



An Investigation into the Design of Interdisciplinary Theme-based Learning in Junior Middle School Music under the Perspective of the New Curriculum Standard—Take "Voices of the Yao People: The Intersection of Music and Culture" for Example

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Abstract: *The 2022 version of the Compulsory Education Curriculum Programme puts forward the requirement of setting up interdisciplinary thematic learning, and the curriculum standard of each discipline includes the relevant requirements including disciplinary synthesis, diversified teaching methods and diversified evaluation mechanisms according to the characteristics of the discipline, etc. This paper discusses the design of interdisciplinary theme learning in junior middle school music under the new curriculum standard, for example, the "Voice of the Yao people: the mingling of music and culture. This paper discusses the design of interdisciplinary theme learning in junior high school music under the new curriculum. Through a series of teaching activities, it demonstrates how to integrate the knowledge of language, history and geography with music as the main subject in order to cultivate students' cultural comprehension and other comprehensive literacy required by the new curriculum. At the same time, the teaching case emphasises the principles of student-centredness, knowledge integration, practical application, diversified assessment and teacher collaboration, aiming to enhance students' critical thinking, teamwork and creativity through interdisciplinary thematic learning, and laying the foundation for their all-round development.*

Keywords: New Curriculum; Junior High School Music; Interdisciplinary Thematic Learning; Learning Design.

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1. Introduction

In the latest Compulsory Education Curriculum Programme (hereinafter referred to as "the new programme") issued by the Ministry of Education in 2022, an innovative pedagogical concept is proposed: in principle, at least 10 per cent of class time in all subjects should be allocated to "interdisciplinary thematic learning". This reform initiative aims to go beyond the traditional modes of subject-specific teaching and passive listening to lectures, so as to promote the all-round growth of students, enhance learning efficiency, and promote the cultivation of core literacy and innovation in teaching methods. Interdisciplinarity is not simply the superimposition of knowledge or the introduction of other elements within a single discipline. Rather, it is guided by specific themes to deepen the conceptual understanding of a discipline and to encourage students to think from an expert's perspective. This approach to learning aims to provide opportunities for interdisciplinary knowledge integration through solving real-world problems, and to develop critical thinking, teamwork and innovation skills. Through this process, students are able to make connections between different disciplinary concepts and modes of thinking, developing interdisciplinary understanding and creative problem-solving skills.

However, primary and secondary school teachers face challenges in implementing interdisciplinary thematic learning, and need to understand its nature accurately and integrate subject teaching and thematic learning effectively. The challenges include clarifying the boundaries between cross-curricular learning and subject teaching, and designing a curriculum that is closely linked to the theme and the core concepts of the subject, so as to ensure that the learning tasks are coherent and conceptually sound. These challenges also require teachers to be competent in interdisciplinary instructional design to facilitate the development of students' integrative skills. This study aims to construct a corresponding learning practice model based on the conceptual definition and design principles of interdisciplinary thematic learning from the positioning of interdisciplinary thematic learning in the new programme, so as to provide future teachers with references and guidance for implementing this teaching model.

2. Overview of Interdisciplinary Thematic Learning in the Perspective of New Curriculum Standards

Since the 1980s, the global field of curriculum design has experienced a remarkable trend towards integration, a trend that has had a profound impact on the reorganisation of curriculum content. Curriculum integration is more than a simple patchwork or superficial combination; it is a way of deepening cross-disciplinary thematic learning to promote students' core literacy.

Interdisciplinary thematic learning, as the core of curriculum integration, focuses on the integration of multidisciplinary perspectives, methodologies and ways of thinking around specific topics of study in order to solve practical problems and promote interdisciplinary understanding. With its disciplinary integration, content reconstruction, diversity of teaching strategies and practicality, interdisciplinary thematic pedagogy occupies an important position in modern education.

