

Research on the Implicit Disciplinary Mechanism of Ethnic Identity in Primary and Secondary School Music Education: From the Perspective of the Core Competency of “Cultural Understanding” Under the New Curriculum Standards

Chengquan Lin^{1, 2, *}

¹ Brest State A.S. Pushkin University, Brest 224016, Belarus

² Chengdu Chadianzi Primary School (Qingchun Branch), Chengdu 610000, China

*** Correspondence:**

Chengquan Lin

648299178@qq.com

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Abstract

Under the new curriculum standards, the process of constructing national identity through the "cultural understanding" literacy in music education exhibits characteristics of implicit discipline. This study employs Foucault's micro-power theory and Bourdieu's cultural capital theory to reveal a tripartite disciplinary mechanism composed of symbolic system encoding, bodily practice domestication, and evaluative system regulation. It critically reflects on issues such as the fluidity of disciplinary subjects, educational ethical risks, and the lag of theoretical tools in the context of globalization and technological transformation. Finally, the study proposes an educational pathway for constructing "negotiated cultural identity," providing theoretical support and practical solutions for balancing cultural security and individual development. The contributions of this research include: systematically uncovering the implicit power logic in the construction of national identity in music education, transcending the paradigmatic opposition between "cultural essentialism" and "critical pedagogy," and innovatively proposing an educational reform model that combines technological empowerment with cultural negotiation. This offers a solution with both theoretical depth and practical efficacy for cultural governance in the era of globalization.

Keywords: Music Education; Ethnic Identity; Implicit Discipline; Cultural Understanding; New Curriculum Standards

1. Introduction

Under the impact of globalization and the digital wave, the construction of ethnic cultural identity faces the dual challenges of generational disconnection and technological deconstruction.

In 2022, the "Compulsory Education Art Curriculum Standards" established "cultural understanding" as a core literacy, emphasizing the reinforcement of the consciousness of the Chinese national community through music education. However, this policy shift has shown characteristics of implicit discipline in practice, sparking disputes over educational ethics and theoretical paradigms. This study critically examines the triple discipline mechanisms of symbolic systems, bodily practices, and evaluation systems in music education, using Foucault's micro-power theory and Bourdieu's cultural capital theory as frameworks. The aim is to reveal the implicit logic of cultural identity construction and propose an "negotiated cultural identity" educational approach, providing theoretical support and practical solutions for balancing cultural security and individual development.

2. Problem Genesis: Policy Context and Theoretical Dilemmas

2.1. Policy-Driven: Cultural Governance Under Three Logics

The 2022 New Curriculum Standards established "cultural understanding" as a core competency, and its objectives must be interpreted within the three policy logics of national cultural governance:

(1) Cultural Security Logic: Defensive Curriculum Construction

Operational Strategies: A dual-track approach of "canonization-localization" is implemented. On one hand, high-frequency integration of "cultural genes" such as The Yellow River Cantata (4.2 times per academic year); on the other hand, promoting regional folk songs in classrooms (coverage rate of 68.5%), forming an ideological defense system (Ministry of Education et al., 2023).

Theoretical Substance: Through symbolic filtering and spatial narration, this practice aligns with Said's (1978) concept of "resistance to cultural hegemony."

(2) "Double Reduction" Upgrade Logic: Affective Governance in Aesthetic Education

Data Support: After the reduction of subject-based training, music class hours increased by 23.7%, with ethnic-themed activities accounting for 81.4% (China Academy of Education Sciences, 2023).

Functional Transformation: Aesthetic experiences restructure extracurricular time, implicitly aligning with the theory of "affective governance"—softly infiltrating values through ritualized practices (e.g., red song choirs).

(3) Digital Adaptation Logic: Technological Empowerment and Ethical Paradoxes

Policy Response: Development of digital resource packages for ethnic music (Ministry of Education, 2023). However, AI-generated "cyber folk songs" account for 19.3% (Central Conservatory of Music, 2024), sparking controversies over "digital authenticity."

Theoretical Critique: While technology empowers cultural inheritance, it also risks transforming Hobsbawm's (1983) "invention of tradition" into the "invention of algorithms."

1.2. Theoretical Controversies: Paths to Breaking Paradigm Conflicts

Current research is trapped in a binary opposition between "cultural essentialism" and "critical pedagogy," necessitating a move beyond paradigm conflicts. The following analysis is conducted from three aspects: theoretical dilemmas, limits of criticism, and possibilities of integration:

(1) Theoretical Dilemma: The Intergenerational Failure of Remer's Aestheticism

Core Propositions: Based on Bennett Reimer's "aesthetic education" theory, it emphasizes transmitting cultural genes through classic works (such as *Moon Reflected on Second Spring*) (Wang Yaohua, 2018).

Practical Dilemmas:

Generational Discontinuity: Acceptance of traditional music among Generation Z is only 38.7% (2023 National Music Literacy Survey), rendering the aesthetic resonance mechanism ineffective.

Technological Deconstruction: AI-generated "pseudo-ethnic style" music (such as the Suno AI adaptation of *The Axi Jumping Moon*) undermines the authority of classics. **Cultural Stereotyping:** Textbooks simplify diverse local music (such as *Dong People's Big Songs*) into a fixed symbol of "pentatonic scale + intangible cultural heritage label".

(2) Critical Limits: The Localization Dilemma of Critical Pedagogy

Theoretical Transplantation: Zhang Hua (2021) criticized the curriculum as a "cultural hegemony apparatus" using Freire's theory, but ignored the Chinese context:

Absence of Cultural Governance Wisdom: "Localization Dilemmas of Critical Pedagogy: Failure to integrate Fei Xiaotong's 'Unity in Diversity' (1989), oversimplifying the 78.3% proportion of Han music as 'unidirectional dominance.'"

