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A Comparative Study of Wind Band Teaching in Chinese and American Primary and Secondary Schools: A Case Study of Tianjin Central Primary School and the Upper Arlington City School District

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Abstract

Wind band teaching is an important form of aesthetic education practice in primary and secondary schools. Taking Tianjin Central Primary School and the Upper Arlington School District in the United States as cases, this study compares wind band teaching in Chinese and American primary and secondary schools from four dimensions—curriculum status, standards provision, teacher structure, and organizational networks—through literature review, case comparison, and policy text analysis. The findings show that the United States has developed an institutional chain of "curriculum-based, standards-driven, tiered" band education in which band courses are formal curriculum offerings; China, by contrast, is in a critical period of transition from "extracurricular activities" to "curriculum-based construction," with systematic shortcomings in curriculum status, teaching materials and repertoire, teacher structure, and assessment mechanisms, rooted in differences in educational philosophy, school admissions and evaluation systems, and resource organization. Accordingly, this paper proposes clarifying curriculum status, developing leveled standards, strengthening teacher development, promoting indigenous repertoire, and improving assessment mechanisms.

Keywords

Wind band teaching; China-US comparison; curriculum system; teaching implementation; faculty development.

1. Introduction

1.1. Research background

The 'Compulsory Education Art Curriculum Standards (2022 Edition)' guide school music education toward four core competencies: aesthetic perception, artistic expression, creative practice, and cultural understanding, and it lists 'performance' as an important part of the music curriculum, requiring students to engage in solo and ensemble art practices. In 2024, the Ministry of Education issued the 'Notice on Fully Implementing the School Aesthetic Education Immersion Action' (Jiao Ti Yi [2023] No. 5), clearly stating that 'schools at the compulsory education stage should actively offer diverse and personalized art elective courses and after-school services, helping students master one to two specialized art skills through on-campus learning.' In this context, wind bands have become a key tool for many primary and secondary schools to fulfill aesthetic education requirements because their outcomes are showcaseable, their scale is quantifiable, and they are easy to develop as a school feature, leading to a rapid increase in the number of wind bands in recent years.

However, this growth in number hasn't been matched by quality. In Chinese primary and secondary schools, wind bands largely rely on extracurricular activities and after-school services, resulting in uneven levels of organization and systematization. There is no unified

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standard for course positioning, repertoire, teaching staff, or evaluation. Meanwhile, music teaching in U.S. primary and secondary school bands has developed over more than a century into a relatively mature curriculum system and institutional arrangement, which can serve as a useful reference for China. Yet, focused comparative studies on this specific type of 'wind band' between China and the U.S. are still lacking domestically: most existing comparative studies take 'student bands' as the subject in a general sense, with few systematically comparing curriculum systems and teaching practices. This paper attempts to fill that gap.

1.2. Research Questions and Arguments

This paper raises three research questions: First, what are the differences between China and the U.S. in elementary and middle school wind band teaching in terms of institutional foundations and teaching implementation? Second, what are the roots of these differences? Third, what aspects of the U.S. experience can be applied to China, and how should they be localized?

The main argument of this paper is that the differences in wind band teaching between China and the U.S. essentially stem from two different institutional arrangements: 'extracurricular-style' versus 'curriculum-based system.' China's wind band teaching is at a critical stage of transitioning from extracurricular activities to a structured curriculum. The bottleneck in improving quality isn't just a lack of resources, but the fact that the institutional chain formed by curriculum positioning, standard provision, teacher structure, and organizational network hasn't been fully closed. The U.S. experience is worth referencing in its design of the 'curriculum–standard–tiered' institutional chain rather than any specific teaching technique, and any adoption should be localized to fit China's educational context.

1.3. Current Status of Domestic and International Research

Domestic research mainly focuses on surveys of the current situation and summaries of individual school experiences. Hou Kaiyi conducted a survey on wind bands in primary and secondary schools across more than ten districts of Beijing [4]; Zhao Jin studied the development of the wind band at Nanyang Steel School in Nanchang(Zhao Jin. 2016); Yao Junjie explored the role of the wind band in quality education at the affiliated primary school of Yunnan Normal University(Yao Junjie. 2019); and Zhou Yun researched the formation and teaching practices of wind bands in primary and secondary schools(Zhou Yun. 2015). These studies gathered experiential materials from perspectives such as formation, management, training, and educational functions, but most of the research remains at a descriptive level, with systematic comparisons and theoretical constructions still lacking. A systematic literature review of Chinese music education also shows that empirical studies published in English are still limited(Yang Y.& Welch, G. (2023), and a systematic examination of curriculum reform and internationalization in Chinese music education reveals similar developmental tensions (Ho, W. C. 2023).