2.1 The importance of interdisciplinary theme-based learning in the context of the new curriculum standards

The integration of disciplines in interdisciplinary theme-based learning is reflected in the organic combination of the intrinsic links between different disciplines, which promotes the mutual complementation of cultural understanding, the integrated application of learning methods, and the interplay of knowledge and skills; while the reconstruction of content breaks through the limitations of single-discipline teaching and builds an in-depth learning process centred on the theme, which requires an optimal restructuring of the discipline's structure, choice of teaching materials, and conceptual information; and teaching strategies are diversified. Diversity, in turn, by linking single-discipline knowledge with related disciplines, makes use of rich curriculum resources, builds a multi-dimensional learning platform for students, encourages students to explore problem-solving solutions from multiple perspectives, and promotes students' all-round development. The final task or product completed by interdisciplinary teaching reflects its practicality, emphasising that the design of teaching activities should be close to students' reality, facilitating teachers' teaching and students' learning, and guiding students to solve problems by applying multi-disciplinary knowledge, methods and thinking, so as to give full play to the advantages of interdisciplinary teaching.

2.2 Principles of Interdisciplinary Thematic Learning in Music Subjects

The Art Curriculum Standards for Compulsory Education (2022 Edition) emphasises the subject of art as the main body, strengthens the integration with other sister arts, values the connection between art and other disciplines, gives full play to the function of synergistic nurturing, and promotes the all-round development of students. In music classroom teaching, the importance of interdisciplinary theme learning is particularly prominent, which not only enriches students' knowledge structure, but also enhances problem solving ability and innovative thinking, which is of great significance to students' overall development. Through interdisciplinary thematic learning, students are able to form interactive knowledge and the methodology of cooperative inquiry in a multicultural context, so as to cultivate talents with comprehensive literacy for the future society. The principles of interdisciplinary thematic learning are as follows:

(1) Interdisciplinary learning is guided by the principle of student-centredness. This mainly means that it should be student-centred, emphasising that educational activities should revolve around students' interests, needs and abilities. For example, when designing an interdisciplinary music programme, educators can involve students in

choosing to learn repertoire from different cultural backgrounds, thereby increasing their engagement and interest. In this way, students are able to explore their personal interests, promote self-directed learning, and develop self-directed and lifelong learning abilities as they participate in the setting of learning goals and the selection of learning paths.

(2) Interdisciplinary learning follows the principle of integrative knowledge. The core of this lies mainly in the fact that teachers can guide students to achieve the integration of knowledge from different disciplines by combining music theory with knowledge from other disciplines such as history and culture. For example, by studying the musical styles of different historical periods, students not only learn about music itself, but also understand the relationship between music and society and culture. This integration helps students to develop a comprehensive worldview and problem-solving skills.

(3) Interdisciplinary learning is guided by the principle of practical applicability, which refers to the emphasis on applying theoretical knowledge to practice, a principle that encourages students to apply what they have learnt to solve problems in real or simulated situations. For example, by participating in the planning and performance of community concerts, students can apply their theoretical knowledge of music in practice and develop critical thinking, creativity and teamwork skills.

(4) Interdisciplinary learning should follow the principle of diversified evaluation. The evaluation of their learning should be diversified, emphasising that evaluation should focus not only on students' knowledge mastery, but also on their ability development, creative thinking and spirit of co-operation. In music education, evaluation can include individual performance, group co-operation projects, music creation and other forms to comprehensively assess students' learning outcomes.

(5) Interdisciplinary learning follows the principle of teacher collaboration, and its successful implementation requires teachers from different disciplines to work together. For example, music teachers can collaborate with mathematics teachers to design lessons that combine musical rhythms and mathematical beats, so that students can learn mathematical concepts in the process of creating and analysing musical rhythms.

