

Research on the Management of Art Track Classes in Senior High Schools: A Review of Training Models for Senior High Music Students

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ABSTRACT

The management of art track classes has become a prominent difficulty in senior secondary education in recent years, yet relevant theoretical research remains insufficient within academia. Based on systematic literature review and practical case analysis, this paper explores the practical dilemmas and root causes of art track homeroom management. The study identifies three inherent structural contradictions leading to management obstacles for art students: the time trade-off between professional skill training and cultural curriculum learning, the conflict between students' demand for individualized artistic expression and unified classroom disciplinary rules, and the incompatibility between art students' unique psychological traits and conventional management modes. On this basis, this paper puts forward the analytical concept of "flexible regulation" to interpret the internal logic of balancing classroom order and creative freedom in art class management. Corresponding optimization strategies are proposed from four dimensions: management philosophy renewal, institutional flexible design, management method innovation, and comprehensive mental health education.

KEYWORDS

Senior High Art Track Classes; Homeroom Management; Art Specialty Students; Flexible Regulation.

1. INTRODUCTION

Senior high art students face an inherent structural academic dilemma. They are required to complete the standard cultural curriculum for general senior high students while spending massive time on professional artistic training. This dual learning burden creates study rhythms and personal characteristics that greatly differentiate art students from ordinary students. When art students are grouped into exclusive art track classes, homeroom teachers need to cope with a special student group with distinctive learning demands. In actual teaching practice, art track classes are widely recognized as hard-to-manage groups: students are highly individualistic, lack awareness of classroom discipline, and have uneven cultural learning foundations. Traditional homeroom management models fail to produce effective results when applied to this student cohort.

In recent years, fueled by the rising popularity of the national art college entrance examination and diversified school-running policies for senior secondary education, general high schools have widely set up independent art track classes. Statistical data shows that the annual number of art exam applicants nationwide has exceeded one million and keeps rising. Against such a background, research on art track class management carries both theoretical value and urgent practical significance. However, academic research on this field is still inadequate. Existing studies are

fragmented, without systematic theoretical frameworks or rigorous empirical verification of management effects.

This paper intends to analyze core problems in art track class management, reveal the fundamental causes of management difficulties, and propose targeted improvement approaches. It first sorts out major domestic research progress and frontline practical explorations, then analyzes the unique features and internal structural contradictions of art track management, and finally puts forward improvement suggestions covering conceptual transformation, flexible institutional setup, innovative management methods, and systematic mental health support.

2. DOMESTIC RESEARCH STATUS AND PRACTICAL EXPLORATIONS

Domestic research on art track class management originated in the early 2000s. As the number of art students expanded, scholars and practicing teachers gradually paid attention to this research field. Relevant literature can be divided into three main categories: research on art students' individual traits and psychological status, research on homeroom management strategies, and practical trials carried out by frontline educators in recent years.

2.1. Research on Art Students' Individual Traits and Psychological Status

Many scholars have focused on art students' mental conditions and learning characteristics. Lu's questionnaire survey found obvious mental health risks among senior high art students: nearly 30% of respondents often felt lonely and lacked close friends, a proportion far higher than that of ordinary senior high students[1]. Xie's research centered on learning motivation, pointing out that art students' learning motivation is affected by multiple factors including family expectations, academic pressure, campus environment and mental state. Fluctuations in motivation further lead to cognitive bias, interpersonal conflicts and severe academic anxiety[2].

In her master's thesis, Wang further stated that art students are emotionally sensitive but poorly self-disciplined. They hold passive attitudes toward cultural courses and generally achieve poor academic performance, while constantly facing scheduling conflicts between professional training and cultural study. These studies provide empirical evidence for the uniqueness of art track management, proving that art students differ systematically from ordinary students in psychology, behavioral habits and learning patterns[3].

2.2. Research on Homeroom Management Strategies

Another set of studies focuses on homeroom teachers' daily management work, common difficulties encountered, and feasible improvement measures.

Taking a private art high school in Wuhan as the research object, Wei found that the school still adopted a traditional control-oriented management mode. Administrators failed to realize that art students' unique traits require differentiated educational concepts. Class rules were overly rigid with strong administrative tendencies, and daily management mainly relied on orders and punishment without flexible adjustments[4]. Jian's survey drew similar conclusions: although schools claimed to adhere to student-oriented education, this idea was not implemented in daily teaching, and the formulation and enforcement of class regulations lacked elasticity[5]. Chen noted that art students need to take three types of examinations besides cultural courses: the unified cultural college entrance examination, provincial unified professional art examinations, and school-specific independent art assessments. Conflicting preparation cycles and schedules bring heavier study loads and greater psychological pressure than ordinary students bear[6].