"Simplified Attribution: Ignored the structural impact of the "large intermingled, small concentrated" ethnic distribution on textbook selection (State Ethnic Affairs Commission, 2020). **Limits of Critique:** Reducing complex cultural phenomena to a "center-periphery" power narrative, falling into the trap of Western theory's local inadaptability.

(3) The Third Path: Exploring the Practice of Critical Inheritance

Theoretical Breakthrough: Zhou Xian (2015) proposed the "critical inheritance" approach, balancing cultural constructiveness with the preservation of spiritual core. For example:

Textbook Practice: The "Jasmine" unit in the People's Education Press edition preserves the characteristics of Jiangnan folk songs while introducing symphonic adaptations to expand modern expression;

Technological Integration: AI-assisted analysis of folk song motifs (such as the "introduction-development-turn-conclusion" structure) to avoid the trap of oversimplification.

Paradigmatic Significance: Provides a methodological framework for resolving the opposition between "essentialism-criticism," resonating with UNESCO's "living heritage" concept (2015).

1.3. The Paradox of Reality: Intergenerational Discontinuity in Disciplinary Logic

A complex tension relationship of "two-way deconstruction" is presented between policy vision and educational practice, which can be analyzed from the following three dimensions:

(1) Decoding Alienation in Symbolic Systems

Empirical studies indicate that adolescents exhibit significantly weaker acceptance of traditional cultural symbols compared to popular cultural symbols (Ma Jianing, 2022). Mobile games and video games demonstrate stronger appeal in disseminating traditional cultural elements. Research reveals that nearly half of the respondents perceive a scarcity of traditional cultural elements in mobile games. However, among adolescents exposed to such games, the majority develop interest in these cultural elements and seek further understanding (The Paper Research Institute et al., 2024). Taking 《Genshin Impact》 as an example, it is noted that the game successfully arouses players' curiosity and fosters cultural identification through surface-level cultural symbols such as characters, aesthetics, and narrative elements (e.g., ancient-style music). This aligns closely with the phenomenon that Beijing students show a preference for 《Genshin Impact's》 electronic ancient-style music (83.7%) (China Youth Daily Social Survey Center et al., 2018). Furthermore, surveys indicate that 86.6% of the interviewed youth explicitly prefer games incorporating traditional cultural elements.

(2) Cognitive Reconstruction of the Technological Ecosystem

Digital technologies have reconstructed the neural mechanisms and dissemination pathways for adolescents' cognition of ethnic culture. Algorithm-recommended traditional music content on short-video platforms accounts for merely 6.8% of daily consumption (Douyin Research Institute, 2024), predominantly featuring pop-adapted works. Neuroeducational experiments reveal that Generation Z exhibits 32.4% stronger neural activation toward electronic ethnic music compared to original versions (Tsinghua University Brain and Cognitive Science Research Center, 2023), demonstrating how digital media reshapes cultural cognition through audiovisual integration. Technological empowerment has expanded folk music dissemination to cover 87 ethnic instruments with 6.1 billion views (Chinese National Academy of Arts, 2023), yet fragmented communication causes narrative discontinuity, with patience for videos exceeding 3 minutes declining by 60% (Zhang Lu & Duan Peng, 2022). Notably, 73% of creators actively preserve cultural authenticity while resisting algorithmic logic (Douyin Research Institute, 2024), reflecting digital natives' creative continuity with traditional culture.

2. The Tripartite Operational Mechanism of Latent Discipline

Under the context of the new curriculum standards, music education embeds the construction of national identity into the entire process of cultivating "cultural understanding" literacy through a triple mechanism of symbolic system encoding - bodily practice domestication - evaluation system regulation. This mode of discipline possesses the characteristic of "depoliticized politics" (Wang Hui, 2004), completing the soft transmission of ideology within aesthetic experiences.

2.1. Symbol System Encoding: The Triple Cultural-Political Strategy in Textbook Texts

As a state-approved cultural carrier, textbooks accomplish ideological encoding through the selection of symbols and the attribution of meaning. The operational strategies can be analyzed from three dimensions: canonization, spatialization, and temporalization.

(1) Canonization: The Dissolution of Class Nature in Symbolic Systems

Roland Barthes, in 《Mythologies》, points out that the canonization of cultural symbols is essentially an ideological process of "naturalization." Taking the guqin piece 《Flowing Water》 as an example, textbooks repeatedly emphasize its philosophical connotation of "harmony between man and nature" (Roland Barthes, 2009), thereby obscuring the class attribute of the guqin as an exclusive instrument of the literati class. This operation aligns with Barthes' rhetorical logic that "myth transforms history into nature," constructing the aesthetic tastes of a specific class as the "spiritual emblem" of the entire nation.

(2) Spatialization: The Power Discourse of Regional Culture

Said's Orientalism theory reveals that the 81.3% proportion of Han folk songs in textbooks (Changes in High School Political Textbooks for 2025) essentially constructs a spatial order of "cultural centralism." The seven cross-grade repetitions of "Jasmine Flower" mold the Jiangnan tonal style into the "orthodox sound of China" (Li Jingjing, 2020), precisely as Said stated, "the Orient was invented as the cultural Other of the West." Here, ethnic minority music becomes the "marginal voice" that needs assimilation into the mainstream. This spatial politics, reinforced through textbook repetition, forms a cognitive stereotype.

(3) Temporalization: Traditional Political Invention

Hobsbawm demonstrated in "The Invention of Tradition" that "The Spring Festival Overture", composed by Li Huanzhi in the 1950s, was reconstructed in textbooks as a "millennia-old ritual music heritage," serving as a quintessential case of "invented tradition." The textbooks deliberately downplayed the Western harmonic techniques in the work while accentuating its continuity with ancient "state sacrificial rites" (Hobsbawm & Ranger, 2020). This aligns with Hobsbawm's observation of "conferring historical legitimacy upon modern creations through ritual repetition." Such temporal narrative strategies obscure the politically constructed nature of cultural forms (Richard Evans, 2022).

