

Construction of Cultivation Pathways and Quality Enhancement for Achieving "Five-Education Integration" in Music Courses at Higher Vocational Colleges

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Abstract: Under the current era's demand for promoting students' all-round development, the question of how music courses in higher vocational colleges can transcend their singular function of aesthetic education and achieve the "integration of moral, intellectual, physical, aesthetic, and labor education" (Five-Education Integration) has become a key issue in educational reform. Based on the unique educational attributes of music courses, this paper systematically explores their inherent logic and integration mechanisms with the elements of the Five-Education framework, proposing a symbiotic mechanism centered on "cultivating individuals through aesthetics." The study further constructs cultivation pathways for music courses oriented toward Five-Education Integration, including the restructuring of objective systems and content, the design of modular teaching methods, and the synergistic integration of resources and evaluation. It also establishes a course quality assurance mechanism encompassing core dimensions, diversified evaluation, and reflection-driven improvement, aiming to provide theoretical support and a practical framework for achieving comprehensive educational goals in higher vocational music education.

Keywords: Five-Education Integration; Higher Vocational Colleges; Music Courses; Cultivation Pathways; Quality Evaluation; Symbiotic Mechanism

Introduction

Amid the profound shift in educational philosophy from "specialized talent cultivation" to "whole-person education," the integration of the Five Educations has become a core issue in the high-quality development of higher vocational education. Music courses, serving as a vital vehicle for humanities and arts education, possess distinctive characteristics of emotionality, practicality, and aestheticism. These characteristics grant music courses unique advantages in integrating moral, intellectual, physical, aesthetic, and labor education. However, prevalent issues in current higher vocational music courses, such as singular objectives, fragmented content, and one-sided evaluation, hinder their ability to systematically fulfill the function of synergistic education through the Five Educations. Therefore, delving into the intrinsic connections between music courses and the elements of the Five Educations, and constructing scientifically viable cultivation pathways and quality assurance mechanisms, is not only a theoretical necessity for deepening higher vocational curriculum reform but also a practical imperative for achieving the all-round development of students. This has significant practical implications for improving the educational system within vocational education.

1. The Intrinsic Logic and Integration Mechanism of Music Courses with the Elements of the Five Educations

1.1 The Unique Value and Significance of Music Courses in Achieving "Five-Education Integration"

Within the educational ecosystem of higher vocational colleges, the value of music courses extends far beyond the mere imparting of artistic skills; it carries a deeper function of comprehensive education. Through auditory symbols such as melody, rhythm, and harmony, music courses construct a unique field for aesthetic perception and emotional experience, providing a natural medium for the organic

integration of the Five-Education elements. The uniqueness of this process lies in the fact that music's inherent sense of order and creativity can simultaneously act upon students' cognitive structures and emotional worlds, achieving the synergistic advancement of intellectual development and emotional cultivation.

The collective nature of musical activities, such as choral singing and ensemble performance, subtly shapes individuals' sense of collaboration and collective responsibility, offering a practical context for establishing group ethical norms. Furthermore, the pursuit of excellence in musical performance and creation, as well as the high degree of coordination between the body and musical instruments, embodies the integration of the spirit of labor and physical education. Thus, music courses are not passive vessels externally containing the substance of the Five Educations. Rather, through their inherent characteristics, they actively generate a comprehensive educational space where the elements of moral, intellectual, physical, aesthetic, and labor education naturally interconnect and holistically manifest, forming an immersive model of all-round development education^[1].

1.2 Analysis of the Inherent Coupling Relationship between Music Course Content and the Elements of the Five Educations

There exists a profound structural correspondence between music course content and the elements of the Five Educations. From the moral education dimension, music works, particularly classic pieces imbued with profound cultural heritage and humanistic spirit, can guide students in forming value identification with goodness and beauty through their themes and emotional expression, thereby constructing an internal foundation of moral sentiment.

On the intellectual education dimension, the study of music theory involves mathematical-like logic and structural analysis, while the study of music history is connected to broad socio-cultural background knowledge. This content effectively promotes the comprehensive development of students' abilities in abstract thinking, historical cognition, and cultural understanding. The element of physical education is manifested in practical musical activities. Whether it is the scientific use of respiratory organs in vocal singing or the high degree of coordination of hand, eye, and brain required for instrumental performance, these constitute a special form of physical training and neural coordination skill development.

The integration of labor education is evident in the long-term and repetitive nature of acquiring musical skills. This process requires persistent practice and the meticulous refinement of techniques, thereby cultivating a spirit of focus, perseverance, and the craftsman's pursuit of excellence. Aesthetic education, as the core of music education, permeates the aesthetic perception, critical appreciation, and creative expression of all musical elements. This multi-dimensional inherent coupling makes music courses a comprehensive educational vehicle capable of simultaneously activating and integrating the elements of the Five Educations^[2].