Drawing on long-term homeroom teaching experience, Li argued that art track management must abandon the fixed management model for ordinary students and carry out bold innovations[7]. He

emphasized the importance of goal-oriented training,incentive evaluation systems and professional literacy cultivation for art class teachers,stressing that homeroom teachers need to master basic art expertise to gain students'recognition.

2.3. Recent Frontline Practical Explorations

In recent years,frontline teachers have launched many valuable attempts to optimize art track management.At Luohe Experimental High School,Liu built a dynamic coordination mechanism linking professional and cultural courses:students were guaranteed a two-hour fixed daily cultural intensive study period before pre-examination professional training,and a cultural review sprint plan was launched after school-level professional assessments.Meanwhile,tiered targeted tutoring was implemented to design personalized learning plans for students with weak cultural foundations and fragmented review time.Hefei No.2 High School set up elite art training classes with a screening and elimination mechanism,which strengthened students'sense of honor and self-motivation,and coordinated senior three cultural teaching and intensive professional training.

At the conceptual level,multiple schools have explored educational models featuring appreciative guidance and intrinsic motivation stimulation,advocating that teachers act as personalized mentors rather than rigid rule enforcers.Homeroom teachers build individualized student growth portfolios,organize regular art salons,and record students'creative progress to integrate aesthetic cultivation into daily education.Some scholars also proposed the strategy of"art-based class management",which makes full use of art students'professional strengths to build positive class culture.

2.4. Summary of Domestic Research

Overall,domestic research on art track class management has made preliminary progress.Researchers have clarified art students'psychological traits,academic pressure and common management dilemmas,and frontline teachers have accumulated abundant practical experience. Nevertheless, existing research has prominent shortcomings:most studies only describe phenomena and summarize teaching experience,lacking in-depth theoretical analysis of the internal logic of art track management;research perspectives are scattered without unified systematic analytical frameworks; few empirical studies test the actual effects of various management strategies.

3. UNIQUE FEATURES AND INTERNAL STRUCTURAL CONTRADICTIONS OF ART TRACK CLASS MANAGEMENT

The difficulties of art track management cannot be simply attributed to difficult student personalities or defective institutional rules.Instead,it is necessary to conduct in-depth analysis of inherent structural contradictions within art track classes.This paper holds that three core structural contradictions exist in art track classes,which form the root of management challenges.

3.1. Time Allocation Contradiction:Time Trade-off Between Professional and Cultural Courses

The most prominent feature of art students is their dual demand for learning time.Unlike ordinary senior high students who only focus on cultural subjects,art students have to spend plenty of time on professional skill training.Over three years of senior high school,they follow a fixed cycle:daily professional skill learning,pre-examination intensive training,school-level professional assessments, and cultural exam sprint preparation,with learning priorities shifting at each stage.

This cyclical time arrangement brings persistent management challenges:off-campus intensive training disrupts regular classroom order,and students need to quickly adapt to standardized

disciplinary requirements after returning to school for cultural review. As summarized in a school teaching coordination meeting: “Art students undertake dual learning tasks of cultural study and professional development. How to realize organic integration between cultural teaching and artistic cultivation is a core issue requiring in-depth research and optimization.” This unavoidable time trade-off makes it impossible for managers to maintain a fixed management framework throughout senior high school; the rhythm of homeroom management must be dynamically adjusted according to the progress of art examinations.

3.2. Contradiction Between Discipline and Freedom: Unified Rules against Individualized Artistic Creation

The training objectives of art students contain an inherent paradox: artistic creation requires independent thinking and personalized expression, while homeroom management relies on standardized behavioral norms and disciplinary constraints. The tension between the two leads to constant conflicts in daily teaching.

Existing research shows that art track students have distinctive personalities, pursue freedom and resist rigid restrictions, making traditional disciplinary management methods inefficient for this group. Some administrators adopt stricter control to restrain students’ undisciplined behaviors, yet such practices often run counter to the core spirit of aesthetic education. As a frontline teacher commented: “Homeroom teachers of art classes should respect the expressive nature of artistic creation while adhering to educational responsibilities.” Balancing the protection of students’ creative potential and the maintenance of basic classroom order is the core difference between art track management and general homeroom management.

3.3. Psychological Trait Contradiction: High Sensitivity and Cumulative Academic Pressure

Art students have dual psychological characteristics: rich emotional perception and high sensitivity, which are advantages for artistic creation but become burdens when coping with heavy academic pressure. Research confirms that art students bear not only the same academic pressure as ordinary students but also extra stress from professional art examinations, resulting in higher overall psychological burden.

Such psychological traits mean that conventional management methods including public criticism, punishment and comparative evaluation will trigger stronger negative emotions among art students. In addition, key stages of art examinations (release of provincial unified exam scores, announcement of school assessment results, etc.) overlap with daily homeroom management cycles. Managers need to adjust their work rhythm to match students’ psychological fluctuation cycles, which puts forward higher competency requirements for art class homeroom teachers.

