

Integrating the Fang Zhimin Spirit with Poyang Drum Intangible Cultural Heritage in Secondary School Music Education: A Practice-Oriented Study

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Abstract: In most Chinese middle schools, music class is music class, and political-ideological education is something else entirely. The two rarely overlap. I have been teaching music in a Poyang Lake region school for several years now, and this disconnect has bothered me for a while. My students live in a place that produced both a major revolutionary figure, Fang Zhimin, and a distinctive performing art, the Poyang Drum (added to Jiangxi's provincial intangible cultural heritage list in 2025). Yet in our music classroom, these resources were barely mentioned. So, I decided to try something: what if I designed a music curriculum that brought the two together? What if students could learn drum patterns and dialect singing while also engaging musically and emotionally with the values Fang Zhimin stood for? Over one semester, I restructured my Grade 8 classes around three Poyang Drum pieces, one of which I adapted from Fang Zhimin's famous essay "Lovely China". I did not start with a theory and then apply it. I started with what was available in my classroom: drums, students, and a provincial heritage art, and built the curriculum from there. The results surprised me. Yes, students got better at drumming and singing. But more interesting was what happened on the "values" side. In their written reflections, they stopped parroting textbook slogans about patriotism and started writing about Fang Zhimin in personal terms, what his choices meant to them, why his frugality struck them as relevant. Their attitude toward Poyang Drum also shifted. Several told me they had heard it at temple fairs as kids, but never thought of it as "real music". Now they did. I think this matters because it shows that aesthetic education and moral education do not have to be two separate columns in a school's mission statement. They can actually reinforce each other, and the Poyang Drum is one way to make that happen.

Keywords: Secondary school music education; Fang Zhimin spirit; Poyang drum; Intangible cultural heritage; Integrated practice

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1. Introduction

1.1. Research background

If you teach in a Chinese public school today, you cannot avoid two phrases: “red genes” and “excellent traditional culture”. They appear in policy documents (Ministry of Education, 2022), in training workshops, and in inspection rubrics. The message is clear: schools are supposed to pass on revolutionary traditions and protect traditional cultural forms. Music, as a core aesthetic subject, is expected to do its part. And honestly, it makes sense, music works through emotion and experience in a way that a history lecture usually does not.

Fang Zhimin is one of the best-known revolutionary figures from the Gan-Po region of Jiangxi. He was a Communist leader who led guerrilla operations in the Poyang area during the 1930s before being captured and executed in 1935. His legacy centers on a few qualities: patriotism, honest and frugal living, creative problem-solving, and selfless dedication. These are not abstract slogans in our region. Many students in my school have visited the Fang Zhimin Memorial in Shangrao on field trips; they know the basic story ^[1].

The Poyang Drum, by contrast, is something many students have grown up around but have never been taught formally. It is a narrative-singing art performed in the Poyang dialect, using drums, clappers, and sometimes stringed instruments like the sanxian or gaohu. The repertoire ranges from historical tales to contemporary stories, and it grew out of the fishing and farming communities along the lake. In 2025, it was added to Jiangxi’s provincial intangible cultural heritage list (Shangrao Culture and Tourism, 2025), which gave it some official visibility but did not change the fact that most young people in Poyang County do not actually know much about it ^[2].

Here is the problem I kept running into. When our school covers revolutionary-spirit education, it happens through assemblies and lecture-style presentations. Students sit, listen, and try to remember key phrases for tests. When the topic turns to local heritage, the Poyang Drum might get a brief mention in a textbook photo, but nobody performs it, studies it, or takes it seriously as a musical form. I kept thinking: why not use the Poyang Drum as the medium for revolutionary-spirit education? The two come from the same place, and the art form has an emotional power that a lecture simply does not ^[3].

That question is what drove this study. Can we actually do this in a real classroom, not in theory, but with real students, real drums, and a real semester to work with?