In the United States, research on band teaching is more in-depth and covers multiple perspectives: regarding rehearsal teaching methods, Karp, Goss, Singletree, and Hopper have examined expert conductors' rehearsal techniques, teaching focus for bands at different levels, and conductors' verbal strategies; in terms of teaching innovations, Whitner and Compton tested how cooperative learning promotes ensemble performance (Whitener, J. L. 2014), while Johnson and Fet focused on the development of students' creativity and musical identity; regarding learning outcomes, Wedner constructed a grounded theory on "musical independence" in concert bands(Weidner, B. N. 2020), and Ratliff and McCauley studied how repertoire preferences and band learning experiences affect students' motivation and achievement; concerning equity and access, Kelly and DeMorest compared the differences in music programs between charter schools and traditional public schools (Kelley J. & Demorest S. M. 2016). Guo Xiaoli and Wu Haoqiong, in their review of the U.S. National Core Music

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Standards, pointed out that the standards are centered on artistic processes, oriented toward literacy, and emphasize actionable learning goals and assessments (Guo Xiaoli.2015) Compared with this, there are few systematic comparative studies on school band teaching between China and the U.S. Domestically, only Chen Luhui conducted a comparative study on band teaching in elementary and secondary schools in both countries, but the research focused on bands in a broad sense and lacked a dedicated comparison of curricular systems and teaching practices for wind bands, which are the mainstream type .

1.4. Research Methods and Case Description

This paper uses literature research, comparative case study, and policy text analysis: through literature review, it traces the historical context and research progress of wind band teaching in both countries; it selects representative schools from each country for a case comparison of wind band teaching practices; and it compares the curriculum documents and education policies of the two countries. The Chinese case is a central primary school in Tianjin: its wind band club is open to students from grades 3 to 6, with 125 members, including 74 woodwind players (about 59.2%), 43 brass players (about 34.4%), and 8 percussion players (about 6.4%). Surveys, interviews, and field observations with 506 wind band members from five primary and middle schools in the area constitute part of the case data. The U.S. case is the Upper Arlington School District in Ohio, with teaching details drawn from existing case study literature . There are three innovations: first, focusing specifically on 'wind bands' rather than 'bands' in general for more precise comparison; second, developing an institutional analysis framework of 'curriculum positioning—standards provision—teacher structure—organizational network', going beyond a general overview; third, proposing transferable institutional design suggestions from the perspective of the institutional chain rather than simply calling for more investment.

2. institutional Basis and Development Trajectory of Primary and Secondary School Wind Band Teaching in China and the U.S.

2.1. China: From Military Band Tradition to Aesthetic Education Curriculum Exploration

Western wind music entered China in modern times. In the mid-19th century, with the rise of church schools and 'Western-style military training', bands such as the Hurd Band and Yuan Shikai’s Beiyang New Army Band were established, forming early models of Western wind and student bands in China; in the early 20th century, Zeng Zimin founded the Shanghai Orphanage Band, and Xiao Youmei organized the Orchestra at the Beijing University Music Institute, starting independent Chinese school band teaching practices(Chen Luhui.2022) . After the founding of the People’s Republic of China, student bands experienced a bumpy development; from the reform and opening up period to the end of the 20th century, with increasing exchange of wind music with other countries and a richer repertoire, student wind bands entered a period of growth, and brand bands such as the Beijing Jinfan Band emerged. Since the 1990s, several primary and secondary schools in Tianjin have formed student wind bands, continuously carrying out activities through art clubs and after-school programs, making the city one of the earliest in China to incorporate wind bands into school aesthetic education practice.

From an institutional perspective, primary and secondary school wind bands in China have long been classified as extracurricular music activities and have not been incorporated into the formal classroom curriculum. The 'Curriculum Standards for Arts in Compulsory Education' includes requirements for classroom instrumental teaching but does not set specific goals, content, or standards for wind band teaching . In recent years, with the implementation of the

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'Double Reduction' policy and widespread after-school programs, bands have gained new time and resource opportunities; the 'Notice on the Full Implementation of Immersive School Aesthetic Education' further calls for 'cultivating a number of national model student art groups', and building school art clubs has become an important approach to aesthetic education. Overall, wind bands in China are moving from a 'special project' toward a 'universal curriculum', but a fully institutionalized and standardized support system has yet to be established.

