

Exploring the Integration of Ideological and Political Education in Traditional Chinese Opera Music Courses: A Study of Practical Approaches Based on Outcome-Based Education (OBE)

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ABSTRACT

With the continuous development of education in the new era, integrating ideological and political education into curricula has become a crucial approach for universities to fulfill their fundamental mission of cultivating virtue and nurturing talents. As an essential component of China's outstanding traditional culture, opera music contains abundant ideological and political education resources. Incorporating this educational philosophy into opera music instruction not only enhances students' professional competence but also guides them in establishing correct worldviews, life perspectives, and values. This paper begins by exploring the ideological and political elements inherent in opera music courses, conducting an in-depth analysis of the ideological connotations embedded in opera singing styles and accompaniment techniques. Based on the OBE (Outcome-Based Education) philosophy, it examines practical implementation pathways for ideological and political education through four dimensions: teaching objectives, instructional content, implementation strategies, and evaluation systems. The study aims to provide a reference framework for developing ideological and political education in university opera music programs.

KEYWORDS

Opera music; Ideological and political education in curriculum; OBE; Ideological and political elements; Teaching practice

1 Introduction

With the implementation of documents such as "Several Opinions on Deepening the Reform and Innovation of Ideological and Political Theory Courses in Schools in the New Era" and "Guidelines for the Construction of Ideological and Political Education in Higher Education Courses," the concept of ideological and political education in courses has been widely integrated into various disciplines in universities, becoming an important measure for universities to fulfill the fundamental task of fostering virtue and nurturing talents. Opera is a treasure of China's traditional culture, and music, as the core carrier of opera art, carries the cultural genes and spiritual codes of the Chinese nation for thousands of years. Integrating ideological and political education into opera music teaching in universities is not only a creative transformation and innovative development of traditional culture but also an inevitable requirement for aesthetic education in the new era. By deeply exploring the ideological and political elements in opera music, students can not only learn opera music but also profoundly appreciate the patriotic sentiments, moral integrity, and humanistic spirit contained therein, achieving an organic unity of professional skill cultivation and value guidance. However, current academic research on ideological and political education in opera courses mostly focuses on aspects such as script literature and the qualities of outstanding actors, lacking systematic exploration of ideological and political elements in opera music. Moreover, there is insufficient integration with professional teaching content in teaching models, leading to ideological and political education in opera music teaching often being marginalized and difficult to naturally incorporate. Therefore, how to accurately extract the ideological and political core of opera music and transform it into specific content and implementation strategies that can be integrated into various teaching stages has become a problem that needs to be addressed in the construction of ideological and political education in opera music courses in universities.

Regarding the research status of this topic, the author used China National Knowledge Infrastructure (CNKI) as the online retrieval platform and searched with the theme "theater ideological education" as the search term, retrieving 119 relevant documents. Among them, 13 were previous works related to this topic. In terms of research content, they are mainly divided into the following two categories: First, discussions on the ideological education elements of courses are made from aspects such as the plots of theatrical works, the humanistic sentiments demonstrated by outstanding actors, patriotic sentiments, and excellent qualities. For example, the article "Exploration and Practice of Aesthetic Education and Ideological Education Courses for College Students—A Case Study of the General Education Course 'Teaching of Opera Appreciation'" discusses plays like the Yue Opera "Five Women Paying Homage to the Elderly" and the Peking Opera "Hua Ziliang," focusing on the ideological education elements in their plots, as well as the ideological education value in the stories of Peking Opera master Mei Lanfang's "beard to symbolize ambition" and Yu Opera performer Chang Xiangyu's "donation of fighter jets." Second, research on the integration paths of local theatrical culture and ideological education courses in universities, such as the article "The Value and Pathways of Integrating Shanxi Opera Cultural Resources into

University Ideological Education," explores how Shanxi opera cultural resources can be incorporated into ideological education, suggesting the need to embed ideological education concepts from multiple perspectives such as classroom teaching, extracurricular practice, and tourism studies. Building upon previous research, this paper distinguishes itself in two key aspects. First, regarding research focus: While prior studies have examined ideological and political elements in opera courses through dimensions such as script literature, renowned actors' qualities, theatrical props, and visual imagery, this paper explores extracting these elements from the intrinsic musical essence of opera. Specifically, it analyzes the musical core of opera singing styles and accompaniment to uncover embedded national spirit, aesthetic orientations, and cultural connotations, thereby expanding and deepening the exploration of ideological elements in opera music. Second, in methodology, this study adopts the Outcome-Based Education (OBE) framework, emphasizing backward design of teaching objectives and student achievement tracking. It constructs a practical teaching path for integrating ideological education into opera music courses through four dimensions: teaching objectives, content design, implementation strategies, and evaluation systems. This approach achieves deep integration of ideological elements with music instruction, transforming theoretical concepts into practical applications to enhance educational effectiveness. The author will elaborate on two aspects: the extraction of ideological elements in opera music courses and the development of corresponding teaching practices.