1.3 Construction of the Symbiotic Mechanism for Five-Education Integration from the Perspective of "Cultivating Individuals through Aesthetics"

Guided by the core philosophy of "cultivating individuals through aesthetics," the integration of the Five Educations in music courses manifests as a dynamic and non-mechanically additive symbiotic mechanism. The operation of this mechanism is driven centrally by aesthetic experience. The inherent integrity and overarching nature of aesthetic activity ensure that during the processes of musical perception and creation, various psychological functions—cognitive, ethical, physical, and others—are simultaneously mobilized and integrated within a unified stream of experience.

For instance, when deeply interpreting and rehearsing a musical work, students not only need to employ intellectual analysis and mobilize their bodies for expression but must also understand its cultural context and collaborate with others. This complete artistic practice process naturally realizes the synergistic effect of the Five-Education elements. This type of integration is not a linear cause-and-effect chain but rather resembles an ecosystem. Within it, aesthetic education acts as the dominant ecological factor, providing the essential "habitat" for the emergence and development of the other educations. In this habitat, moral education transforms into emotional identification and value guidance within context; intellectual education presents as cognitive exploration in problem-solving; and physical and labor education are embedded within the bodily dimension of skill practice. Ultimately, each education, centered around the aesthetic core, forms an interdependent and mutually reinforcing networked symbiotic structure, working together to promote the harmony and all-round

development of the student's character.

2. The Systematic Construction of Cultivation Pathways for Music Courses Oriented Toward Five-Education Integration

2.1 The Objective System and Content Restructuring of Music Courses for Five-Education Integration

The construction of music courses for Five-Education Integration begins with the reshaping of their objective system. While traditional course objectives predominantly focused on aesthetic ability and skill mastery, the new objective system strives to establish a comprehensive literacy framework with aesthetic education at its axis and multi-dimensional radiation. This framework aims to organically unify knowledge transmission, ability cultivation, and value guidance through the unique pathway of music education.

At the level of cognitive development, the course objectives emphasize cultivating students' artistic expressiveness and critical thinking. This enables them not only to acquire technical skills in musical learning but also to develop deep cognition and independent thinking abilities, thereby achieving a sublimation from skill training to intellectual enlightenment.

In the dimension of social development, the course objectives explicitly target the shaping of collaborative spirit and communicative character. Through collective musical practice activities, students' interpersonal understanding and teamwork abilities are constructed, transforming artistic practice into an authentic context for social development. Regarding the coordinated development of body and mind, the course objectives focus on promoting the refined development of neuromotor coordination through physical movement and instrumental operation. Furthermore, they aim to internalize the craftsman spirit—characterized by focus, patience, and the pursuit of excellence—into stable behavioral traits, achieving the natural integration of physical and labor education^[3].

Based on these comprehensive objectives, the course content requires systematic restructuring. This involves moving away from the linear structure primarily centered on music history/theory and skill training, and shifting towards an organizational model based on themes or projects. This restructuring demands a deep exploration of the educational potential inherent in music itself, organically integrating the elements of the Five Educations into all levels of the course content.

For example, centering on the theme of "Structural Beauty in Music," components such as musical form analysis, choral rehearsals, preliminary composition, and instrument making can be integrated. This allows students to simultaneously experience logical reasoning, collective collaboration, physical control, and fine motor operations within the same learning unit. In content selection, a balance between classical and contemporary elements should be emphasized. This entails preserving the essence of traditional music with profound cultural heritage while also incorporating musical works reflecting contemporary aesthetic characteristics. Through the comparative study of diverse musical cultures, students' cultural horizons and cross-cultural understanding can be expanded. This content restructuring pays attention not only to the systematic nature of musical knowledge but also emphasizes the organic embedding and natural emergence of the Five-Education elements within the teaching content, thereby forming a content system with inherent logical connections.

2.2 Design and Implementation of a Modular Teaching Approach Incorporating the Elements of the Five Educations

To achieve a deep integration of the Five-Education elements with the teaching process, a modular teaching approach provides a flexible and effective implementation pathway. This method deconstructs overarching course objectives into a series of teaching components that focus on specific competencies and can be freely combined.

The Appreciation and Analysis Module emphasizes the in-depth interpretation of classic works. It guides students to identify the cultural context and emotional expression within aesthetic experiences, thereby constructing a foundation for ethical cognition and value judgment.

The Creative Expression Module revolves around improvisation, composition, or arrangement. It focuses on stimulating students' imaginative potential and problem-solving abilities, serving as a concentrated embodiment of intellectual exploration and personal expression.