2.2. United States: School Band Movement and Curriculum-Based System

School band teaching in the U.S. began in the late 19th century, with Elhart forming a pioneering high school orchestra. During the 1920s and 1930s, the U.S. entered the 'school band movement' period: after World War I, a large number of military musicians took positions as instrumental teachers in schools. Along with the promotion of national band competitions (starting in 1923) and the market operations of instrument manufacturers, the number of school bands surged, and by the 1930s, almost all middle and high schools, as well as most elementary schools, had established bands. Around 1945, national band organizations were established with branches in 32 states; in 1963, the Yale Music Education Seminar promoted the systematic publication of teaching materials and repertoire; in 1994, the 'Goals 2000: Educate America Act' formally included the arts as core subjects in elementary and secondary schools; in 2014, the National Association for Music Education (NAfME) issued the 'National Core Music Standards,' which provided clear requirements for student band instruction according to grade levels and skill levels.

In terms of institutional arrangements, band classes in U.S. elementary and secondary schools are part of the formal curriculum: music courses are elective and credit-based, with band classes running alongside choir and general music classes, allowing students to choose based on interest; the school district system ensures coordinated allocation of students and teachers; industry associations, publishers, and professional orchestras create a multi-level supply network for teaching materials, repertoire, teacher training, and performance platforms. According to a 2010 survey by the National Center for Education Statistics, over 90% of U.S. public elementary and secondary schools offered music classes. In short, U.S. wind band instruction is deeply embedded in the school curriculum system, forming a complete institutional chain of 'curriculum-based—standardized—tiered.'

2.3. Differences in Institutional Logic Between the Two Countries

The differences in institutional logic between the two countries can be summarized in three points. First, the ideological orientation is different: music education in China is guided by 'educating through beauty, with aesthetics as the core,' and wind bands are seen as a vehicle for aesthetic and quality education; in the U.S., the goal is to cultivate 'citizens with artistic literacy,' and band classes are positioned as subjects that develop creativity, collaboration, and 21st-century skills. Second, the course positioning is different: in China, wind bands are on the periphery of extracurricular activities and after-school services, with class hours, credits, and assessments not institutionalized; in the U.S., band classes are formal, scheduled courses with clear learning progressions and skill advancements. Third, the policy tools differ: in China, promotion relies mainly on policy documents and project evaluations, whereas in the U.S., national standards, curriculum assessments, and organizational networks provide ongoing institutional support.

3. Multi-Dimensional Comparison of Teaching Implementation

This section takes a central elementary school in Tianjin and the Upper Arlington School District in Ohio as case studies, comparing band teaching implementation in the two countries across six dimensions: course positioning and rehearsal arrangements, enrollment and tiered

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grouping, teaching materials and repertoire, teacher structure, instructional assessment, and organizational support (see Table 1).

Table 1 Comparison of core dimensions of wind band teaching in China and the United States

Comparison dimension	China (Tianjin Central Primary School)	United States (Upper Arlington School District)
Curriculum status	Extracurricular activity/after-school service; not in the formal curriculum	Formal course (elective, credit-bearing) in the school timetable
Standards basis	No specific provisions for wind band teaching in national art curriculum standards	2014 National Core Music Standards (band strand), grade- and level-specific
Textbook system	No unified leveled textbooks; teachers select etudes and repertoire independently	Leveled textbooks (e.g., Essential Elements 2000); continuous publisher/association supply
Teacher structure	In-school music teachers plus part-time external teachers; large regional variation	Professional instrumental teachers; district-wide sharing and team teaching
Assessment	Attendance and final performance assessment; mainly for screening	Cornerstone and stage-based multi-dimensional assessment (performance, theory, self-assessment, reflection)
Organizational support	Performances/masterclasses by music-band associations; school art troupe evaluation	Multi-functional organizations (NAfME, ASBDA) providing standards, training, repertoire, festivals