2 The Excavation of Ideological and Political Elements in Opera Music Curriculum

As an art form manifested in time and space, opera music primarily engages the senses of hearing and sight, ultimately leading to spiritual enlightenment. Its ideological elements are not directly presented but are embedded within the music's core components like melody, rhythm, and timbre. To accurately extract these ideological connotations and value orientations, a meticulous analysis of each musical element is required. The vocal styles, as the core component of opera music, serve as vital vehicles for emotional expression and character portrayal. Different opera genres exhibit unique stylistic characteristics shaped by regional cultures and historical contexts, often reflecting profound national spirit and cultural heritage. Through careful selection of instrumental timbres, application of performance techniques, and organic integration with vocal styles, the accompaniment further enhances the emotional depth and ideological significance of opera music. However, this exploration must respect the artistic principles of opera music while precisely capturing the essence of ideological education. By interpreting musical language, students can appreciate the charm of opera music while subconsciously understanding its cultural spirit and value orientations. The following discussion will elaborate on the implicit ideological elements in opera through two dimensions: vocal styles and accompaniment.

2.1 The Ideological and Political Elements Contained in the Opera Singing

In the "China Music Dictionary", the concept of "singing style" is explained as: "The vocal singing part in opera and quyi, apart from the spoken dialogue, is called singing style." Generally, people often focus on the "style" in the concept of "singing style," that is, the melody sung. However, the author believes that the "singing" and "style" in opera singing style are an inseparable whole. "Singing" not only includes the melodic direction of the tune but also encompasses the textual connotation of the lyrics, the emotional expression of pronunciation, and the performer's deep interpretation of the character's emotions. Lyrics, as the core carrier of opera narration, often directly express the characters' emotional attitudes, value orientations, and moral judgments through concise language. Singing style cannot be separated from lyrics, and together they form an important carrier for conveying thoughts and emotions in opera music. "In the entire creative process of vocal art, literature is just one link, an unending link." In the book "Exploring the Rural Melody Beyond the Notes," it is argued: "When words are used as lyrics and integrated into vocal works, they carry more than just the semantic meaning of the text. Through recitation, lyrics bring unique acoustic textures. They inherently contain rich musicality."

The beauty of lyrics, emotions, and structural aesthetics in Chinese opera reflects humanity's pursuit of aesthetic value in musical literature, which inherently carries educational significance. Take the classic aria "Pulling the Wind Box with a Whistling Sound" from Hunan Huagu Opera's **Bugu** (Pot Repairing): The lyrics demonstrate protagonists Liu Lanying and Li Xiacong's egalitarian view of career values, embodying the spirit of loving one's profession and forging ahead through challenges. Structured as a male-female duet with meticulously balanced antithetical phrases, the lyrics like "Man: Don't fear mountains when riding, Woman: Don't fear shoals when sailing," "Woman: The wind box hums, Man: The stove burns bright," and "Woman: Pull, pull, Man: Repair, repair" showcase both poetic rhythm and accessibility. These lines express the youths' unwavering determination to transcend societal prejudices and pursue a fulfilling life. Such lyrics carry profound ideological value, guiding students to recognize the true worth of contributing to society. Similarly, in Yu Opera's **Hua Mulan**, the aria "Brother Liu's Words Are Too Fair" features Hua Mulan's declaration: "Many female heroes have earned glory, Generations of valiant women have fought for our nation, What's a woman's difference from a man?" This powerful

performance conveys Hua Mulan's creed of self-respect, independence, and courage to break gender barriers, creating a deeply moving portrayal of female empowerment. Chinese opera lyrics not only embody the artistic beauty that synthesizes literary and musical qualities, but are predominantly performed in regional dialects. Through reciting these lyrics, students can intuitively experience the cultural attributes of dialectal intonation. This practice not only allows them to appreciate the rhythmic beauty of musical language through cadenced recitation, but also strengthens their sense of identity and pride in diverse regional cultures. In this way, ideological and political education achieves organic integration with regional cultural awareness.