3. Requirements of the new version of the art curriculum standards

3.1 The new curriculum and its requirements

In terms of the requirements of the new standard, the 2022 version of the arts curriculum standard emphasises the basic curriculum concept of subject integration, the core of which is to promote students' enhancement of the core qualities of the arts subject and the interdisciplinary core qualities and their all-round development through interdisciplinary teaching methods. The standards have reformed the arts curriculum, taking music and fine arts as the main lines and incorporating dance, drama (including opera) and film and television (including digital media arts) to form a more integrated arts education system. The concept of education has also shifted from the traditional teaching of knowledge to a focus on nurturing people, emphasising the importance of artistic perception and emotional experience, with particular emphasis on the integration between sister disciplines of the arts and the connection between the arts and other disciplines, and encouraging the cultivation of students' perceptual, expressive and creative abilities in real-life contexts. In addition, the new standards propose cross-disciplinary thematic learning activities to enhance inter-disciplinary interconnections, and guide and help teachers to grasp the depth and breadth of teaching and learning by optimising the structure of curriculum content and the formulation of academic quality standards. These reform initiatives aim to avoid evaluating students purely on the basis of marks, and instead promote the enhancement of students' comprehensive literacy in the arts through diversified assessment methods.

3.2 Segmentation and analysis of the school situation

Based on the 2022 edition of the arts curriculum standards, this paper designs an interdisciplinary teaching programme for the theme of folk songs in junior secondary school music textbooks. The junior middle school is chosen because students already have a certain cultural and musical foundation, showing strong curiosity and learning adaptability. Moreover, at the junior middle school level, the curriculum content of interdisciplinary thematic learning is more clearly directed, which helps students to deeply understand and master knowledge. Under the guidance of the New Curriculum, this teaching design focuses on combining subject knowledge of music, language, history and geography, teaching from multiple perspectives, and fostering students' comprehensive understanding of folk songs and cultural identity. Through this teaching, they will not only be able

to master the melodies and rhythms of folk songs, but also be able to explore in depth the historical stories, regional characteristics and cultural connotations behind folk songs, and be able to better understand and appreciate traditional art forms such as folk songs in the context of multiculturalism, so as to achieve the core qualities of cultural understanding in various arts subjects.

3.3 Requirements for human resources in the new era

This interdisciplinary approach to learning helps students build a richer body of knowledge and stimulates their creativity and critical thinking. With clearly directed curriculum content, students are able to engage in interdisciplinary learning more effectively at junior secondary level, laying a solid foundation for future academic and personal development. It should be noted that the new standards clearly require that the design of interdisciplinary teaching and learning should go beyond the traditional transfer of knowledge to the extent that teaching and learning activities should be diversified, such as group work, project research and creative expression. Teachers should also focus on encouraging students to actively explore and experience in real-life situations to promote in-depth participation and enhance their comprehensive literacy, as well as to continuously stimulate students' critical thinking and creativity.

4. Modes and methods of interdisciplinary thematic learning

The "Sound of Yao: Interaction of Music and Culture" emphasises the formulation of targeted teaching objectives on the basis of clear interdisciplinary core qualities, and the establishment of learning activities through the analysis of learning conditions and the refinement of key issues. During the teaching process, teachers need to carefully select and utilise diversified learning resources to stimulate students' interest in learning and their desire to explore, and guide them to actively explore and apply the knowledge and skills of other disciplines in music learning. At the same time, this model focuses on the design of learning tasks and the use of learning evaluation, adopts diversified evaluation methods, strengthens expressive, formative and value-added evaluation, and focuses on teacher-student consultative evaluation, highlighting the diagnostic, motivational and improvement functions of evaluation.

4.1 Developing teaching objectives based on literacy orientation

Before carrying out interdisciplinary thematic learning, teachers need to make clear the common core qualities of the interdisciplinary and interdisciplinary subjects to formulate clear and effective teaching objectives, and all teaching activities should be implemented to improve the core qualities of the students as the starting point. The author takes folk song teaching as an example to carry out interdisciplinary teaching activities, and according to the junior high school students have been involved in geography, history knowledge of the situation for the analysis of the learning situation, and according to the music and geography disciplines are different disciplines of the core qualities, to select the common core qualities and teaching objectives, as follows: First, through singing folk songs, view the region, taste the folk style, learn the history, etc., to experience the different styles of folk songs in different regions. different styles of folk songs in different regions and find the relationship between regional culture and local folk songs. Secondly, according to the differences of folk songs in different regions, we will understand the connection between the subjects of geography and music, and be able to briefly explain the truth that culture is nurtured in soil and water from real life. Third, to learn to sing the melodic tones of local folk songs in the classroom and to interpret the unique characteristics of local folk songs.