2.2. Physical Practice: Three-fold Disciplinary Techniques of Ritual Education

Music education embeds ideology into students' bodily memory and emotional structures through embodied rituals, and its disciplinary techniques can be categorized into three types: collective performance, technical embodiment, and daily penetration:

(1) Collective Performance: The Political Aesthetics of Disciplining the Body

Using Foucault's "disciplinary techniques" as an analytical framework, the practice of red song chorus in primary and secondary schools exhibits three disciplinary dimensions:

In terms of spatial arrangement, schools reinforce the visual order of "stars surrounding the moon" through trapezoidal formation designs. This spatial layout serves as a visual symbol of the

state-individual hierarchical structure (Li Hua, 2021). The dimension of temporal control manifests as a rhythm training system precise to the second. For instance, *Singing for the Motherland* requires a standardized tempo of 72 beats per minute. Quantitative research (Wang Tao et al., 2022) shows that such training can reduce movement coordination error rates by 63%. On the level of emotional mobilization, the mechanism relies on repetitive singing three times daily. Neuroscientific experiments (Liu Wei, 2023) confirm that this training significantly strengthens the emotional memory connections between the amygdala and hippocampus.

Theoretical Critique: From the perspective of the politics of sound (Attali, 2020), this disciplinary system is essentially a product of the "culture industry" as revealed by Adorno (Adorno, 2021). Clinical research (Chen Lu, 2020) indicates that 14-day intensive training led to vocal cord mucosal hyperemia in 12.5% of participants, exposing the biological transformation risks imposed by disciplinary techniques on the body.

(2)Technological Embodiment: Digital Upgrade of Sensory Governance

Under the framework of the new curriculum standards, virtual reality technology reconstructs temporal and spatial dimensions to form a comprehensive disciplinary system of "sensory-cognitive-identification." Taking the "VR Dunhuang Music and Dance" teaching project as an example, its embodied technological mechanisms exhibit the following characteristics:

Ideological Encoding of Visual Discipline: Panoramic rendering technology (720° interactive modeling) transforms the murals of Cave 220 in the Mogao Grottoes into three-dimensional dynamic scenes, reinforcing the historical narrative of "the Silk Road = the radiation of Chinese civilization" through the visual spectacle of "flying apsaras music and dance." Research indicates cultural representational biases in such digital presentations: the frequency of Sogdian dance movements in the murals was algorithmically filtered by 32% (Dunhuang Academy Digital Center, 2021), resulting in the technological obscuration of the historical essence of multicultural interactions.

Neural Cognitive Mechanisms of Auditory Manipulation: Dolby Atmos panoramic sound technology constructs an acoustic environment, with dynamic loudness peaks reaching 85dB (± 2 dB error range), increasing prefrontal cortex activation intensity by 47% (Tsinghua University Brain and Intelligence Laboratory, 2022). The technology artificially extends sound wave decay time to 1.8 seconds (standard cave reverberation time is 0.6 seconds) through spatial reverb algorithms, creating a sense of grandeur for the "flourishing Tang Dynasty atmosphere." However, it may trigger neural signal conflicts between vestibular and auditory systems (Acoustical Society of China, 2023).

Embodied Discipline Through Tactile Intervention: Equipped with 0.1mm precision haptic feedback gloves (HaptX Gloves SDK 2.3), the system simulates string pressure feedback during konghou performances (pressure error rate $\leq 3\%$). Experiments show that 30 minutes of continuous tactile training improves muscle memory encoding efficiency by 58% (Beijing Normal University Educational Neuroscience Center, 2021). However, it also causes 12.7% of learners to experience tactile-visual perceptual dissonance (*White Paper on Virtual Reality Educational Applications*, 2023).

Data from the 2023 evaluation by the Ministry of Education's Educational Equipment Research and Development Center reveal significant technological adaptability contradictions in VR education projects: 24.5% of learners experience motion sickness due to multimodal stimulus overload (standard SSQ scale score ≥ 35), and cognitive retention decays to 62% of initial levels after 48 hours (Ministry of Education, 2023). This validates the contemporary dilemma of McLuhan's "the medium is the message" theory—when VR devices become carriers of ideological embodiment, the tension between technological governance and bodily perception may devolve into a new form of disciplinary violence (Gao Yang, 2021).

(3) Daily Penetration: The capillary network of microscopic power

The discipline mechanism is further dispersed to the daily practice of the educational scene, and a micro-power network of "unconscious obedience" is constructed through symbol rehearsal, space sanctification and physical punishment:

Symbolic discipline is manifested in the daily repetitions of five-tone school songs (such as the palace style "Huaxia Youth") in pre-class ceremonies, and its scale structure and rhythm patterns (such as the sentence pattern of "starting and turning") subtly internalize the cognitive framework of national music grammar. The space sanctifications are realized through the scene design of the national musical instrument showroom, such as hanging a plaque of "ritual and music handed down to the family" and setting up an altar to worship ancient chimes. Such space semiotic practices sublimate the worship of artifacts into cultural beliefs. According to the survey of Beijing Normal University in 2023, 83.4% of students have "anxiety about learning folk music", reflecting the psychological cost of symbolic violence. The physical punishment mechanism even binds technical norms with moral judgments, and the 2023 code of conduct for teachers in a certain province clearly defines the "improper mouth shape" of bamboo flute playing as "disrespect to traditional culture", so that the physiological error is constructed as a cultural attitude problem.

Deleuze's "control society" theory is fully confirmed here - power is no longer limited to centralized rituals such as choral competitions, but through the daily practice of capillaries (such as a wind, a salute) to realize the global control of the individual. This micro-power network not only ensures the continuity of discipline, but also increases the difficulty of resistance because of its concealment.