The melodic structures in traditional Chinese opera singing hold significant educational value for ideological and political education. As the musical framework of opera lyrics, these melodies enhance emotional expression and ideological depth through the interplay of elements like rhythm, melody, mode, and timbre. For instance, in the Peking Opera **The Red Lantern** excerpt "All Have a Red and Bright Heart", the passionate **Xipi Qiang** melody harmonizes with the resounding **Liu Shibai** rhythm, vividly portraying the revolutionary pioneers' unwavering communist ideals and their spirit of sacrifice. This allows students to be subtly influenced by patriotic values through singing or listening. Moreover, opera singing demonstrates remarkable formal and artistic beauty in aspects such as structural composition, melodic material, cadence patterns, phrase pairing, and rhythmic application. The following detailed analysis of the formal and artistic beauty in this excerpt from **The Red Lantern** will be presented in Table 1.

Table 1 Analysis of the Melody of the Peking Opera aria "All Have a Red and Bright Heart"

Phrase	structure	melody	End sound	Phrase length	Lyric count	Phrase pairing ratio	measure in traditional Chinese music
1st sentence	Previous sentence	a	la	6 beats	8 characters	1.33	Eye Rise, Board Falls
2nd sentence	Next sentence	b	sol	6.5 beats	7 characters	1.08	Eye Rise, Board Falls
3rd sentence	Previous sentence	a ₁	mi	5.5 beats	9 characters	1.63	Board up and down
4th sentence	Next sentence	b ₁	sol	5 beats	8	1.6	Eye and board drop
5th sentence	Previous sentence	a ₂	la	7 beats	10 characters	1.43	Eye Rise, Board Falls
6th sentence	Next sentence	b ₂	sol	12.5 beats	12 characters	0.96	Eye Rise, Board Falls
7th sentence	Previous sentence	a ₃	la	3.5 beats	8	2.28	Eye and board drop
8th sentence	Next sentence	b ₃	sol	12 beats	8	0.66	Board up and down

According to the analysis in Table 1, the vocal structure consists of four pairs of upper and lower phrases. The ending note of the upper phrase is typically la, while that of the lower phrase is sol. The melody undergoes three variations each centered around the musical materials a and b, reflecting the structural beauty of the antithetical composition in the Xipi style of Peking Opera. The melodies of the four upper or lower phrases show slight variations in each variation, creating a balance of familiarity and novelty, smoothness and naturalness for the listener. This fully embodies the philosophical concept of "harmony in diversity" inherent in China's traditional culture.

The vocal-lyric ratio in Peking Opera arias reflects the dynamic interplay between musical and dramatic tension. Different combinations of vocal patterns and lyrics create distinct musical effects, significantly influencing emotional expression and character development. A higher ratio indicates more lyrics than melodic phrases, resulting in a faster-paced delivery that advances the plot or conveys intense emotions. Conversely, a lower ratio suggests fewer lyrics and more melodic phrases, allowing performers to use techniques like sustained tones and embellished phrasing to express nuanced feelings, thereby enriching character depth. When the ratio approaches 1, lyrics and melodies synchronize perfectly, achieving a balance between clarity and fluidity that often conveys sincere emotions. The author conducted a specialized analysis of the vocal-lyric ratio in the aria "All Have a Red and Bright Heart" from the Peking Opera **The Red Lantern**, with detailed data in Table 1 and trend analysis in Figure 1.

As shown in Figure 1, the first couplet (phrases 1 and 2) of the aria demonstrates a near-synchronization in vocal-text

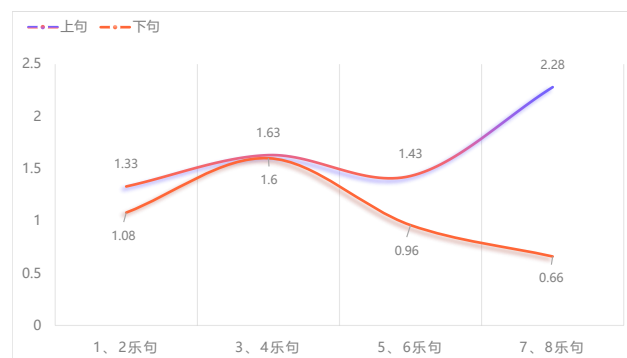


Figure 1 Trend chart of vocal-lyric matching ratio in the Peking Opera aria "All Have a Red and Luminous Heart"