4.2 Refinement of key issues and identification of learning activities

Before carrying out interdisciplinary thematic learning, teachers need to carefully organise the learning content and refine the key issues for the learning theme. Generally speaking, based on the learning situation and content of the students, the core issues of the curriculum should be refined precisely, and the key issues should be identified and the key knowledge that the students should master should be outlined. This process requires teachers not only to have a deep understanding of the music discipline, but also to integrate knowledge from other disciplines, so as to promote the enhancement of students' core literacy in various disciplines as well as the overall core literacy. Through interdisciplinary learning, students can not only apply multi-disciplinary knowledge and skills to solve practical problems, but also develop their critical thinking and creativity. Teachers should play a guiding role in this process by designing challenging and inspiring teaching activities to stimulate students' interest in enquiry, promote in-depth learning, and realise knowledge integration and innovation. This suggests that when implementing interdisciplinary thematic learning, teachers should also carefully design and define the learning

activities to be executed by students based on the specific requirements of the learning theme, as teachers should not only have an in-depth understanding of the core content of the music discipline, but also master the knowledge of other disciplines associated with it, so as to ensure the interdisciplinary nature of the learning activities. Through such teaching strategies, teachers are able to guide students to incorporate the perspectives and approaches of other disciplines in music learning, in order to promote the development of students' comprehensive abilities and to achieve the expansion of the depth and breadth of music education.

4.3 Use of learning resources to implement teaching and learning activities

In interdisciplinary thematic learning, teachers should carefully select and utilise diversified learning resources based on the concept of multi-disciplinary teaching in order to implement fruitful classroom teaching activities. The core of this teaching strategy lies in the integration of music knowledge with other subject areas through an interdisciplinary perspective, so as to enrich the teaching content and expand students' learning horizons. Teachers need to play a professional leading role in stimulating students' interest and desire to explore through innovative teaching design, and guiding students to actively explore and apply knowledge and skills from other disciplines in the process of music learning. This kind of teaching practice not only helps students to deeply understand the connotation of the music discipline, but also promotes the enhancement of students' comprehensive literacy and lays a solid foundation for their lifelong learning and all-round development. Teachers should fully recognise the importance of interdisciplinary thematic learning in music education, and actively explore and practice effective ways of interdisciplinary teaching in order to achieve innovation and development in music education.

4.4 Completion of learning tasks with emphasis on learning assessment

In the interdisciplinary theme learning of junior middle school music, teachers should pay attention to the design of learning tasks and the use of learning evaluation to ensure the achievement of teaching objectives and the enhancement of students' abilities. Based on the connotation of the core qualities of the compulsory education art curriculum and the characteristics of the music discipline, process evaluation should be the mainstay, supplemented by outcome evaluation, strengthening expressive, formative and value-added evaluation, and teacher-student consultative evaluation should be the mainstay, highlighting the diagnostic, motivational and improvement functions of evaluation. In interdisciplinary activities, formative assessment is fully used to record students' achievements in the learning process in a timely manner and make corresponding immediate assessment.