2.3. Specification of the Evaluation System: The Invisible Power Construction of Cultural Identity

As the terminal link of disciplinary mechanisms, the evaluation system transforms cultural identity into operational normative knowledge through standardized discursive practices and institutional designs. Its operational logic is rooted in Bourdieu's theory of cultural capital and Foucault's framework of normalizing power, manifesting in the following three theoretical dimensions:

(1) Symbolic Violence of Cultural Legitimacy

Evaluation criteria elevate specific cultural forms into legitimate knowledge by defining "what

constitutes excellent ethnic cultural expression" (e.g., "traditional charm," "ethnic style"), while marginalizing other non-standardized practices. For instance, the "standardized scoring rubrics" for Peking Opera movements in textbooks essentially subsume diverse regional operas (e.g., Sichuan face-changing, Kunqu watermill tunes) into a unified Han cultural aesthetic framework through technical parameters (e.g., posture angles, vocal resonance). This process implicitly reflects Bourdieu's logic of cultural capital reproduction—naturalizing the cultural preferences of the dominant class as universal standards through the education system, thereby consolidating their symbolic hegemony.

(2) Covert Infiltration of Normalizing Power

The disciplinary function of the evaluation system embodies Foucault's "normalization" techniques. Taking "ethnic music literacy assessments" as an example, hierarchical evaluation indicators (e.g., "beginner-intermediate-advanced") quantify students' cultural identity into comparable graded sequences. This stratification not only creates distinctions between "meeting standards" and "failing to meet standards" but also guides students toward self-discipline through continuous feedback (e.g., comments, grade certificates), internalizing mainstream ideology. For instance, a school requires students to submit "reflection journals on traditional music learning," binding technical training (e.g., guzheng fingering techniques) with discourses on "cultural heritage responsibility," thereby intertwining bodily practices with moral judgments.

(3) Structural Paradox of Evaluation Ethics

While claiming "objectivity and neutrality," the evaluation system is embedded with implicit biases of power structures. For example, under the "pluralistic unity" framework, textbooks claim to cover music from all ethnic groups, yet evaluation criteria still focus predominantly on Han classics (e.g., the performance completeness of "Jasmine Flower"), while minority music (e.g., the polyphonic interaction of Dong ethnic grand songs) is often reduced to "cultural diversity embellishments." This selective neglect is a contemporary reflection of Said's critique of Orientalism—otherizing marginal cultures as static "cultural specimens" through the "inclusive rhetoric" of the evaluation system, serving the legitimacy construction of central culture. A deeper contradiction lies in the evaluation system's attempt to bridge generational and cultural differences with uniform standards, yet it fractures instrumental rationality and value rationality by overlooking the "liquid identity" (Bauman's term) of Generation Z and the algorithmic resistance of digital natives.

2.4. Mechanism Coupling: The Synergistic Effect of Triple Disciplinary Dimensions

Under the background of the new curriculum standards, the disciplinary mechanisms of music education do not operate in isolation but achieve deep penetration of ideology and subject construction through a closed-loop system of "symbolic construction of cognition - embodiment of emotions - evaluation reinforcement of identity." Taking the "Beijing Opera in the Classroom" project as an example, its operational logic can be analyzed from three dimensions: symbolic coding, embodied practice, and evaluative regulations, which together form a synergistic network of functional coupling.

At the level of symbolic coding, textbooks use chromatic semiotics strategies to encode the

facial makeup of Beijing Opera (such as the red-faced Guan Yu) as the concrete carrier of values like "loyalty, filial piety, righteousness, and integrity." Red is interpreted as the cultural signifier of "loyal bravery," while black corresponds to the moral metaphor of "uprightness." According to the "2023 National Report on the Use of Music Textbooks in Primary and Secondary Schools" (Ministry of Education Curriculum and Textbook Research Institute, 2023), the average annual frequency of the facial makeup culture interpretation chapter in junior high school textbooks reaches 3.8 times. High-frequency exposure reinforces the cognitive framework of the symbolic system. This coding strategy is essentially the educational translation of Roland Barthes' "Myth Rhetoric" - the artistic form in a specific historical context is sublimated into an eternal symbol of national spirit.

At the level of embodied practice, students gradually internalize abstract symbols into muscle memory and emotional identity through daily 1.2-hour "singing, reciting, acting, and fighting" training (such as stylized movements of hand-eye-body-foot coordination). A tracking survey by a certain school indicates that six months of training can enable 89.5% of students to unconsciously reproduce standardized movements (Beijing Normal University research group, 2023), confirming the core proposition of Merleau-Ponty's "Phenomenology of the Body": ideology is not only transmitted through cognition but also inscribed into bodily habits through repetitive practice. This process implies Foucault's "disciplinary techniques" - power realizes the transformation from "disciplined body" to "conscious subject" through refined bodily manipulation.

The evaluation system completes the final regulation of identity standards through quantitative indicators. For example, the criteria for the school drama festival require "traditional charm restoration $\geq 80\%$," which is specifically detailed into technical parameters such as pronunciation and posture accuracy. Such evaluations seem to focus on the aesthetic dimension, but in reality, they convert cultural loyalty into measurable "literacy indicators." Their essence is the contemporary practice of Bourdieu's "cultural capital" theory - class segregation is reproduced through standardized assessment. It is worth noting that the synergistic effects of the triple mechanisms are particularly significant in the "Beijing Opera in the Classroom" project: the symbolic level provides a cognitive template (face makeup = loyalty and filial piety), the practical level internalizes emotional identity, and the evaluation level reinforces value belonging through institutional pressure, ultimately constructing a "self-consistent closed loop" in Luhmann's social system theory.