pairing, with a ratio difference of 0.25 between the upper and lower phrases. This achieves a delicate balance between the lyrics' narrative and the melody's lyrical quality. It clearly conveys Li Tiemei's doubts about the "uncle" characters' identities while showcasing her innocent curiosity through the melodic line, laying the groundwork for the subsequent emotional outburst. The second couplet (musical phrases 3-4) demonstrates a vocal-cavity ratio of 1.63 and 1.6, significantly higher than the preceding couplets. The ratio difference between the upper and lower phrases reaches 0.03, where dense lyrics paired with a tight rhythm vividly portray Li Tiemei's candid personality. The third couplet (phrases 5-6) introduces dramatic shifts in vocal patterns, breaking the synchronized progression of the first two pairs. The upper phrase features more words with fewer cavities, while the lower phrase has fewer words but more cavities, creating a 0.47 ratio difference. This vividly conveys Tiemei's emotional surge and epiphany upon discovering her "uncles" were revolutionaries, with the music's dramatic tension intensifying to highlight the character's cognitive leap. The fourth couplet (phrases 7-8) escalates the dramatic development: the upper phrase's ratio surges to 2.28, reaching the peak of vocal-cavity density with abundant lyrics and minimal cavities, while the lower phrase achieves the lowest ratio of 1.62 with sparse lyrics and cavities. This dramatic contrast reaches its zenith, propelling the emotional climax and powerfully expressing the revolutionary descendants' reverence and inheritance of their forebears' spirit.

This eight-line aria achieves dramatic progression through four carefully crafted couplets of upper and lower phrases, seamlessly aligning with the narrative and character development. The concise yet powerful composition demonstrates the inherent dramatic logic of the aria, showcasing both structural ingenuity and emotional resonance. The dynamic interplay between vocal patterns and lyrics not only reflects the meticulous composition of traditional opera music, but also vividly portrays characters' emotional evolution and intellectual growth through musical design. Through analyzing these technical parameters in teaching, students gain profound insights into the perfect harmony between artistic form and ideological depth in classical opera. This approach helps them understand how opera music conveys revolutionary spirit and cultural heritage through the principle of "emotional expression through vocal artistry, where voice and emotion intertwine."

In the rhythmic structure of this arias, the traditional Peking Opera pattern of "board rising and falling" in the opening section [Xi Pi Liu Shui] and "eye rising and board falling" in the closing section has been innovatively reimaged. The new design features "eye rising and board falling" in the opening section while maintaining the traditional "eye rising and board falling" pattern in the closing section. This rhythmic layout not only connects the arias with traditional aesthetics through auditory resonance, evoking a sense of familiarity and intimacy, but also introduces freshness through rhythmic variations between the opening and closing sections. By adhering to traditional rhythms while infusing the arias with innovative vitality, this approach embodies the cultural philosophy of "preserving tradition while innovating." Such artistic evolution demonstrates that cultural inheritance isn't about mechanical replication, but rather about continuously enriching traditional elements with contemporary significance while respecting their essence. This approach cultivates students' cultural confidence and fosters innovative thinking through authentic cultural expression.

Through the above micro-decomposition analysis of the musical essence of the Peking Opera "The Red Lantern" aria "All Have a Red and Luminous Heart", students can perceive in teaching that the seemingly familiar and unremarkable opera singing actually possesses such exquisite formal logic and artistic ingenuity. This allows students to more intuitively recognize the formal and artistic beauty of opera music, thereby deeply appreciating the traditional Chinese music cultural values embedded within. It enhances students' ability to appreciate the art of opera music and subtly cultivates their confidence and pride in Chinese national culture.