Teachers also need to construct tasks that match students' cognitive levels and learning needs through in-depth analyses of the learning themes. These tasks should cross the boundaries of a single subject and incorporate elements from music and other disciplines in order to develop students' integrative thinking and creativity. Expressive assessment requires students to demonstrate their knowledge and skills through participation in activities or creation of works in real situations, emphasising the learners' ability to apply what they have learnt to solve problems or complete tasks in real-life or simulated situations; process evaluation, as an important part of the teaching and learning process, meticulously reflects students' musical learning outcomes and personal growth. This stage should integrate process and summative assessment, aiming to comprehensively capture students' musical understanding, skill acquisition and creativity development; the establishment of outcome-based assessment responds to the requirements of the new era of educational assessment reform, emphasising the improvement of the assessment of aesthetic education. This change has prompted students, teachers, and educational administrators to re-examine the value of the music discipline and to adjust their teaching strategies to meet the new educational assessment requirements. The challenge for music educators is how to optimise the teaching content, methods and assessment mechanisms to meet the new educational assessment requirements, and to design creative and interactive teaching activities, such as interactive games incorporating music theory, music composition workshops and improvisation exercises, in order to stimulate students' interest in learning and to improve their musical literacy and aesthetic ability. To sum up, through the transformation of teaching forms and evaluation concepts, the music classroom will be better adapted to the requirements of education reform and make greater contributions to the overall development of students.

5. Interdisciplinary Thematic Learning Design for Music in the Folk Song Programme

In an in-depth exploration of interdisciplinary thematic learning practice pathways in junior secondary music under the guidance of the 2022 version of the compulsory art curriculum standards, the case design selects the topic of folk songs as the focus of the study. The design is committed to promoting students' deeper understanding

of culture and achieving harmonious integration among different disciplines through a series of multi-faceted

Lesson Time	Teaching Content	Teaching Goal	Teaching Methods	Teaching Resource	Evaluation Methods	Interdisciplinary Link
Lesson 1	History and background culture of folk songs	Students learn about the historical development and cultural significance of folk songs	Lecture method and group discussion	Historical materials, recordings of folk songs	Classroom participation	History: Exploring the Evolution of Folk Songs and Their Cultural Significance in Different Historical Periods
Lesson 2	Geographical distribution and stylistic characteristics of folk songs	Students identify styles of folk songs from different regions	Map analysis, music appreciation	Geographic mapping, ethnography, folklore videos	Panel Discussion	Geography: analysing the impact of geography on folk song styles, e.g. climate, topography
Lesson 3	The Literary Value of Folk Songs and Songwriting	Students analyse the lyrical and melodic features of folk songs and try their hand at composition	Lyrics Analysis, Song writing Workshop	Literary works, creative tools	Songwriting Assignment	Language: exploring the connection between folk song pitch, bite and melodic arrangement to enhance literary literacy
Lesson 4	Music Composition and Performance Practice of Folk Songs	Students write and perform their own folk songs.	Music out creation, group rehearsal and exhibition	Musical instruments, recording equipment	Creative Performance Showcase	Dance: To enhance artistic expression through performance practice, reflecting the fusion between sister arts.

teaching strategies. The overall programme of interdisciplinary learning on the theme of folk songs is arranged in the table below:

Table 1: Allocation of lesson time for Voices of the Yao People: The Intersection of Music and Culture

In addition, the interdisciplinary thematic study for the folk song theme was able to be divided into the following stages:

5.1 Setting objectives oriented towards the development of students' core artistic qualities of "cultural understanding".

5.1.1

The core objective of the case is to lead students to deeply understand the musical and cultural characteristics of different regions and ethnic groups through the study of folk songs from different regions, so as to develop their cultural understanding. The specific objectives are as follows, cultural understanding: through the study of folk songs, to recognise that music is an important part of national culture, and to be able to understand the diversity and uniqueness of musical styles in different regions; creative practice: through understanding and exploring national customs, to master the creative techniques and stylistic features in the artistic expression of folk songs, and to confidently perform the results of the practice of creativity; disciplinary objectives: firstly, music: students will learn about folk songs, understand the differences in musical styles in different geographical and cultural contexts, and learn to respect and appreciate the rich diversity of musical culture in China. Second, Language: Through analysing the lyrics and pronunciation of folk songs, students will explore the intrinsic connection between folk songs and musical composition, and deepen their understanding of the beauty of language and rhythm. Thirdly, History: Students will be guided to explore the origin and development of folk songs from a historical perspective, and understand the historical causes and social significance behind folk songs. Fourth, geography: Through the study of geography, students will learn how the natural environment and customs of different regions affect the styles and characteristics of folk songs.