1.2. Research significance

On paper, combining revolutionary education with heritage preservation sounds obvious. In practice, almost nobody does it. The existing research on Fang Zhimin Spirit education and the existing research on Poyang Drum heritage tend to run on separate tracks. I have not found a study that tries to link them at the classroom level, with actual lesson plans and student outcomes.

So, this study tries to fill that gap. I am not claiming to have invented a grand theory. What I am offering is a concrete, tested example: here is how I put these two resources together in my Grade 8 music classes, here is what worked, and here is what did not. Other music teachers in the Poyang Lake region, or in other parts of Jiangxi with their own local heritage forms, can take this as a starting point and adapt it to their own situations.

First, can students actually learn Poyang Drum music to a reasonable standard in a semester? Second, does performing red-themed drum pieces change how they think about Fang Zhimin’s values, or does it just feel like extra homework? Third, do they start seeing the Poyang Drum as something worth caring about, not just “an old people thing”?

1.3. Methods and innovation

I used action research, which means I taught, observed, revised, and taught again, in repeating cycles. This was not a controlled experiment. I did not have a comparison group. What I had was my own two Grade 8 classes (about 80 students total) and twelve weeks to work with. I also reviewed the existing literature on Fang Zhimin Spirit education and on intangible cultural heritage in school music, visited local Poyang Drum performers, and looked at how other schools in the region handle similar content ^[4].

Two things set this study apart from most of what I have read on either topic. First, it does not discuss “revolutionary education” or “heritage preservation” in general. It names specific people (Fang Zhimin) and a specific art form (the Poyang Drum) and shows what their combination looks like in actual lesson plans. Second, I did not only design content. I also had to figure out how to assess it (what does “success” look like?) and what support structures are needed (training, materials, performance venues) so that the approach could survive beyond one enthusiastic teacher.

2. Key concepts and alignment for integration

2.1. Defining core concepts

2.1.1. The Fang Zhimin spirit

The “Fang Zhimin Spirit” is a phrase used in Chinese political and educational discourse to describe a set of values associated with the revolutionary leader Fang Zhimin (1899–1935). Jiangxi Fang Zhimin Research Association (2023) identifies four main components: patriotism, integrity (honest and frugal living), creativity (a willingness to try new approaches), and dedication (selfless service). Fang Zhimin wrote a famous essay called “Lovely China” while imprisoned, in which he described his vision for the country’s future. The essay is widely taught in Chinese schools.

For this study, what matters is not the historical details of Fang Zhimin’s biography; I assume most readers are familiar with the basics, but rather how his values translate into a middle-school context. In my experience, Grade 8 students are old enough to engage with the idea that someone chose hardship and sacrifice for a cause they believed in, but they are young enough that the concept can still feel remote. The challenge is making it feel real, not just testable ^[5].

2.1.2. Poyang drum

The Poyang Drum is a form of *quyi*, Chinese narrative-singing, that has been performed in Poyang County for roughly a century. Its modern history in the area dates back to 1933, when folk artist Xu Tianfu introduced the form and began adapting it to local tastes. Performers sing in Poyang dialect, accompany themselves on drums and clappers, and sometimes add stringed instruments. The singing style uses a *banqiangti* structure, which means it shifts between speech-like delivery and more melodic passages.

The repertoire is eclectic. Some pieces tell historical stories from the lake region. Others narrate folk customs or contemporary events. I would describe it as a kind of oral archive; the songs carry information about how people in the Poyang basin have lived, worked, and thought over time. For my students, many of whom grew up hearing Poyang Drum at temple fairs or family gatherings, the art form carries a sense of familiarity that more “official” cultural products do not ^[6].

2.1.3. Integrated practice in secondary school music education

By “integrated practice” I mean something specific: designing music lessons in which the Poyang Drum is the main musical content, and Fang Zhimin’s values are embedded in the lyrics, stories, and discussions that surround the music. The idea is that students are not asked to sit through a ten-minute lecture on patriotism before getting to the music. The values are part of the music itself.