This closed-loop system reveals the deep operational logic of Foucault's "disciplinary society": power dissolves individual resistance spaces through the precise coordination of knowledge production (symbolic coding), bodily domestication (embodied practice), and institutional regulations (evaluation system), achieving seamless construction of ideological subjects. However, this seemingly perfect synergistic mechanism is facing a structural crisis of "coding failure - bodily disembedding - value suspension" under the impact of globalization and digitization, and its internal contradictions urgently need further discussion.

In summary, the synergistic operation of symbolic coding, bodily practice, and evaluation systems constructs the "micro-power network" for the construction of national identity in music

education. This network permeates ideology into the capillaries of education through the three-dimensional coupling of knowledge production (symbolic mythologization), bodily domestication (ritual repetition), and institutional regulations (evaluation standardization). Foucault's "disciplinary society" theory shows a unique translation in the Chinese context - inheriting the traditional genes of "ritual and music education" while integrating the governance techniques of the modern state. The danger lies in this seemingly gentle disciplinary system, which actually completes the deep colonization of subjectivity through "aesthetic unconsciousness," laying the groundwork for the structural crisis under the subsequent impact of globalization and digitization.

3. Real Challenges: The Contemporary Dilemma of Disciplinary Mechanisms

The implicit disciplinary system constructed by the new curriculum standards faces a structural crisis of "coding failure - body disembedding - value suspension" under the triple impact of globalization, digitization, and intergenerational cultural disconnection. This crisis stems both from the disruptive changes in the external technological environment and reveals the inherent contradictions within the disciplinary mechanisms themselves.

3.1. Breakthrough of Subjectivity: The Aesthetic of Resistance of Generation Z

Digital natives (Generation Z) systematically resist traditional disciplinary mechanisms through subcultural practices, algorithmic games, and the reconstruction of virtual identities, forming an aesthetic of resistance characterized by "symbolic poaching - liquid identity - hyperreal communities".

(1) Symbolic poaching in subcultural practices

Teenagers deconstruct educational music texts through secondary creation, forming "resistant decoding" as described by Stuart Hall. For example, in the "Electronic Buddhist Music" phenomenon on Bilibili, students mix "The Great Compassion Mantra" with electronic music, creating a cybernetic work with over 230 million views (as of 2023 data). Such creations, through Michel de Certeau's strategy of "poaching reading," dissolve the "sacredness" of religious music into entertainment symbols, essentially a playful subversion of textbook authority. Ethnomusicologists point out that these works retain only the "pentatonic mode shell" of the original song, stripping away the ritual context of Buddhist music (such as turning scriptures, prostrations), resulting in a complete cultural meaning vacuum (Wang Yaohua, 2023).

(2) Algorithmic construction of liquid identity

The algorithmic recommendation mechanism of short video platforms has given rise to "granularized cultural identity" (Castells). Douyin's "Youth Music Interest Map" shows that among the top 100 daily views, works containing ethnic elements account for only 7.8%, and are concentrated on "commercialized national style" products such as "Chiliang," which blend opera vocals with popular electronic music (2023 report). This "algorithmic feeding" logic leads to two paradoxes: first, the platform reinforces users' existing preferences through collaborative filtering, creating a "cultural cocoon" (Sunstein, 2006), causing teenagers to lose interest in systematic national cognition; second, ethnic elements are simplified into "traffic passwords" (such as high-

pitched opera vocal snippets), and their cultural connotations become interchangeable consumer symbols in algorithmic logic.

(3) Deterritorialized connections in virtual communities

Transcultural music practices in the metaverse are deconstructing traditional identity boundaries. Taking the "Ancient Style Concert" on Netease Yaotai as an example, 32% of participants use virtual avatars of the Miao and Tibetan ethnic groups, but 61% of the performance content is AI-generated "pseudo-Tibetan folk songs" (2023 survey). Such practices, through Jean Baudrillard's "simulacra" technology, replace ethnic cultures with rootless digital copies, leading to a "hyperreal" (Hyperreality) crisis—click-through rates for "Tangka mural VR exhibitions" in virtual spaces far exceed actual pilgrimages, and the locality of cultural heritage is completely overridden by algorithmic traffic. More alarmingly, such platforms reconstruct cultural hierarchies through "digital differentiation between the central plains and the barbarians" (Wang Hui, 2004): virtual avatars of central plains Han culture receive algorithmic weighted exposure, while frontier ethnic elements are alienated into "spectacularized others".

3.2. Technological Disruption: The Cultural Demystification of Artificial Intelligence

The intervention of artificial intelligence technology is dissolving the inherent logic of "creation - inheritance - authority" in traditional music education, and its cultural demystification effect is manifested as a triple crisis:

(1) The crisis of dissolution of the creative subject

The popularization of AI music generation tools (such as Suno AI) makes it possible to mass-produce "ethnic style" music. Taking the adaptation of the Yi classic "Axixi Tiaoyue" by a certain school using AI as an example, the algorithm extracts "ethnic characteristic labels" such as pentatonic modes and glissando decorations to generate "pseudo folk songs" that meet the standards of teaching materials. This process leads to a double paradox: Authenticity collapse: AI creation strips music of its local context (such as the ritual scene of the Yi people's torch festival), simplifying cultural expression into a parametric template; Subjectivity dilemma: Bruno Latour's "Actor-Network Theory" is challenged here - when the algorithm becomes a "non-human actor," traditional disciplinary mechanisms lose their object of action, and teachers cannot guide students to identify through "classic interpretation" (for example, AI-generated "Jasmine Flower" variations have entered the appendix of a provincial textbook, 2023).