The author believes that in the ideological and political education of opera music courses, the analysis of the essence of opera music should not be limited to a single genre or classic arias, but should be expanded to operas from different regions and schools. By comparing the cultural implications of lyrics, the emotional expression of melodies, and the stylistic differences in singing techniques across various vocal styles, we can systematically explore the shared national spirit and contemporary values. For example, in the Kunqu opera "The Peony Pavilion" (a classic Chinese opera), the graceful and lingering melodies and poetic lyrics convey a longing for the beauty of life and the pursuit of free will, reflecting the philosophical idea of "endless vitality" in China's traditional culture. In contrast, the high-pitched and vigorous singing style in the Qin opera "Three Drops of Blood" embodies the tenacious and upright character traits of the people in Northwest China and their unwavering commitment to truth. By guiding students to interpret the artistic characteristics of different opera vocal styles from multiple dimensions such as regional culture, historical background, and character portrayal, they can not only appreciate the diversity of opera music but also deeply understand the cultural genes and spiritual codes it carries, achieving a sublimation from artistic appreciation to value recognition. Additionally, attention should be paid to the exploration of ideological and political elements in the contemporary innovation and development of opera vocal styles. For instance, the modern Peking opera "The Taking of Tiger Mountain" retains the traditional charm of its vocal styles while incorporating more contemporary melodies and rhythms. The revolutionary optimism and heroic spirit displayed in its arias not only continue the cultural roots of traditional opera but also endow opera music with new contemporary connotations, providing richer teaching resources for ideological and political

education in courses.

2.2 The Ideological and Political Elements Implied in Opera Accompaniment

The accompanying orchestra of traditional Chinese opera, also known as the "Wenwu Field," is a combination of the "Wen Field" and "Wu Field." These two fields have distinct roles yet work in harmony to serve the plot and performance. The sound field composed of gong and drum rhythms, instrumental melodies, and the main instruments also carries rich ideological and political education. The main instruments in the Wen Field not only serve to highlight the singing and create an atmosphere but also convey unique cultural meanings through their timbre and playing techniques. Take the jinghu, for example, with its bright and penetrating tone, it can express both passionate emotions and delicate feelings. This blend of strength and gentleness mirrors the "soft outside, strong inside" character cultivation cherished by the Chinese. When playing the jinghu, the performer must demonstrate high concentration and control in bowing pressure and finger techniques, embodying the spirit of craftsmanship through meticulous refinement. Another example is the scene in the Peking Opera "Farewell My Concubine" where Xiang Yu watches Yu Ji dance with a sword. The melody "Night Deeply" intertwines the jinghu's vigor with the drum's depth, complementing the rhythm of Yu Ji's sword dance. This transforms the historical vicissitudes of the Chu-Han conflict and the characters' heroic spirit into tangible musical imagery. Young students not only experience the tense atmosphere created by percussion and string instruments but also enjoy the beauty of Yu Ji's movements, such as her cloud hands circling the sword, stepping to thrust the sword, and diagonal steps with floral patterns, gaining a new understanding of the inclusive nature of China's traditional opera culture.

The martial music section of traditional Chinese opera consists of percussion instruments, and its musical notation is known as "luogu jing". Although it is instrumental music, it still possesses strong artistic beauty as a musical art form, which includes both formal beauty and intrinsic beauty. The formal beauty is reflected in the rhythmic patterns of luogu jing, such as "four strikes", "swift wind", and "slow hammer", each with fixed rhythmic structures and performance methods. The variations in rhythm—strength, density, and tempo—create a logically structured aesthetic. This precise control over rhythmic order aligns with the traditional Chinese cultural principle that "no rules, no order", demonstrating respect and adherence to the inherent laws of things. In teaching practice, teachers need to meticulously analyze and deconstruct the musical patterns to help students appreciate their artistic beauty. Otherwise, students may perceive the ensemble of percussion instruments like gongs, drums, and cymbals as noisy or even disruptive, leading to boredom. To further illustrate the process of analyzing luogu musical patterns, the author uses the Yu Opera pattern [Shuidi Yu] as an example, as shown in Table 2.

Table 2 Structural Analysis of Yu Opera Drum and Gongs Melody [Shuidi Yu]

Phrase	structure		Gong and Drum Score	End score	Phrase length
Section 1	an actor's opening words	a	打 呆 . 仓 才	ability	4 beats
Section 2		b	仓 哪 鲁 来 才 来 仓	storehouse	3.5 beats
Section 3		b1	来 才 衣 才 衣 才 仓	storehouse	4 beats
Section 4	main body	b2	来 才 衣 才 仓	storehouse	3 beats
Section 5		b3	来 才 衣 才 衣	clothing	3 beats
Section 6		b4	仓 来 才 衣 才 仓 -	storehouse	5 beats

The Yu Opera gong and drum tune [Shuidi Yu] consists of six short musical phrases, divided into two parts. The first phrase serves as the introductory section of the entire piece, featuring a relatively free rhythm; the second to sixth phrases form the main body of the gong and drum tune, with a regular rhythm, employing the techniques of "head closure" or "tail closure" to vary and repeat material b. The introductory section ends with the musical note "cai," while the main body primarily concludes with the musical note "cang," creating a contrast. Although concise and powerful, this tune clearly distinguishes between primary and secondary elements, forming a contrast between the scattered and unified rhythms of the introduction and main body, as well as the contrasting use of two types of materials. However, the five internal phrases of the main body exhibit high consistency in material application, rhythmic patterns, and phrase length. Thus, this short tune demonstrates the fundamental artistic principle of contrast and unity in a simple yet ingenious manner, fully reflecting the exquisite conception of artistic beauty in China's traditional opera art.