3.1. Course Positioning and Rehearsal Arrangement

The course positioning determines the spatial and temporal support for rehearsals. The Wind Ensemble at Tianjin Central Primary School is organized through school clubs and after-school programs, with rehearsals scheduled during fixed weekly club activity and after-school periods, and are not included in the formal curriculum or credit system. A survey conducted by the author on members of five local school wind ensembles in the area showed that students mostly practice their instruments for 1–2 hours per week (148 students, about 29.2%) and more than 5 hours per week (156 students, about 30.8%). The primary practice location is the school music classroom (225 students, about 44.5%), with a low proportion of home practice, indicating that the ensemble training relies heavily on in-school practice, with insufficient support for off-campus practice. In contrast, in the Arlington, USA school district, band classes are scheduled in the timetable according to grade level: elementary school bands rehearse twice a week for 30 minutes each session, middle school bands three times a week for 42 minutes each, and high school bands five times a week for 49 minutes each. The frequency and duration of rehearsals increase alongside students' skill levels. The degree of formal class hour support directly affects the continuity and depth of ensemble skill accumulation.

3.2. Enrollment and Roster Levels

Members of the Tianjin Central Primary School Wind Ensemble all come from grades three to six and are selected through an audition process: the school evaluates students based on their instrument skills, physical condition, and musical literacy before admission. Instrument distribution is mainly woodwinds (74 students, about 59.2%), followed by brass (43 students, about 34.4%), and percussion being the least (8 students, about 6.4%). This structure is representative of primary school wind ensembles in China—woodwinds are popular among

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younger students because they are easier to start with and have a softer tone, while less common sections (like tuba or low brass) often face gaps due to low student preference, requiring teachers and parents to coordinate replacements. This phenomenon is also seen in other wind ensembles in Tianjin. In the Arlington school district in the USA, enrollment is open to all students: elementary schools recruit all students from grade three, including beginners; middle and high school bands regularly visit elementary schools to demonstrate instruments and performances to spark interest. The hierarchy system is more structured, with high schools offering four levels: concert band, string orchestra, symphony orchestra, and chamber orchestra. Promotion assessments include rhythm and performance of designated pieces, optional solo works, and are evaluated through video recordings, sight-reading tests, and conductor recommendation letters. Combining open enrollment with tiered advancement not only broadens participation but also ensures continuity in talent selection.

3.3. Teaching Materials and Repertoire

Teaching materials and repertoire are key bottlenecks that limit the systematization of Chinese wind band teaching. Some studies clearly point out that "China has not yet published unified, standardized teaching materials for band education, and there is a lack of Chinese works suitable for elementary school students. Standardized and unified evaluation methods have also not been established for bands of different levels" . In practice, wind bands in Chinese primary and secondary schools mostly use beginner-friendly textbooks like 'Standardized Training Course for Wind Bands' and 'Band Training Course.' Ensemble repertoire is temporarily selected by the conductor based on competition and activity themes, and a systematic repertoire database has not yet been formed. Similarly, the repertoire selection for wind bands at central primary schools in Tianjin is based on school activities and performance themes, with conductors choosing pieces depending on student levels. There is a lack of serialized repertoire that matches grade and team levels. In contrast, the United States has a well-established system providing both teaching materials and repertoires: the Arlington School District uses the 'Essential Elements 2000' series for strings, which is seen as the standard for school band teaching in the U.S. It features five major characteristics: logical teaching content, prioritizing musical experience before technique, diverse musical styles, multiple forms of performance, and effective support systems . Professional associations also commission well-known composers to continuously create pieces suitable for student performance, constantly expanding the school's band repertoire resources.

3.4. Teacher Structure

Teachers are the core factor in determining the quality of band teaching. Previous research points out that "current band teaching in China lacks sufficient teaching staff, and the professional level is uneven" ; in domestic case study schools, wind band teachers are mostly school music teachers serving concurrently with the help of externally hired section instructors, and there are few teachers with professional wind band education background, with noticeable regional differences （Hou Kaiyi.2016). Jin Cai Experimental Primary School in Shanghai ensures quality by assigning two to three external professional teachers for each band section and evaluating teachers every semester， but this kind of investment is hard to replicate in most schools. Similarly, teacher resources for wind bands in central primary schools in Tianjin mainly rely on school music teachers, supplemented by hired section teachers, and there is no institutional guarantee for stability or professional development of section teachers. In U.S. primary and secondary schools, instrumental teachers usually have degrees in music education. The Arlington School District practices teacher sharing, allowing one teacher to serve three schools every day and cover three to four bands, using a 'conductor plus section teacher' team teaching model during rehearsals ; organizations like the American School Band Directors Association (ASBDA) and the American String Teachers Association (ASTA) continuously

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provide teachers with training, workshops, and experience-sharing platforms, forming a complete professional development network for teachers.