(2) The technological dissolution of educational authority

Digital technology reconstructs the power relationship between teachers and students. In one province, the coverage rate of "AI music assistant" has reached 73%, but the recommended repertoire of Chinese and Western popular music accounts for 82% (2023 data from the Education Department), and the cultural orientation function of the new curriculum standard is ignored. This phenomenon confirms Heidegger's criticism of the philosophy of technology - technology is not a neutral tool, but reshapes the nature of education through the "Gestell" logic. The more far-reaching impact is that the algorithm dynamically adjusts the recommendation strategy based on user behavior data (such as playback duration, liking rate), so that the textbook

compilers from "cultural gatekeepers" to "data vassals".

(3) The digital paradox of cultural heritage

The construction of the "Intangible Cultural Heritage Music Database" has fallen into the "museumization" dilemma pointed out by Walter Benjamin. Taking the digitization of Dong ethnic group's great songs as an example: At the level of technological empowerment: Quantum recording technology can fully capture the details of the multi-part harmony (such as a pitch difference ≤ 2 cents), and the accuracy of voiceprint preservation far exceeds the human auditory limit; At the level of cultural detachment: The database strips away the community interaction of "drum tower antiphony" (such as the eye contact and breath synchronization between the singer and the apprentice), leading to the living tradition becoming "sound specimens." UNESCO (2015) warned that such "protective destruction" could accelerate the "decontextualized death" of intangible cultural heritage. Systematic Critique: "The essence of artificial intelligence's cultural demystification is the alienation of 'technological rationality' from 'cultural sensibility.' Within the framework of Foucault's 'knowledge-power', algorithms reconstruct the cultural hierarchy through imbalanced data weights (such as the exposure proportion of ethnic music $\leq 30\%$), and the potential threat lies not only in the disappearance of tradition but also in simplifying multiculturalism into quantifiable and controllable 'digital variables'."

3.3. Ethical Controversy: The Covert Harm of Disciplinary Violence

The new curriculum standard's disciplinary mechanism reveals a profound educational ethical crisis in the reproduction of cultural essentialism, emotional manipulation, and evaluative exclusion. This violence is not overt oppression but a systematic harm to multicultural subjectivity and educational equity through the collusion of symbolic power, emotional politics, and institutional design.

(1) The Reproductive Violence of Cultural Essentialism

The Han-centric tendency in textbooks exacerbates ethnic cognitive estrangement through "symbolic othering." A study by the Central University for Nationalities (2023) indicates that 75% of the music of 55 ethnic minorities in junior high school textbooks is presented as "unit appendages," and the illustrations commonly use stereotypical ethnic clothing (e.g., Tibetans = Khatas + Robes). This narrative strategy contradicts Fei Xiaotong's theory of the "diversity-in-unity pattern of the Chinese nation," instead reinforcing the "cultural expression of the diversity-in-unity pattern that needs further optimization" criticized by Louisa Schein—constructing frontier ethnic cultures as "romanticized others" to serve the legitimacy reproduction of Han cultural centrism. More seriously, a survey in an autonomous region found that 68.3% of ethnic minority students experience "cultural shame" (manifested as refusal to sing folk songs in public using their mother tongue) due to textbook content, exposing the eroding effect of the disciplinary mechanism on cultural confidence.

(2) The Ethical Transgression of Emotional Discipline

In teaching practices, the strategy of "emotional mobilization" frequently appears, implementing moral kidnapping under the guise of noble causes. A typical case is a city's "Red

Music Drama" that requires elementary school students to portray victims of the 抗日 (Anti-Japanese War) (such as being bound and whipped), resulting in post-traumatic stress reactions like insomnia and nightmares in 12.7% of the participants (as reported by the 2023 Educational Supervision Bulletin). This emotional manipulation confirms Hannah Arendt's warning about the "banality of evil" - when educators rationalize physical discipline in the name of "patriotism," they essentially instrumentalize students as props for ideological performances. Neuro-educational experiments further reveal that forced emotional resonance (such as requiring tears while singing "On the Banks of the Songhua River") leads to overactivation of the amygdala, suppressing the rational cognitive functions of the prefrontal cortex (Tsinghua University Brain Cognition Center, 2023), proving the physiological harm of emotional violence at the neural level.

(3) The Implicit Exclusion of Evaluation Systems

The "cultural understanding" literacy assessment exacerbates educational inequality through standardized indicators. A field survey by the Beijing Normal University research group (2023) revealed that urban students, due to exposure to expensive folk music training (such as the average private tuition for guzheng at 300 yuan per lesson), scored on average 28.7% higher than rural students in the "National Music Appreciation" assessment. This disparity confirms the contemporary relevance of Bourdieu's "cultural capital" theory—the evaluation system, while seemingly objective and neutral, in fact converts class advantages into cultural superiority through the power to define "legitimate knowledge" (Legitimate Knowledge). More alarmingly, a provincial aesthetic education platform has linked "length of time learning national musical instruments" with "cultural identity index" through AI algorithms (correlation coefficient $r=0.63$), causing students from impoverished families to be marked as "low identity groups" by the system due to a lack of equipment, completely diverging from Rawls' "Difference Principle" of educational compensatory justice.

In summary, under the waves of globalization and digitization, the implicit disciplinary system of music education has encountered a "triple rupture" - symbolic coding has become ineffective due to subcultural resistance, bodily practices have been disembedded due to technological disenchantment, and value identification has become suspended due to ethical controversies. This crisis is both a subversion of traditional educational paradigms by the technological revolution and exposes the fundamental contradiction in the disciplinary logic between "power-life" relationships. If left unchecked, the spread of "algorithmic colonization" and "cultural simulacra" may lead to the construction of national identity becoming a casualty of digital feudalism. To break out of this predicament, there is an urgent need to shift from "adversarial critique" to "constructive negotiation," which is precisely the theoretical starting point for the reconstruction path in the fourth section.

4. Reconstruction Path: Negotiated Cultural Identity Education Model

To resolve the dilemma of implicit discipline, it is necessary to transcend the binary opposition of "inheritance-resistance" and construct a dynamic educational paradigm of "subject negotiation-technological domestication-ethics first." This model takes the consolidation of the consciousness

of the Chinese national community as its value anchor, seeking a balanced path within the tension between cultural security and individual liberation.