The Collaborative Performance Module, through collective artistic activities such as choral singing and ensemble playing, creates situations highly dependent on mutual listening and precise coordination. In this process, the individual's sense of collectivism and role responsibility is strengthened.

The Body and Movement Module transforms rhythm and melody into specific physical movements, requiring the coordination of body and mind to achieve an organic integration of artistic expression and physical education.

Each teaching module possesses a clear core competency orientation. Teachers can flexibly configure these modules like building blocks according to specific teaching needs, thereby implementing the objectives of the Five Educations in a focused and systematic manner across different instructional units, ensuring the targeted effectiveness of the integration.

2.3 Integration Pathways for Course Resources and Evaluation Based on the Concept of Collaborative Education

The effective operation of courses for Five-Education Integration relies on the integrated support of course resources and evaluation systems under the guiding concept of collaborative education. Expanding course resources requires moving beyond the physical boundaries of textbooks and classrooms to construct an open and diverse educational ecosystem. This includes introducing regional music cultural resources as vivid materials for understanding ethical concepts and cultural heritage; utilizing modern technological tools such as digital audio workstations and music programming software to create inquiry environments that fuse logical thinking with artistic creation; and actively developing platforms such as campus art activities and community music performances, allowing students' learning outcomes to be tested and elevated through genuine social interaction^[4].

Correspondingly, the course evaluation system must shift from a singular focus on skill assessment to a comprehensive overview of holistic development. The evaluation dimensions should encompass the acuity of aesthetic perception, the creativity of artistic expression, the quality of participation in collaborative processes, the willpower and character demonstrated during skill acquisition, and the precision and coordination of physical control. In terms of evaluation methods, it is necessary to combine process observation, project-based work assessment, learning portfolios, and feedback from multiple stakeholders. This will form an evidence-based system capable of capturing students' growth trajectories across all dimensions of the Five Educations, providing comprehensive and objective grounds for teaching optimization and student development. Ultimately, this constitutes a synergistic pathway where resource provision and evaluation feedback mutually reinforce each other.

3. The Evaluation and Continuous Improvement Mechanism for Music Course Quality from an Integration Perspective

3.1 Establishment of Core Dimensions and Evaluation Standards for Five-Education Integration Course Quality

Evaluating the quality of music courses for Five-Education Integration requires constructing a comprehensive, multi-dimensional framework that goes beyond the assessment of traditional artistic skills. The establishment of this framework is based on theories of educational taxonomy and competency-based assessment, translating the intrinsic requirements of the Five Educations into actionable dimensions for observing course quality. The aesthetic literacy dimension focuses not only on students' technical mastery of fundamental musical elements but also emphasizes the acuity of their artistic perception, the independence of their aesthetic judgment, and the innovativeness of their artistic expression. This is concretely manifested in the accurate identification of musical style characteristics, the deep interpretation of a work's emotional essence, and the display of individual character in performance and creation.

The cognitive thinking dimension primarily assesses the systematic thinking, critical reflection abilities, and the breadth and depth of interdisciplinary knowledge transfer demonstrated by students during processes such as music analysis, historical contextualization, and understanding of cultural contexts. This requires evaluation criteria capable of capturing how students establish meaningful connections between musical knowledge and broader humanities and social science fields. The social development dimension needs to be examined within contexts of collective musical practice. This includes an individual's demonstrated empathy, efficiency in communication and coordination, role

adaptability, and sense of collective responsibility during collaborative activities such as ensemble and choral performances. The evaluation criteria for this dimension should focus on the relationship between behavioral performance during interaction and overall team effectiveness.

The physical-mental coordination dimension concerns the intrinsic unity between musical skill acquisition and physical development. By assessing indicators such as posture control during performance, the precision of sensorimotor responses, and the synchronization between rhythmic pulse and physical movement, this dimension reveals how artistic training promotes the development of physiological functions^[5]. The will and character dimension focuses on the psychological traits students demonstrate during long-term artistic cultivation. This includes the level of perseverance when facing technical challenges, the meticulous attitude in pursuing artistic perfection, and the sustained focus and self-discipline maintained during repetitive practice. The cultivation of these non-cognitive factors is a crucial aspect of Five-Education Integration. Establishing hierarchical evaluation standards with descriptive behavioral characteristics for each core dimension is the key step in transforming the integrated educational philosophy from a theoretical concept into measurable indicators of course quality. This also provides clear quality guidelines for course implementation.