4. OPTIMIZATION PATHWAYS: CONSTRUCTING THE FRAMEWORK OF FLEXIBLE REGULATION

Based on the above analysis, this paper proposes that art track class management should adopt the practical framework of flexible regulation. Flexible regulation means that on the premise of guaranteeing basic classroom order, administrators dynamically adjust time schedules, institutional rigidity and management approaches according to art students’ unique learning needs and the inherent laws of aesthetic education, so as to realize a dynamic balance between standardized discipline and creative freedom.

4.1. Renew Management Philosophy:Shift from Control-Oriented to Guidance-Oriented

The primary transformation of art track management lies in conceptual renewal.The traditional control-oriented mindset regards students as passive managed objects and maintains order through restrictive rules,which leads to low efficiency in art track classes.A more effective approach is to position homeroom teachers as personalized mentors,help students understand the internal connection between classroom rules and creative freedom,and turn homeroom management into a platform for student self-governance.

Specifically,homeroom teachers should fully understand students'art majors,hobbies and personalities,and establish individualized growth portfolios.In-depth understanding of students not only supports differentiated teaching but also lays a solid foundation for mutual trust between teachers and students.As one practicing educator noted:"When respect becomes the foundation of education,collaborative growth becomes the standard mode of talent cultivation."

4.2. Institutional Flexibility:Dynamic Adjustment Matching the Art Examination Cycle

Management rules for art track classes must retain sufficient elasticity to adapt to the unique preparation cycle of art examinations.In terms of time management,the dynamic coordination mechanism can be promoted:basic cultural study routines are maintained during intensive professional training,and the whole class quickly switches to cultural exam sprint mode after school-level professional assessments.In curriculum arrangement,a balanced coordination mechanism for art and cultural learning should be built to break information barriers between cultural teachers and professional art instructors.

In terms of class grouping,Hefei No.2 High School's elite art training class model provides an alternative solution:reasonable admission thresholds enhance students'sense of honor and self-initiative,partially alleviating management difficulties caused by uneven academic levels within art track classes.

4.3. Management Method Innovation:Convert Artistic Traits into Educational Resources

Another optimization path is to transform students'artistic strengths into management resources rather than simply restraining their personalized creative traits.In teaching practice,homeroom teachers integrate management into artistic activities by organizing art salons,building student creative growth display walls,and designing theme class meetings centered on artistic creation.

The strategy of art-based class management brings dual educational benefits.On one hand,students gain a strong sense of belonging and achievement through artistic activities,reducing confrontational behaviors against teachers and rules.On the other hand,artistic practice itself undertakes moral education functions,realizing the core educational goal of cultivating people through aesthetic education.Li also pointed out that art track homeroom teachers need to master basic art knowledge and possess certain aesthetic literacy to form common communication topics with students and win their recognition.

4.4. Systematic Mental Health Education:Build a Dual Support System for Academics and Psychology

Given art students'dual pressure from cultural study and professional training,mental health education should become an indispensable core component of art track management rather than an auxiliary supplementary activity.Many frontline educators have built a node-based psychological support

system:holding goal-setting theme class meetings before art exam registration,carrying out one-on-one counseling for students frustrated by unsatisfactory professional assessment results,and launching stress relief activities such as emotional painting journals and music meditation during college entrance examination sprint periods.

The core of this model is to fully integrate mental health support with academic management instead of separating them into two independent modules.Managers should recognize that art students'psychological fluctuations are closely linked to every stage of art examination preparation,so the rhythm of psychological counseling must be synchronized with academic management arrangements.

5. CONCLUSION

Art track class management is a practically urgent research field lacking systematic theoretical construction.By sorting out relevant domestic literature and frontline practical explorations,this paper identifies three structural contradictions that form the root of art track management obstacles.The proposed framework of flexible regulation provides a new analytical perspective to interpret the unique operational logic of art track homeroom management.

Admittedly,this research has certain limitations.As an analytical framework,flexible regulation requires further empirical research to verify its specific implementation paths and practical effects.Future research can expand in three directions.First,large-sample questionnaire surveys can be conducted to systematically investigate the current situation and differentiated management demands of art track classes across various types of senior high schools.Second,in-depth longitudinal case studies can track the implementation process and practical effects of flexible regulation strategies in specific art track classes.Third, follow-up research can explore differentiated management needs for different art majors(music,fine arts,dance,etc.),avoiding the simplistic homogenization of all art students.Through the above research efforts,studies on art track class management can shift from phenomenon description and experience summarization to systematic theoretical construction, providing solid theoretical support for frontline senior secondary teaching practice.

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