3.5. Teaching Assessment

Differences in teaching assessment reflect the different ways the two countries view the role of orchestra education. In China, evaluations of wind bands in primary and secondary schools mainly focus on attendance and end-of-term performance exams: Tianjin Central Primary School also emphasizes semester assessments and attendance management, with the assessment function leaning towards member selection and discipline enforcement. According to our survey, students in grades three to six most wanted improvements in the band such as "more individual guidance" and "more ensemble interaction." When it comes to rehearsal support, the highest demands were for "more sheet music and performance materials" and "personal skill guidance," reflecting a lack of individualized feedback and learning resources in the current teaching. In the US, the 2014 National Core Music Standards integrate cornerstone assessments into the teaching process, serving both as an assessment method and learning goal, emphasizing students' knowledge transfer in real music tasks; Arlington County Public Schools implement multi-dimensional assessments by grade level: at the elementary level, they check basic instrumental skills and organize student self-assessment and reflection, while at the middle school level, they add music history and theory tests, regular rehearsal grades, and performance assessments of two orchestral excerpts and scales. Students also get extra credit for attending off-campus concerts. The assessments are linked to promotion and advancement, forming a feedback loop where "assessment promotes learning."

3.6. Organizational Support and Performance Practice

Performance practice is not only a way to test teaching results but also a motivating factor for students to stay engaged. The "Notice on Fully Implementing the School Aesthetic Education Immersion Action" calls for "improving the normal, inclusive school art performance system so that every student has the chance and platform to perform." In practice, Chinese student bands often rely on platforms such as the National Primary and Secondary School Wind Ensemble Performance hosted by the Chinese Musicians Association Wind Music Society, masterclasses held by the Shanghai Student Symphony Alliance, and brand evaluations of the Jin Fan Band. Performances are mainly competitions and exhibitions; Tianjin Central Primary School's wind band also participates mainly in district-level, city-level exhibitions, and the school arts festival. The US, however, has a complete multi-level performance system: school concerts, state and national music festivals, and regional tours complement each other. For example, the Arlington County Public Schools' elementary string orchestra performs three times a year, middle school four to five times, and high school three to six times; concert bands and symphonic strings perform yearly at the Ohio Music Educators Association conference and national music festivals. Organizations like NAfME, ASBDA, and the Michigan School Band and Orchestra Association (MSBOA) handle standards, teacher training, repertoire commissions, and competition organization, while groups like Children's Music Workshop and Little Kids Rock provide additional teaching materials and modern band resources.

The implementation differences of representative school wind bands in the two countries can be further illustrated through case comparisons (see Table 2).

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Table 2 Case comparison of wind band teaching implementation between two representative schools

Item	China: Tianjin Central Primary School	United States: Upper Arlington School District
Enrollment	Grades 3–6; selective admission (instrument foundation and physical condition)	Open recruitment for all students (from grade 3); beginners welcome
Size and composition	125members:74 woodwind, 43brass, 8 percussion	Five elementary schools, two middle schools, one high school; about 5,000 students in the district
Rehearsal schedule	Club and after-school service time; not in the timetable	Elementary: 2×30 min/week; middle: 3×42 min/week; high: 5×49 min/week
Tier system	Organized by grade and level; promotion based on semester assessment	Four tiers in high school: Concert, String, Symphony Strings, and Chamber orchestras
Teaching materials	Introductory textbooks (e.g., Standard Training Course for Wind Band); repertoire selected by conductor	Leveled standardized textbooks (e.g., Essential Elements 2000)
Assessment	Semester assessment (fundamentals, sight-reading, attendance)	Stage-based performance and theory assessment plus student self-assessment and reflection

4. Analysis of Causes for Differences

4.1. Educational Philosophy: Aesthetic Education vs. Literacy Education

The difference in music education philosophies between the two countries determines the role of wind bands in the curriculum. In China, music education focuses on aesthetics, with classroom music teaching centered on singing and listening, and limited emphasis on instrumental learning. Wind bands are seen as 'extracurricular music activities,' with their educational value often expressed as a means of quality education and school. In the U.S., music education aims to develop students' artistic literacy and 21st-century skills. Band classes, choir, and regular music courses are considered formal courses, and ensemble learning itself is central to music education. The difference in philosophical positioning leads to a fundamental difference in the institutionalization of band teaching in schools in the two countries.