3.2 Construction of a Diverse Evaluation Model Based on Process and Development

The nature of Five-Education Integration courses necessitates that the evaluation model moves beyond the traditional summative assessment paradigm, shifting towards a diverse evaluation system that places equal emphasis on both process and development. This system is grounded in modern educational assessment theory, emphasizing a panoramic recording of the learning journey and the continuous tracking of competency development. Process documentation employs multiple documentation strategies, including systematic classroom observation scales, detailed learning process portfolios, iterative drafts of artistic creations, and video recordings of rehearsals and performances. Through the collection of such continuous evidence, a comprehensive profile is constructed that reflects the trajectory of a student's development across all dimensions of the Five Educations.

Portfolio assessment, as a growth-oriented evaluation method, requires the systematic collection of a student's representative works from different learning stages. These may include series of creative exercises, compilations of performance videos, music analysis papers, and project research reports. By analyzing the qualitative evolution of these outputs, the longitudinal development path of a student's comprehensive competencies is objectively presented. The introduction of reflective self-assessment and structured peer-assessment mechanisms aims to cultivate students' metacognitive abilities and critical thinking. Through the use of guided self-evaluation questionnaires and organized peer-review activities, students are prompted to deeply examine their own learning strategies, artistic growth, and collaborative performance. Simultaneously, they gain multi-faceted validation of their social development qualities from diverse perspectives.

Performance-based assessment is designed by creating comprehensive tasks that closely mirror authentic artistic practice contexts, such as complex projects involving the creation and rehearsal of a musical or the planning of a community music event. This method holistically evaluates students' integrated ability to apply knowledge, skills, and competencies to solve real-world problems within authentic situations. Together, these diverse evaluation methods form a mutually corroborating and complementary network of evidence. This ensures the comprehensiveness, objectivity, and diagnostic accuracy of the course quality evaluation, providing rich data support for instructional improvement^[6].

3.3 A Spiral Quality Enhancement Mechanism for Courses Driven by Teaching Reflection

The quality assurance of music courses for Five-Education Integration is essentially a dynamic, cyclical process driven by systematic teaching reflection. This mechanism follows the basic paradigm of action research, constructing a self-improving ecosystem for the continuous enhancement of the course. The operation of this mechanism begins with an in-depth analysis of diverse evaluation data and a professional diagnosis from a pedagogical perspective. The teaching team needs to establish a regular collaborative reflection system. Through a structured analysis of data on student performance across the core dimensions, combined with qualitative observations from the teaching process, the team can accurately identify the strengths and limitations of the course in terms of goal appropriateness, content organization logic, teaching method effectiveness, and sufficiency of resource support.

Evidence-based course decision-making is a key link in this mechanism. The teaching team must translate the findings from reflective diagnosis into concrete course optimization plans. These

interventions may include the reconfiguration of teaching modules, the targeted reinforcement of specific teaching strategies, the development and introduction of learning support tools, or the systematic expansion of the course resource repository. The evaluation of the effectiveness of these implemented plans then initiates a new cycle of "planning-action-observation-reflection." By comparing student performance data across the Five-Education dimensions before and after the intervention, the effectiveness of the improvement measures is tested, generating the basis for the next round of optimization. Within this spiral of upward cycles, the development of teachers' practical knowledge and the enhancement of their evidence-based decision-making capabilities become the core elements driving the continuous improvement of course quality. The course team needs to establish a systematic repository of reflection documents, recording the rationale, implementation process, and effectiveness verification for each round of improvement. This accumulated practical wisdom constitutes an institutional knowledge asset for course development.

More importantly, this mechanism transforms course quality enhancement from an externally driven process into one of endogenous development. It enables music courses for Five-Education Integration to maintain a keen responsiveness to the demands of the times and the development of students. Through continuous self-iteration and optimization, the mechanism achieves the sustained elevation of course quality and the maximized realization of educational value. Ultimately, this reflection-driven course development mechanism transforms Five-Education Integration from a static curriculum plan into a dynamically evolving educational organism.

Conclusion

This study, by analyzing the intrinsic coupling relationship between music courses and the elements of the Five Educations, constructs a symbiotic integration model led by "aesthetic education." It systematically proposes a cultivation pathway encompassing goal restructuring, modular teaching, and resource integration. Furthermore, it establishes a quality enhancement mechanism based on multi-dimensional evaluation and reflective cycles, thereby forming a complete logical framework that extends from theoretical interpretation to practical advancement. Future research may further focus on validating the concrete implementation effects of Five-Education Integration courses, exploring differentiated implementation strategies for music courses across various professional backgrounds, and investigating the integrated application of emerging technologies, such as artificial intelligence, in teaching evaluation and feedback optimization. This will serve to continuously promote the deepening and innovation of the Five-Education Integration concept within higher vocational music education.

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