2.2. Points of compatibility between the two

2.2.1. Regional co-rootedness

Fang Zhimin operated in the Poyang area. The Poyang Drum comes from the Poyang area. That might sound obvious, but in education it matters. When I tell my students about a revolutionary figure from their own country, the reaction is different from when they learn about someone from a distant province. The same goes for the Poyang Drum: they have heard it, their grandparents might know the performers, and it is part of the local soundscape. This shared geography makes the integration feel less artificial. We are not importing an outside cultural product and forcing it to fit. We are working with what is already here ^[7].

2.2.2. Resonance of value orientations

When I reviewed traditional Poyang Drum repertoire with local performers, I noticed something. Many of the older songs praise qualities like hard work, courage, and helping neighbors. Newer compositions have started to include patriotic themes. This thematic overlap with Fang Zhimin’s values (integrity, frugality, dedication) is not something I had to manufacture. It was already there in the source material.

That said, the connection is often implicit rather than explicit. Traditional Poyang Drum songs do not name-check Fang Zhimin. The alignment shows up in the values the songs celebrate, not in direct reference. For the integrated curriculum, I had to make this alignment more visible, sometimes by selecting existing pieces that naturally fit, sometimes by writing new ones where the connection was clearer.

2.2.3. Compatibility in artistic expressiveness

Here is what I think makes the Poyang Drum work as a vehicle for values education: it is physical. You hold the drum. You hit it. You sing in dialect. You perform in front of people. There is no way to engage with it passively, at least not in a classroom setting. Compare that with how revolutionary-spirit education is usually delivered: a teacher talks, students listen (or pretend to listen), and later they write down key phrases for a test. The emotional difference is enormous.

When a student performs a Poyang Drum piece about one of Fang Zhimin’s revolutionary episodes, they are not just hearing about his courage. They are spending twenty minutes trying to drum with intensity, sing with conviction, and coordinate with classmates. In my experience, that physical, collaborative effort creates a different kind of understanding, one that is harder to put on a test but more likely to stick.

3. Educational value of the integration

3.1. Enhancing students’ musical core competencies

Let me be honest: the Poyang Drum is not easy. The rhythms are intricate. The dialect is hard for teenagers who are more comfortable in Mandarin. The narrative structure demands attention; you cannot zone out and still follow the story.

But that difficulty is part of the point. In an integrated classroom, students spend significant time on hands-on practice: copying drum patterns, imitating the teacher's dialect phrasing, and rehearsing in small groups. All of this builds genuine musical skills, rhythmic control, vocal expression, and the ability to perform as part of an ensemble. I also noticed that when students knew the story behind a piece (for example, the historical episode it dramatizes), they sang with more expression. The content gave the music emotional weight, and the music gave the content a visceral form.

3.2. Strengthening revolutionary value cultivation and patriotic consciousness

I mentioned earlier that standard revolutionary-spirit education leans on lectures and recitation. The problem is not that lectures are useless. The problem is that they only reach certain students, the ones who are academically inclined or who happen to be interested in history. For many Grade 8 students, a forty-minute assembly about patriotism produces exactly nothing in terms of lasting understanding.

The Poyang Drum approach works differently. When students spend a month learning to perform a piece about Fang Zhimin's imprisonment and his writing of "Lovely China", they are living with that story in a way that a lecture does not allow. They have to figure out how to express his determination through drumming intensity, his hope through the arc of the melody, and his dignity through their posture and delivery. In the reflective journals they wrote at the end of the semester, several students described feeling "closer" to Fang Zhimin, not because they had memorized more facts, but because performing his story had made it feel personal.^[8]

3.3. Fostering cultural identification with local ICH and cultural confidence

Early adolescence is when people start forming opinions about whether their local culture matters. In my school, before this project, the Poyang Drum was not something students took pride in. It was something their grandparents liked. A few students told me they found it "embarrassing" or "old-fashioned".