The aesthetic essence of martial accompaniment is conveyed through rhythmic sound effects to express specific emotions and scenarios. For instance, "Ji Ji Feng" creates a tense and intense battle atmosphere with its dense and rapid rhythm, demonstrating courage and resilience in the face of crisis. "Man Chang Chui," on the other hand, portrays solemn and dignified scenes with its slow and steady rhythm, conveying a composed demeanor and steadfastness. In the author's teaching practice, students are organized into groups to recite the gong and drum-like musical notation of martial accompaniment in class, allowing them to experience the role positioning of different instruments in practice, appreciate the importance of collaboration, and cultivate a team spirit of proactive communication and mutual tolerance. This lays a foundation for future teamwork in learning and work, enabling students to perceive the beauty of rhythm while experiencing the wisdom and spiritual strength embedded within. Building on this, the close integration of opera accompaniment with singing and performance also reflects the comprehensive characteristics of opera, where "singing, recitation, acting, and martial arts" are seamlessly combined. This organic fusion of multiple elements showcases the holistic thinking of China's traditional culture, thereby guiding students to develop the ability to view things from a systematic and comprehensive perspective.

3 Teaching Practice of Ideological and Political Education in Traditional Chinese Opera Music Courses under the OBE Philosophy

The Outcomes-Based Education (OBE) model, which originated from educational reforms in the United States and Australia, was first introduced in the context of basic education. American scholar Spady W.D. defined OBE in his book "Outcomes-Based Education: Controversies and Answers" as "a clearly focused and organized educational system designed to ensure students acquire substantive experiences that will promote their success in future life." This pedagogical approach begins with "anticipated student learning outcomes," then reverses the design process to establish teaching objectives, content, methods, and evaluations, emphasizing a "learning outcome-first" educational logic. When applied to ideological and political education in traditional Chinese opera music at higher education institutions, OBE can drive the restructuring of teaching processes by clarifying the integration goals of "opera + ideological education." This transformation elevates ideological education from a "secondary component" to a "core element," effectively addressing the disconnect between specialized instruction and the value guidance of ideological education.

Current university opera music education primarily focuses on teaching foundational knowledge and cultivating technical skills such as singing and performance. However, it faces challenges including insufficient exploration of ideological and political elements, rigid integration methods, and a disconnect between teaching objectives and students' core competency needs, making it difficult to achieve the educational goal of "nurturing through beauty and culture." To address this, the author explores a four-dimensional integrated teaching model of "objectives-content-implementation-evaluation" under the OBE educational philosophy. By clarifying the competency goal of "nurturing through opera music," reconstructing the teaching content system to integrate ideological elements, innovating diversified implementation approaches, and establishing a closed-loop evaluation mechanism, the model aims to unify professional knowledge transmission, aesthetic cultivation, and value guidance in opera music education. The following discussion will elaborate on four aspects: hierarchical construction of teaching objectives, modular design of teaching content, multi-platform implementation of teaching, and closed-loop evaluation mechanisms.

3.1 Hierarchical Construction of Teaching Objectives

Teaching objectives serve as both the starting point and ultimate goal of educational activities. In the context of the Outcome-Based Education (OBE) philosophy, the ideological and political education objectives for opera music courses must transcend traditional single-dimensional skill development frameworks, establishing a three-tiered system of "professional competence—value cultivation—cultural inheritance". This framework prioritizes students' holistic development, deeply integrating the implicit values of ideological education with the professional characteristics of opera music, thereby forming a progressive and mutually reinforcing chain of objectives. (See Table 3 for details)

The three-tiered objectives form an interconnected and progressively layered organic system, collectively serving the fundamental mission of cultivating high-caliber music professionals. In practical teaching implementation, educators should tailor instructional goals to the characteristics and needs of students at different academic stages and disciplines. By breaking down objectives into actionable components, we ensure their feasibility and attainability. This approach enables students to not only master professional knowledge and skills in traditional Chinese opera music, but also achieve value elevation and cultural literacy enhancement through their learning journey.