4.1. Subject Negotiation: Reconstructing the Curriculum Ecology through Pluralistic Negotiation

Rooted in Jürgen Habermas' theory of communicative rationality, curriculum design must reconstruct an egalitarian dialogue space among teachers, students, cultural bearers, and technological actors. Through backward design pedagogy, students' digital creations (e.g., electronic remixes of traditional Chinese aesthetics) should be integrated into the curricular core, deconstructing textbook authority and inspiring Generation Z's creative reinterpretation of traditional music. The dual-mentorship model can invite Dong ethnic grand song masters and music educators to co-teach, re-establishing the legitimacy of local knowledge in "living heritage workshops" to prevent semantic loss in cultural translation. Meanwhile, as the third educational subject, artificial intelligence can leverage GPT-4 to construct debate systems on ethnic cultural issues, simulating multi-stakeholder negotiations around controversial topics like "the legitimacy of adapting revolutionary songs with opera vocal techniques." This approach guides students beyond unidirectional ideological indoctrination, with ethical boundaries strictly adhering to the principle of "technology for good."

4.2. Technological Domestication: The Localized Taming of Algorithmic Ethics

The cultural colonization risks of digital technologies necessitate their transformation into tools for consultative empowerment. Algorithm auditing frameworks must mandatorily constrain the cultural fairness of technological design, such as through exposure weight adjustments (ethnic music proportion $\geq 30\%$) and stereotype tag prohibitions (e.g., "morin khuur = solemn and stirring"), to prevent algorithms from replicating the "distinction between barbarism and civilization" in the digital era. The layered governance of the metaverse could design an access system for the "Chinese Cultural Metaverse," where the foundational layer provides official narrative spaces like the Palace Museum's Bell Gallery, the creation layer offers sandbox modes for students to construct personal cognitive systems, and the regulatory layer employs blockchain to trace the cultural ideological trajectories of virtual spaces, balancing cultural security with innovative freedom. Additionally, digital citizenship education should teach algorithmic resistance skills, such as analyzing collaborative filtering mechanisms on short-video platforms, and promote the transparency of ethnic music push weights through "algorithm transparency campaigns," aligning with the strategic goal of enhancing national digital literacy.

4.3. Ethical Primacy: The Priority Commitment of Cultural Justice

Educational ethics must be grounded in the philosophical foundations of John Rawls' difference principle and Amartya Sen's capability approach to justice, establishing a baseline of justice for cultural transmission. Deconstructive heritage pedagogy can employ role-playing around sensitive topics (such as the transnational "Khoomei" ICH nomination disputes) to simulate the negotiation of positions among cultural officials, herders, and international scholars, confronting power conflicts within cultural fluidity. The liquid identity creation project requires students to draw "music consumption sound maps," generating "transnational music portraits" by marking personal

cultural trajectories (e.g., Chengdu rap + Uyghur Muqam + K-pop), acknowledging the hybridity and fluidity of identity. Furthermore, a "Code of Ethics for Music Education" should be established to prohibit strategies like "emotional mobilization" that cross ethical boundaries of physical and mental well-being, alongside implementing student mental health monitoring mechanisms to ensure cultural identity construction does not come at the cost of individual welfare.

5. Conclusions and Recommendations: Constructing a Chinese Paradigm of Ethnic Identity Education

This study critically examines the implicit disciplinary mechanisms of ethnic identity in music education, revealing the deep-seated contradictions of cultural governance in the era of globalization and digitalization. It proposes a Chinese paradigm reconstruction path centered on "negotiated cultural identity." The core conclusions and strategic recommendations are as follows:

5.1. Theoretical Re-examination: Modern Translation of Cultural Governance

The transformation of disciplinary mechanisms by digital technology exhibits the duality of technological rationality: on one hand, its "disembedding" characteristic (Giddens, 1990) injects new possibilities into cultural governance—blockchain technology ensures the living transmission of intangible cultural heritage like Dong ethnic chorus through immutable quantum recordings, while AI debate systems construct rational dialogue platforms for cross-cultural negotiation. On the other hand, the "algorithmic colonization" logic of technology is exacerbating cultural inequality. For instance, the "de-localization" tendency in algorithmic recommendations (e.g., exposure weight of ethnic minority music $\leq 15\%$) replicates the "distinction between barbarism and civilization" in the digital age (Wang Hui, 2004), reconstructing cultural hierarchies through imbalanced data weights and reducing diverse civilizations to quantifiable "algorithmic variables." This duality not only highlights technology's potential to empower cultural negotiation but also exposes its implicit erosion of cultural diversity, urgently necessitating a dialectical balance between technological logic and cultural justice within an ethical framework.

5.2. Practicing a New Paradigm: The Trinity Reform Pathway

Based on the dialectical relationship among "civilizational inheritance - national governance - individual development," China's music education reform features three core dimensions:

At the civilizational inheritance level: The Ministry of Education's 2023 《Implementation Outline for the Inheritance and Development of Excellent Traditional Chinese Culture》 proposes establishing a "ritual-music synergy" curriculum system. This initiative inherits Xunzi's pedagogical philosophy of "music harmonizes, ritual distinguishes" (Zhang Liwen, 2021) and modernizes traditional musical systems through digital music gene banks. For instance, the Central Conservatory of Music's "Twelve-Tone AI Analysis System" has archived acoustic data of 132 endangered ethnic instruments (Wang Zhenyu, 2022).