5.1.2

Creating an atmosphere that requires searching for information on different styles of folk songs and understanding of history, geography and culture: In the teaching process, teachers will guide students to collect information on folk songs from different regions, and through multimedia teaching means, such as video and audio, etc., students will be able to intuitively feel the characteristics of the styles of different folk songs, and at the same time, combine them with the knowledge of history, geography and other disciplines, to gain a comprehensive understanding of the cultural background behind the folk songs.

5.1.3

Students share, create a database of folk song styles and broaden their horizons: Encourage students to share the information they have collected on folk songs in small groups and create a database of folk song styles together. Through this process, students can not only broaden their horizons, but also enhance their understanding of different cultures through exchanges.

5.1.4

Trying to find the differences between folk songs of different regions and composing them based on language bites to provide students with musical inspiration. Based on their understanding of folk songs, students will try to analyse the pronunciation characteristics of folk songs from different regions and compose music by combining them with biting skills in the language subject, so as to stimulate students' creativity and imagination.

5.1.5

Collaborative group performance demonstration, presented through this subject, reflecting the requirements of various aspects of assessment: Finally, students will work in groups to demonstrate their understanding and creation of folk songs through music, dance, drama and other forms. This process will not only test students' learning outcomes, but also develop their teamwork skills and stage presence.

Through the design of the above interdisciplinary teaching cases, students have been able to appreciate and learn about folk songs through gradual teaching and learning, and to enhance their understanding of cultural treasures and cross-cultural perception. At the same time, when designing the interdisciplinary theme study of junior high school music, a clear arrangement of lesson time is particularly important to ensure the achievement of the teaching objectives. Each week's lesson time is closely centred on the theme of folk songs, starting from the introduction of the historical background, then analysing the geographic distribution, then exploring the literary value, and finally, the practice of music composition and performance. Such an arrangement not only helps students construct a comprehensive and in-depth understanding of folk songs, but also stimulates students' comprehensive thinking and creativity through interdisciplinary connections. For example, in history class, students not only study the folk songs themselves, but also understand the development and changes of the folk songs through historical perspectives; in geography class, students explore how geographic factors shape the style of the folk songs; in language class, students analyse the lyrics to improve their literary literacy; in art class, students combine music with other art forms, such as dance, through the practice of creation and performance, so as to improve their artistic In art classes, students combine music with other art forms such as dance through creative writing and performance practice, thus improving their artistic expression. This comprehensive interdisciplinary teaching method can effectively promote students' ability in multiple disciplines and provide them with a rich and colourful learning experience.

6. Yaoi Voices: the intersection of music and culture Interdisciplinary Thematic Learning design

A total of five lessons in Voices of the Yao People: Intertwining Music and Culture are designed to guide students to explore in depth the unique charm of the Yao culture and its musical work, Yao Dance. The lessons are mainly student-centred and adopt an interdisciplinary approach, combining music learning with geography, history, dance and other subject areas, aiming to achieve a comprehensive integration of knowledge and skills, allowing students to learn through experience and grow through exploration, and empowering them to improve their core qualities in the arts discipline. As a result, students can not only enhance their understanding of Yao music, but also expand their knowledge of cultural diversity, cultivate cross-cultural thinking and innovative thinking, and ultimately generate an immersion effect through aesthetic education, as shown in Table 2 of the teaching ideas of this lesson example.