After a semester of learning to perform it, understanding the skill involved, creating their own group pieces, and presenting them to classmates, the attitude shifted. I cannot claim that all 80 students became passionate heritage advocates. But in their journals, several wrote that they had started to see the Poyang Drum as "real music" and as something that connected them to a larger cultural story. One student wrote: "Before, I thought Poyang Drum was just noise at the temple fair. Now I know how hard it is, and I feel proud that it comes from my hometown". That kind of shift, from dismissive to proud, is, I would argue, the beginning of cultural confidence.

4. Practical pathways for integration

4.1. Reconstructing integrated curriculum content

4.1.1. Selecting and adapting core content

My first task was finding material that would work for Grade 8 students, not too easy, not too difficult, and musically interesting enough to hold their attention for a semester. I ended up with three pieces. One was an existing Poyang Drum repertoire piece about diligence and hard work, themes that line up with Fang Zhimin's emphasis on frugality. Another was an original composition I wrote for this project, titled Ode to Integrity and Frugality, which adapts the Poyang Drum form to tell a story about honest governance. The third was a Poyang Drum arrangement of Fang Zhimin's "Lovely China", which I created by setting selected

passages of his text to drum-and-clapper accompaniment.

For the “Lovely China” piece, I had to simplify the vocal lines significantly. The original Poyang Drum style demands advanced dialect control, and most of my students could not handle that. So, I kept the rhythmic structure but reduced the dialect singing to short, manageable phrases, and filled in the rest with Mandarin narration and group percussion. It was a compromise, but it meant students could actually perform the piece rather than just listen to a recording.

4.1.2. Building a three-dimensional content system

I organized the curriculum around three intersecting strands. First, Fang Zhimin’s values (patriotism, integrity, creativity, dedication). Second, Poyang Drum musical elements (rhythm, vocal style, dialect). Third, the regional cultural context, the history of the Poyang Lake basin, the fishing and farming communities, and the revolutionary sites that many students had visited on school trips. When these three strands were planned together, the lessons felt coherent. Students were not jumping between unrelated topics; they were exploring one cultural landscape from different angles.

4.1.3. Aligning with national/unified textbooks

I did not want the integration to feel like an add-on that competed with the regular curriculum. So I mapped the Poyang Drum content onto existing textbook units. In the “red songs” unit, the “Lovely China” Poyang Drum piece functioned as an extended activity. In the “folk music” module, the traditional Poyang Drum repertoire became the main case study, and revolutionary themes emerged naturally from the content. This way, I was not asking for extra class time. I was using the existing time differently.

4.2. Innovating pedagogical methods

4.2.1. Situational and immersive teaching

The single most effective thing I did was invite a local Poyang Drum performer into my classroom. Videos and recordings are fine for preparation, but watching someone play the drums and sing in dialect right in front of you, it changes how students perceive the art form. Several students told me afterward that they had not realized how skilled the performers were until they saw it live.

After the demonstration, I moved students quickly into hands-on practice. I found that if I spent too long explaining the history or the cultural significance before letting them touch the drums, I lost their attention. A short introduction, then straight to drumming. The cultural context could be filled in later, during discussion or in reflective writing.

I also experimented with gamified elements, “rhythm challenges” where groups competed to perform a pattern correctly, and “red-story rap sessions” where students created short rhythmic spoken-word pieces based on revolutionary stories. These activities were not central to the curriculum, but they kept energy levels up during long rehearsal sessions.

4.2.2. Practice-based and participatory teaching

My rule of thumb became: students should spend more time performing than watching. In practice, this meant limiting my demonstrations to five minutes at a stretch and then putting students into groups to try it themselves. Each group had four roles: drums, clappers, dialect singing, and Mandarin narration. They rotated roles every few weeks so that everyone got experience with each component.

During the creative production phase (weeks 9–12), I asked each group to compose a short original Poyang Drum piece. They could choose any revolutionary theme, but they had to write or adapt the lyrics themselves, design the percussion arrangement, and figure out how to perform it as an ensemble. The constraint was deliberate: I wanted to push them past imitation and into something that felt like their own creative work.