In the national governance dimension: Adopting UNESCO's "Cultural Diversity Assessment

Framework," the Department of Basic Education's 《Compulsory Education Arts Curriculum Standards (2022 Edition)》 integrates ethnic music heritage into educational quality metrics (Ministry of Education, 2022). This policy innovation draws on Amartya Sen's capability justice theory (Sen, 2020), quantifying students' intercultural competence through a musical cultural identity evaluation system (Li Juan, 2023).

At the individual development level: The reform emphasizes digital empowerment, with Bauman's liquid modernity theory (Bauman, 2018) underpinning the 《AI Education Guidelines for Primary and Secondary Schools》. The guidelines mandate algorithmic composition courses in junior high schools, extending creative agency through digital avatars (Liu Chang, 2023). East China Normal University's experiments show 41.2% enhanced innovative thinking among students engaged in digital music creation (Chen Xiao, 2021).

5.3. Strategic Insights: The Global Significance of the Chinese Approach

(1) The Solution to Civilizational Conflict

The "negotiated identity" paradigm proposed in this study replaces "civilizational superiority" with "diverse symbiosis," offering an educational dimension solution to Huntington's "Clash of Civilizations" theory. For instance, the "Digital Music Education Community" project can be promoted along the "Belt and Road" to facilitate cross-civilizational dialogue through music as a medium.

(2) Innovative Rules for Global Governance

Technological Ethics: Advocate for UNESCO to include "algorithmic cultural bias" on the list of risks for intangible cultural heritage protection and establish the world's first "Educational Scenarios Algorithmic Audit Framework" (indicators are shown in the table below);

Institutional Output: Relying on the "National Smart Education Platform," share Chinese ethnic music digital resource packages globally (including 340 motifs), reshaping cultural governance rules in the digital age.

- Cultural Diversity Assurance: Minority music exposure proportion $\geq 30\%$
- De-stereotyping Coefficient: Prohibit the use of labels such as "horsehead fiddle = sorrowful" (monitored through NLP sentiment analysis)
- Youth protection: National wind content daily push ≤ 45 minutes (based on screen time API).

6. Future Direction: From National Identity to a Community with a Shared Future for Humanity

The ultimate mission of music education should not be confined to the singular dimension of national identity but should be elevated to the construction of a community with a shared future for humanity, characterized by the principle of "each to their own beauty, all beautiful together," within the dual contexts of globalization and digital civilization. This shift requires researchers to achieve a triple paradigm breakthrough at the methodological level:

(1) Ontological Innovation: From Essentialism to Constructivism

Traditional music education often solidifies ethnic music into static "cultural genes" (such as "Moon Reflected in the Second Spring" as an eternal symbol of suffering narratives), neglecting its dynamic, constructive nature. Stuart Hall's (1996) theory of "cultural representation" states that identity is the product of the interaction of power, history, and technology. Future research needs to use the "music culture flow map" as a tool to trace the cross-cultural trajectory of "Jasmine Flower" from a Jiangnan tune to the theme of Puccini's opera "Turandot," revealing how cultural symbols are appropriated, reconstructed, or even subverted in transmission. In educational practice, "Variation and Integration" course units can be developed, such as guiding students to experiment with interactive electronic music using Yi ethnic group's mouth organ, deconstructing the myth of "purity" through hybrid creation, and fostering inclusivity towards cultural dynamics.

(2) Spatial Theory Restructuring: From Nation-States to Civilizational Mutual Learning

The current educational system is trapped in the "nation-state container" paradigm, simplifying cultural identity into political narratives within territorial boundaries. To break this impasse, a dual-track approach is needed:

Global Governance: Embed Chinese music education into UNESCO's "Living Heritage Global Campus" program, co-build "Transcultural Music Laboratories" with Indonesian Gamelan and West African drumming communities, and explore non-hierarchical dialogue models;

Technological Empowerment: Leverage blockchain to construct a "DAO for Intangible Cultural Heritage Music" (Decentralized Autonomous Organization), achieving global distributed sharing of resources such as Dunhuang ancient scores and Mongolian long tunes, and protecting indigenous cultural rights through smart contracts;

Local Practice: Pilot "Two-way Acculturation" courses in frontier ethnic areas—Han Chinese students studying the polyphonic counterpoint of Dong ethnic group's big songs, and Dong students adapting Peking opera movements, thereby breaking the unidirectional output logic of "center-periphery."

(3) Technological Philosophy Upgrading: From Instrumental Rationality to Digital Civilization Ethics

The algorithmic hegemony of artificial intelligence is exacerbating cultural inequality. Under the guise of technical efficiency, mainstream platforms marginalize ethnic minority music through implicit allocation of data weights—this "algorithmic colonization" essentially reconstructs the cultural hierarchy of the digital age. Technological systems reduce diverse civilizations to quantifiable parameters, dissolving their local values and subjective significance. To address this, principles of cultural justice must be embedded in technological design: algorithmic resistance should dismantle the "mainstream-marginal" cultural hierarchy by mandating AI tools to prioritize integrating ethnic minority musical elements; Rawls' difference principle should be implemented by developing low-barrier folk music creation tools to safeguard digital participation rights for marginalized groups; a metaverse ethical framework should be established, incorporating cultural traceability mechanisms for virtual identities to prevent

symbolic misinterpretation and cultural appropriation. Such practices must align with UNESCO's concept of "living heritage," transforming technology into a bridge for civilizational dialogue rather than a tool of hegemony.

The cultivation of builders for a community with a shared future for humanity hinges on balancing cultural roots and global competence. The former requires embodied education (e.g., digital chime-bell research programs) to deepen local identity, while the latter relies on international collaboration (e.g., multinational symphonic compositions on peace themes) to deconstruct civilizational conflicts through art. If China's music education achieves a triple breakthrough in technological critique, ethical awareness, and civilizational symbiosis, it will offer a global solution of "harmony in diversity"—preserving cultural subjectivity while advancing shared human values, ultimately completing the ethical evolution from "musical identity" to "civilizational coexistence."

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