Lesson Time	Lesson Objective	Reasons For Design	Subjects Covered	Teaching Activity	Assessment Methods
Lesson 1	Introduction of Yao culture and the "Yao Dance"	(1) To provide students with background knowledge of Yao culture and the Yao Dance Song. (2) To stimulate students' interest in Yao music.	Music, History, Geography, languages	Multimedia presentation, storytelling, preliminary listening to "Yao Dance"	1. Observations of student engagement 2. Classroom discussions
Lesson 2	Melodic and Rhythmic Learning	(1) To teach the melody and rhythm of "Yao Dance" so that students can experience the characteristics of Yao music. (2) Learning the basics of music through practice.	Music, choreography	Melodic teaching, rhythmic exercises, attempts at simple instrumental accompaniment	1. Personal Presentation 2. Group reporting 3. Interactive feedback
Lesson 3	Interdisciplinary knowledge integration	(1) To explore the connections between music and other art forms such as dance and art. (2) To guide students in thinking about the role of music in society and culture.	Music, Dance, Fine Arts, societies	Cross-art form seminar, socio-cultural role play	1. Report of the panel discussion 2. Role-playing performance
Lesson 4	Modern Interpretation and Innovation	(1) To encourage students to explore the possibilities of modern adaptations of the Yodel. (2) To stimulate students' creativity and musical innovation.	Music, maths	Music Adaptation Workshop, Creative Thinking Showcase	1. Group work projects 2. Creative concept proposal
Lesson 5	Presentation of results and reflections	(1) Students demonstrate interdisciplinary learning, including music, dance, and art. (2) Through exhibitions and discussions, students promote a deeper understanding of the learning process.	Integrated interdisciplinary learning	Integrated Arts Showcase, Student Mutual Assessment and Self-Assessment	1. Quality of exhibitions 2. Student reflection reports

Table 2: Example of the programme "Voices of the Yao People: The Intersection of Music and Culture"

In the first lesson, teachers can stimulate students' curiosity about the Yao culture through multimedia presentations and storytelling, laying the foundation for subsequent in-depth learning; the second lesson focuses on the basic skills of music, where students will begin to experience and understand the musical language of the Yao Dance Song through melodic and rhythmic exercises; the third lesson expands into the cross-cutting field of the arts, where students will explore how music and other art forms such as dance and fine arts, and deepen their understanding of socio-cultural roles through role-playing activities; in Lesson 4, students are mainly encouraged to be creative and make modern adaptations of the Yao Dance Song, a process that not only hones their creative

thinking, but also develops their ability to solve interdisciplinary problems. Finally, in Lesson 5, students synthesised what they had learnt and their individual creativity to showcase their learning through a well-prepared exhibition. This performance was not only a demonstration of students' learning outcomes, but also an expression of their teamwork and self-expression skills. Through mutual assessment and self-evaluation, students are able to reflect on their learning process and recognise their progress and shortcomings.

To sum up, the whole course case emphasises the importance of interdisciplinary learning, encouraging students to take the initiative to explore, collaborate and communicate, and learn by doing. Through such interdisciplinary thematic learning, students are not only able to gain knowledge and skills, but also motivated to develop an understanding of different cultures.

7. Conclusion

Under the guidance of the new curriculum standards, this study explores the design of interdisciplinary thematic learning in junior high school music with the case study of "The Sound of the Yao People: The Interaction of Music and Culture". Based on the curriculum standards, the author designed a series of teaching sessions, suggesting how to integrate language, history and geography into music teaching. Among other things, this study emphasises the new requirements of interdisciplinary teaching, including subject integration, diversified teaching methods and diversified evaluation mechanisms, which not only provide teachers with new teaching ideas, but also bring new learning experiences to students. Meanwhile, in teaching cases, teachers should focus on the principles of student-centredness, knowledge integration, practical application, evaluation diversity and teacher collaboration, which can not only promote the development of students' critical thinking, teamwork and creativity, but also lay a solid foundation for their overall development.

Based on the present and looking to the future, interdisciplinary thematic learning in the music classroom plays the role of aesthetic education, and it is an important path to internalise the core literacy of the art discipline. As music educators, we should continue to explore and innovate, optimise the teaching design and enrich the teaching content to meet the needs of education reform. At the same time, more in-depth exploration should be carried out to discover more effective teaching strategies and methods to provide students with a better and richer teaching classroom.

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