4.2. Entrance Exams and Evaluation Systems

The systems for exams and evaluations deeply influence students' motivation to join bands and family support. In China, evaluations for school advancement have long focused on academic subjects, and there is limited policy reward for arts specialties, which are also under regulatory adjustment. Most parents, under the pressure of academic advancement, find it hard to support intensive instrumental learning. In the U.S., school admissions generally consider overall qualities. Many universities place a high value on students with musical talents, especially those who participated in school bands during middle school. Experiences in continuous extracurricular activities, leadership, and social responsibility are highly valued. The difference in students' enthusiasm for participating in bands directly reflects the prevalence of band teaching and the size of the student base.

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4.3. Resource Organization

In terms of resource organization, wind band development in China basically relies on individual schools: purchasing instruments, hiring teachers, and choosing teaching materials are all handled by the school itself, lacking regional coordination and public resources. There are obvious differences between regions with different economic and cultural environments. In the U.S., resources are integrated through school districts, industry associations, and social organization networks, with public goods like teaching materials, music libraries, teacher training, and evaluation standards continuously provided by specialized institutions. (Chen Luhui.2022)The difference in resource organization explains why U.S. band teaching can form a systemic institutional chain, while Chinese wind band teaching remains fragmented and experience-based.

5. Conclusions and Insights

5.1. Main Conclusions

First, the differences in wind band teaching in primary and secondary schools between the U.S. and China reflect systemic differences: the U.S. has established a 'curriculum—standardization—tiered system' chain, with band classes included as formal courses, supported by national standards, graded textbooks, professional teacher networks, and multifunctional organizations; in China, wind band teaching is still mainly extracurricular. Case schools, like central elementary schools in Tianjin, have formed stable groups (grades 3–6, 125 members), but their course positioning, standard support, faculty structure, and organizational networks still have systemic shortcomings. Second, the root of the differences lies in the different educational philosophies, admission evaluation systems, and ways of organizing resources: the positioning of aesthetic and quality education determines the course status of bands; admission evaluation systems shape students' participation motivation; and the way resources are organized determines the supply level of public goods like textbooks, teachers, and repertoire. Third, wind band teaching in China is at a crucial point of transitioning from extracurricular activities to a more formal curriculum. The deeper reason for the difficulty of running bands is that the institutional chain has not yet been fully established.

5.2. Insights for China

First, clarify course positioning and develop tiered standards. Include wind band teaching within the school aesthetic education framework and develop teaching objectives and quality requirements by grade and level to ensure structured, step-by-step band instruction. Second, strengthen teacher training and sharing. Offer courses in wind band education in teacher training and music colleges, promote teacher sharing through school districts and group-based schooling, and establish teaching and research communities led by professional conductors and key teachers, leveraging cooperation with youth palaces and professional ensembles. (Chen Luhui.2022)Third, promote tiered textbooks and local repertoire development. Organize experienced conductors and instrumental teachers to develop graded textbooks and encourage composers to create works suitable for primary and secondary school students, gradually forming a systematic repertoire(Chen Luhui.2022). Fourth, improve assessment mechanisms. Learn from foundational assessment concepts by combining process-based and performance-based evaluation and linking it with students' art literacy assessment systems to achieve learning through assessment. Fifth, improve organizational networks and collaboration mechanisms. Learn from the U.S. experience of forming bands at the school district level by setting up regional cooperation units where one experimental high school and 2–3 junior high schools and 4–6 elementary schools form a complete school arts project chain to integrate

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internal and external resources, providing stable institutional support for band teaching.(Chen Luhui.2022)

5.3. Research Limitations and Prospects

This study mainly relies on literature review and existing case data, without conducting field research in the U.S., so the representativeness and timeliness of U.S. case data are limited; for Chinese cases, surveys covered five primary and secondary schools in Tianjin, but the sample still needs further depth to capture differences between schools. The comparison mainly focuses on curriculum systems and teaching practices, while classroom micro-processes and student learning experiences need further examination. Future research could conduct cross-national field studies and quantitative comparisons to further test the effectiveness of localized approaches in China.

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