Table 3 Objectives, Specific Content, and Implementation of Ideological and Political Education in Opera Music Courses

instructional objectives	concrete content	Teaching Implementation
professional ability	Emphasis is placed on students' solid mastery of opera music skills and theories. Through systematic study and practice, students' singing, performance, composition and appreciation abilities are improved, so as to lay a solid professional foundation for their future work related to opera or cultural communication activities.	Starting with the representative singing segments of Peking Opera, Kunqu Opera and other opera genres, students can experience the special flavor and emotional expression of opera singing, and have a clear understanding of the basic theoretical knowledge of opera music such as qupai, wenchang, xingdang and other concepts, and carry out preliminary professional analysis and interpretation of these singing segments.
Value shaping	It aims to guide students to establish a correct world outlook, outlook on life and values, and internalize them as spiritual pursuits and conscious behaviors, through the ideological and political elements such as family and national feelings, national spirit and moral sentiments contained in opera.	Through the analysis of opera singing segments, the music of the entire play is interpreted from two perspectives: how music shapes character images and develops dramatic conflicts. This process helps understand traditional virtues such as 'national integrity,' 'hard work,' 'serving the people,' 'honesty and kindness,' and 'filial piety and love for family.'
cultural inheritance	Focusing on the attribute of opera music as an important carrier of Chinese traditional culture, it helps students to deeply understand the historical origin, cultural connotation and artistic characteristics of opera, establish a sense of identity and pride in traditional culture, and cultivate the cultural consciousness of "adhering to the right and innovating".	Building upon these two pedagogical dimensions, the program integrates vocal training segments with dramatic narratives. On one hand, it helps students comprehend the aesthetic characteristics of "stylization" and "virtualization" in traditional opera music, while appreciating the Chinese cultural pursuit of "capturing essence through suggestive expression". On the other hand, it encourages innovative musical interpretations within contemporary cultural contexts, achieving seamless integration between "traditional ideological-political connotations" and "modern youth's cognitive frameworks".

3.2 Modular Design of Teaching Content

To achieve the educational goal of "nurturing through opera," we must break away from the traditional teaching framework that progresses from "fundamental opera music concepts" to "classification explanations of genre-specific music." Instead, we should reconstruct the teaching content around the thematic module of "ideological-political integration in opera," deeply integrating opera music knowledge with ideological-political elements. The "ideological-political integration in opera" teaching module can be specifically divided into three parts, as shown in Table 4.

In implementing modular teaching, both the "Family and National Sentiment" and "Moral Education and Character Cultivation" thematic modules follow a logical progression: "plot introduction—singing segment imitation—musical

Table 4 Modular Teaching Content and Implementation of Ideological and Political Education in Opera Music Courses

Modular teaching content	Implementation
Home and Country Sentiment Theme Module	Focus on the opera plays with the themes of national righteousness, sacrificing the family for the country, and family and national responsibility, and select the most vivid interpretation of "family and national feelings" from the classical singing segments, and conduct in-depth interpretation of these singing segments.
Moral Education Module	The opera repertoire, centered on traditional virtues such as filial piety, respect for elders, integrity, and benevolence, features well-known arias. These musical excerpts offer concrete analyses of the moral and ethical values embedded within, guiding students to deeply understand the characters' emotional expressions and value orientations in specific contexts during their learning process.
"Culture Innovation" theme module	The program focuses on guiding students to understand the inheritance and development of traditional opera music in contemporary times. It selects successful cases of integration between opera and modern pop culture, such as the fusion of opera music with pop songs, the incorporation of opera elements in animations, and opera music in digital media. These cases are analyzed from aspects like creative background, integration methods, and artistic effects. Students are organized to participate in practical activities called "Opera Music Innovation," encouraging them to blend modern aesthetic concepts and technological means into opera music creation or performances while respecting traditional opera music.