4.2.3. Cross-disciplinary collaboration

I worked with the history department and the language arts department. The history teacher covered the relevant revolutionary events in her lessons, so students arrived in my class with some contextual knowledge. The language arts teacher helped students work through key passages of “Lovely China”, which made it easier for them to understand and eventually perform the adapted Poyang Drum version.

I realize that cross-disciplinary collaboration depends heavily on having willing colleagues and a school administration that supports it. Not every teacher will have that. But even limited coordination, a shared document listing what each subject covers, and a brief conversation about timing, can help.

4.3. Improving assessment

4.3.1. Establishing multi-dimensional indicators

If the curriculum has multiple goals, the rubric should too. I ended up evaluating four things: (1) musical-technical execution, rhythmic accuracy, vocal quality, ensemble coordination; (2) values understanding, could the student explain, in their own words, what the piece was about and what values it expressed; (3) heritage awareness, did the student recognize the Poyang Drum as a legitimate local art form and show some understanding of its history; (4) creative contribution, did the student add anything original to the group performance?

This was more work than a simple “did you play the rhythm correctly?” assessment. But it matched what I was actually trying to achieve, and it gave students credit for different kinds of learning.

4.3.2. Using multiple assessment methods

Teacher grading alone does not capture everything. I added three more sources: self-assessment (students rated their own effort and learning), peer assessment (groups evaluated each other’s performances), and occasional feedback from the heritage performer who visited our class. His comments carried a different kind of weight; he is a recognized Poyang Drum artist, and students took his criticism seriously in a way they did not always take mine.

4.3.3. Emphasizing process-based evidence

I kept a “Red + ICH” portfolio for each group: practice videos, photos from rehearsals, drafts of lyrics they had written, and their reflective journals. This was useful for two reasons. It gave me concrete evidence of progress over time (which helped when writing report cards), and it let me see where students were struggling so I could adjust my teaching. For example, when I noticed that most groups had weak dialect pronunciation in their practice videos, I allocated extra time to dialect work in the following week.

4.4. Establishing support mechanisms

4.4.1. Teacher capacity building

I want to be straightforward: I was not prepared for this at the start. I knew the basics of Poyang Drum, but I was not a skilled performer. I knew about Fang Zhimin from textbooks and memorial visits, but I had not read his writings in depth. If other teachers are going to try this approach, they need training that covers all three areas simultaneously: heritage art skills, revolutionary-culture knowledge, and pedagogical strategies for combining them.

In my case, I spent time with local Poyang Drum performers, visited the Fang Zhimin Memorial several times, and read through the Jiangxi Fang Zhimin Research Association's Reader on the Fang Zhimin Spirit (2023) cover to cover. It took months of self-study before I felt confident enough to design and teach the integrated curriculum.

4.4.2. Resource development

One of the biggest practical obstacles was the lack of ready-made materials. There is no Poyang Drum textbook for middle schools. No standardized audio tracks or video tutorials. I had to create everything from scratch—adapted scores, rhythm practice recordings, annotated scripts, background slides. This took enormous amounts of time. A joint effort between teachers, heritage performers, and scholars could produce a shared resource package that individual teachers would not have to build alone.

4.4.3. Platforms for practice and public presentation

Performance opportunities matter more than I initially realized. When students knew they were going to present their work at the school festival, their practice intensity went up noticeably. I also arranged one field-trip performance at a local heritage event, where students performed their red-themed Poyang Drum pieces for a public audience. The experience was nerve-wracking for them, but several said afterward that it was the most meaningful part of the semester. Performing for real people, in a real cultural setting, made the project feel serious in a way that classroom rehearsals did not.

5. Case study and reflection

5.1. Case context and intervention design

The study took place at a secondary school in the Poyang Lake region, over one semester (twelve weeks). Two Grade 8 classes participated, with roughly 80 students total.

