or individually, namely "practice"; finally, multi-dimensional evaluation is carried out through teacher-student mutual evaluation and self-reflection, namely "evaluation", so as to realize the combination of learning and application. Secondly, in the second level, it is necessary to continuously enrich the artistic practice on campus, and extensively carry out activities such as normal university students' teaching skills competitions, micro-lesson competitions, art exhibitions, music workshops and academic lectures. For example, the Music College of Guangxi Normal University creates a strong campus aesthetic education atmosphere through activities such as the "Duxiu Voice" Art Festival and the "Weekly Lawn Concert", enabling normal students to improve their artistic performance and activity organization ability through participation. Finally, the third level is to help students do a good job in social services and educational practice. For example, colleges and universities can establish stable contacts with local aesthetic education practice bases in primary and secondary schools, and regularly organize normal students to carry out educational probation and practice teaching. Students are encouraged to participate in community literary services, rural aesthetic education assistance and other projects. For example, the rural school music education assistance activities carried out by teachers and students of the Central Conservatory of Music together with many universities in China provide a valuable practical field for "prospective teachers" and realize the unity of professional growth and social services^[2].

3.3 Reforming Evaluation and Establishing a Diversified Developmental Evaluation System

At present, it is necessary to change the traditional single skill assessment mode and construct a diversified evaluation system covering the four core literacies of "aesthetic perception, artistic performance, creative practice and cultural understanding". Firstly, realize the diversification of teaching evaluation content. In the process of evaluation, in addition to traditional singing, playing and written examinations, it is also necessary to add teaching design plan evaluation, classroom simulated teaching evaluation, art activity planning plan evaluation, music culture research report evaluation, etc., to comprehensively investigate the comprehensive literacy of normal university students. Secondly, construct diversified evaluation subjects. In the actual evaluation, it is necessary to introduce multi-subject participation such as teacher evaluation, peer evaluation, self-evaluation, and even evaluation by primary and secondary school instructors. In the current music literacy evaluation, the most important thing is the feedback from the practical field. Finally, it is necessary to ensure the dynamization of teaching evaluation. The portfolio evaluation method can be selected, which can further record normal students' work conception, reflection logs, practical videos, etc. in the whole learning process, focusing on their growth and progress rather than just the final results. It can also help teachers and students carry out follow-up self-reflection and analysis, find out the problems existing in theoretical learning and solve them one by one.

3.4 Empowering by Technology and Resource Coordination, and Promoting Personalized Training with Intelligent Technology

At present, AI technology can be combined to empower personalized learning. Drawing on the experience of AI teaching platforms, develop an AI-assisted system suitable for normal university students. The purpose of this system is to provide real-time feedback and personalized training paths for students' singing intonation, rhythm, piano playing fingering, etc., so as to further reduce the repetitive guidance burden of teachers in traditional work and improve the efficiency of basic skill training. Or directly build a virtual simulation teaching laboratory in the school. VR or AR technology can be used to build a highly simulated virtual environment of

primary and secondary school music classrooms on campus. Normal students can carry out risk-free teaching drills in the virtual environment, aiming to quickly respond to various preset classroom emergencies and quickly help teachers accumulate teaching experience. At present, it is also necessary to gather a large number of high-quality teaching resources and strengthen faculty collaboration. As institutions of higher learning in China, it is necessary to actively introduce a large number of outstanding front-line music teachers from primary and secondary schools, or invite well-known artists to serve as visiting professors or practical tutors, and offer "master classes" and "front-line teacher workshops". At present, it is necessary to further strengthen resource sharing between universities and regions, jointly build high-quality curriculum libraries and teaching case libraries in the region, and narrow the gap in resource allocation.

4. Conclusion

To sum up, improving the music literacy of normal university students is a strategic project to consolidate the foundation of school aesthetic education in the new era. It is necessary to construct a curriculum cultivation system centered on the development of students' core literacy. Through multi-level and immersive practical exercises, real knowledge can be truly

transformed into practical educational ability, so that their growth can be scientifically guided and encouraged, and future teachers who truly understand beauty, spread beauty and create beauty can be cultivated. Let them not only impart music knowledge on the future podium, but also enlighten the soul through music as a medium, and truly fulfill the mission of the times of educating people with beauty and culture through music as a medium.

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