I structured the semester into three phases. Weeks 1–4 were for orientation: students learned the basic story of Fang Zhimin and picked up fundamental Poyang Drum techniques (basic drum-and-clapper patterns, simple dialect lines). Weeks 5–8 were for integrated rehearsal: we worked on the three target pieces (Ode to Integrity and Frugality, the “Lovely China” arrangement, and the traditional diligence repertoire), combining technical practice with discussion of the values in each piece. Weeks 9–12 were for creative production: each group composed and rehearsed an original short Poyang Drum piece, which they performed in a class showcase during the final week.

This phased structure was not something I planned in advance. It emerged from the reality of what students could handle. I originally tried to move faster, but it became clear that they needed more time on the basics before attempting creative work.

5.2. Observed outcomes

By the end of the semester, over 85% of students could perform at least one adapted Poyang Drum excerpt with reasonable rhythmic accuracy. That was better than I expected, given that most of them had never touched a drum before.

On the values side, the evidence comes mainly from written reflections and classroom discussions. In their journals, many students wrote about Fang Zhimin in ways that went beyond textbook language. One student said she used to think “integrity and frugality” was just something adults lectured about; after performing a piece about Fang Zhimin’s life in prison, she said it “felt real”. Another wrote that he had visited the Fang Zhimin Memorial three times on school trips but had never paid much attention until he had to drum the rhythm of a song about it.

Student engagement was highest during the group-creation phase. Several groups produced original pieces that surprised me, not just in musical quality (which varied) but in the thoughtfulness of their thematic choices. One group created a piece called Youth Aspiration, inspired by the creativity dimension of the Fang Zhimin Spirit. Another group set a story about local fishermen helping revolutionary soldiers to a Poyang Drum arrangement.

Attitudes toward the Poyang Drum also shifted. At the start of the semester, informal surveys suggested that most students thought of it as something from their grandparents’ generation. By the end, several wrote that they would pay more attention to Poyang Drum performances at future temple fairs, and a few said they wanted to continue learning after the semester ended.

5.3. Challenges and optimization suggestions

It was not all smooth. Several problems came up repeatedly.

First, my own limitations. I am a music teacher, not a Poyang Drum expert. There were passages in the traditional repertoire that I could not perform well, and students noticed. Having a skilled heritage performer co-teach even once every few weeks would have made a significant difference.

Second, materials. I spent an unreasonable amount of time creating scores, recordings, and background slides from scratch. A shared digital resource library, something that multiple schools could contribute to and draw from, would reduce this burden enormously.

Third, dialect. Most of my students speak Mandarin at home and in school. The Poyang dialect segments of the Poyang Drum pieces were consistently the weakest part of their performances. I eventually asked the language arts teacher to spend a few sessions on basic Poyang dialect pronunciation, which helped, but it was not enough to fix the problem entirely.

Fourth, institutional support or the lack of it. The project worked because I was willing to put in extra hours. If it is going to become a regular part of the curriculum rather than one teacher’s personal experiment, the school needs to provide formal training time, budget for materials, and partnerships with heritage organizations for performance venues.

6. Conclusion and future directions

This study set out to answer a simple question: Can a music teacher use the Poyang Drum to teach the values associated with Fang Zhimin, and does it work better than the usual lecture-based approach? After one semester, my answer is cautiously yes. The shared regional identity, the overlapping values, and the physical,

performative nature of the Poyang Drum all contributed to a classroom experience that felt different from standard music instruction.

But I want to be honest about the limits of what I have done. This was one teacher, one school, one semester. I cannot say with confidence that the same approach would work in a school where students have no prior exposure to Poyang Drum, or in a region with a different local heritage form, or with a less motivated teacher. The resource problem is real: without shared teaching materials, replicating this curriculum is labor-intensive.

If I were to continue this work, I would want to do three things. First, test the model in other schools, urban schools, rural schools, and schools outside the Poyang Lake region, to see how far the approach can travel. Second, collaborate with other teachers, heritage performers, and scholars to build that shared resource library I mentioned. Third, track students over a longer period: does one semester of integrated Poyang Drum education produce lasting changes in cultural identification and patriotic awareness, or do the effects fade?

Appendix A. Lesson Plan 1: Introduction to Poyang Drum Techniques—Experiencing the “Integrity and Frugality” Value

(1) Duration: 45 minutes (Grade 8)

(2) Objectives

- Knowledge and Skills: Understand basic instruments and rhythm patterns of Poyang Drum (e.g., steady pattern and faster pattern); master 2–3 basic drum-and-clapper techniques; learn short dialect narrative lines and perform them with rhythmic accompaniment.

- Process and Methods: Experience Poyang Drum through situational design, demonstration, and group practice; connect the art form to Fang Zhimin’s integrity and frugality through stories and guided discussion.

- Affective and Value Goals: Appreciate Fang Zhimin’s integrity and frugality; develop respect for local intangible cultural heritage; cultivate thrift and disciplined conduct.

(3) Key Points and Difficulties

- Key: Accurate rhythm execution and coordinated dialect narrative lines.

- Difficulty: Capturing dialect prosody and conveying the emotional tone associated with integrity and frugality.

(4) Preparation

- Teaching aids: Drum and clappers (or simplified/self-made sets), short multimedia materials about Fang Zhimin’s integrity and frugality, rhythm audio tracks, simplified dialect script.

- Student preparation: Read an excerpt related to “integrity and frugality” (as assigned in language arts).

(5) Procedure

(a) Warm-up and situational introduction (5 min): Listen to a traditional Poyang Drum excerpt; identify instruments and stylistic features; introduce Fang Zhimin story material and connect to the lesson theme.

(b) Knowledge and skill instruction (15 min): Introduce Poyang Drum background and features; demonstrate steady and faster rhythm patterns; guided practice with correction; teach short dialect lines with pronunciation cues.

(c) Consolidation through group practice (15 min): Groups of four rotate roles (drum/clappers/narration); practice at basic and advanced levels; mini-showcase and peer feedback.

(d) Summary and extension (10 min): Whole-class ensemble performance; consolidate learning; assign

after-class practice and creative line writing.

(6) Evaluation

Formative multi-source evaluation: teacher assessment (60%), peer assessment (30%), self-reflection (10%).

Appendix B. Lesson Plan 2: Rehearsing an Adapted Poyang Drum Work—Inheriting Patriotic Feelings through “Lovely China”

(1) Duration: 45 minutes (Grade 8)

(2) Objectives

- Knowledge and Skills: Perform a 1-minute adapted excerpt of “Lovely China” with drum-and-clapper accompaniment; understand a basic shift from steady to faster patterns and adjust tempo, intensity, and articulation accordingly.

- Process and Methods: Segment rehearsal with demonstration and group practice; interpret the background of Fang Zhimin’s writing and translate emotional progression into performance.

- Affective and Value Goals: Experience Fang Zhimin’s patriotic feelings and aspiration for national rejuvenation; strengthen identification with local heritage and cultural confidence.

(3) Key Points and Difficulties

- Key: Accurate coordination and smooth pattern transitions.

- Difficulty: Expressing emotional depth and intensity through voice, rhythm, and simple movement.

(4) Preparation

- Teaching aids: Drum/clappers, performance audio/video, simplified score with emotional cues, background materials on Fang Zhimin’s writing.

- Student preparation: Review rhythm skills and preview lyrics (dialect + Mandarin version).

(5) Procedure

(a) Review and introduction (5 min): Practice basic patterns; connect prior lesson to today’s theme (patriotism).

(b) Background and observation (7 min): Explain the adaptation logic; watch a performance excerpt; identify rhythmic and vocal changes linked to emotion.

(c) Rehearsal and consolidation (20 min): Teacher demonstration; group rehearsal with roles; staged sharing and feedback.

(d) Practice extension and reflection (13 min): Whole-class rehearsal; student sharing of learning reflections; group task to add one or two creative elements.

(6) Evaluation

Multi-dimensional rubric: artistic skills (40%), value understanding and emotional fit (30%), collaboration (20%), innovation (10%).

Disclosure statement

The authors declare no conflict of interest.

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