analysis—ideological distillation—emotional resonance." For instance, in the "Family and National Sentiment" module, the Peking Opera excerpt "Yue Fei's Mother Carves the Word 'Serve the Country with Utmost Loyalty'" can be selected. By analyzing the historical context, Yue Fei's life journey, and the pivotal moment of his mother's inscription, students gain insight into the historical backdrop and national ethos behind the narrative. During the singing segment imitation phase, students are guided to grasp the emotional tones of "grief and indignation" and "resolute determination" in the vocal delivery. Through meticulous handling of techniques like sustained notes, breath control, and vocal embellishment, they experience the mother's earnest expectations and noble patriotism. Subsequent analysis of the musical structure reveals connections between rhythmic patterns, melodic progression, and emotional expression, distilling the core ideological essence of "Serve the Country with Utmost Loyalty." This encourages students to reflect on the interdependence between personal destiny and national fate, igniting patriotic passion and social responsibility. In the "Moral Education and Character Cultivation" module, the Kunqu Opera excerpt "The Wasteland Years of Unfertilized Harvest" serves as an example. Starting with plot analysis to help students understand the protagonist Zhao Wuniang's circumstances and character, the module progresses to singing segment imitation. Students focus on appreciating the melody's simplicity and the rhythm's calm depth. Through articulation and emotional interpretation of lyrics, they experience Zhao Wuniang's resilience in adversity and her profound affection for her in-laws. The analysis proceeds with a detailed examination of the musical structure, focusing on how the melody develops to convey emotional depth. By extracting the ideological core of "filial piety and respect for elders" from the composition, and examining Zhao Wuniang's concrete actions like "enduring hardships together" and "performing filial duties for her husband," students gain insights into the profound meanings of "responsibility" and "dedication" in traditional filial culture. This approach encourages them to reflect on how to preserve and practice the virtue of respecting elders and cherishing family in modern society. The "Cultural Innovation" module follows a three-step process: case analysis, intellectual exchange, and practical application. After analyzing the integration of opera music with popular culture, students work in groups on "micro-creation projects" such as combining traditional opera melodies with electronic music elements or designing digital animations for opera segments. Through these innovative practices, students deepen their understanding of the "innovation while preserving tradition" concept, achieving a leap from "understanding cultural innovation" to "actively participating in cultural innovation."

The three modules not only independently fulfill distinct dimensions of ideological and political education, but also form an organic whole through the logical chain of "cultural immersion—value internalization—innovative practice". The "Family and National Sentiment" thematic module lays the foundation for cultural confidence from a macro historical perspective, while the "Moral Integrity and Professional Ethics" thematic module guides value recognition through individual behavioral analysis. Together, they constitute the "cultural foundation" of ideological and political education in traditional opera. The "Cultural Innovation" thematic module builds upon this by inspiring students' sense of responsibility in the contemporary era, promoting the creative transformation of traditional opera culture. This enables students to develop comprehensive qualities of "understanding tradition, embracing virtue, and embracing innovation" while mastering professional opera music knowledge. This modular design avoids fragmented and superficial integration of ideological elements, while enhancing the systematicness and relevance of teaching content through thematic focus. Through progressive learning, students achieve coordinated improvement in both professional competence and ideological-political literacy.

3.3 Multi-platform Construction of Teaching Implementation

The construction of multi-platform teaching implementation needs to break the time and space restrictions of traditional classroom, and build a three-in-one collaborative education system of "classroom teaching, practical teaching and network teaching", so that ideological and political education can run through the whole scene of students' learning.

The classroom teaching platform emphasizes the deep integration of theory and practice. Through a teaching process structured as "plot introduction—singing segment imitation—music analysis—ideological-political extraction—emotional resonance," it transforms ideological-political elements in traditional opera music into perceptible and participatory teaching content. For instance, when teaching the "Witful Struggle" excerpt from Peking Opera's **Shajia Bang**, instructors first use multimedia audio-visual materials to create a theatrical atmosphere. Students are then guided to analyze the situations and thoughts of three characters—Aqing Sao, Hu Chuan Kui, and Diao De Yi—through plot exploration. Following this, they practice singing the segment, examine the distinctive features of each role in terms of opera categories, vocal styles, and character development, and participate in role-playing activities. By imitating the tone, gestures, and emotional expressions in traditional opera performances, students experience Aquing Sao's composed, courageous, and resourceful wisdom in complex situations, thereby gaining practical understanding of the profound meaning behind the "close bond between the military and civilians" (junmin yushuqing).

The practical teaching platform emphasizes "going beyond the classroom and integrating into society." By organizing students to participate in community and campus performances of traditional opera, it deepens their understanding of

opera's cultural value through social service. For instance, students are guided to create "Opera-themed Ideological Education Mini-Classrooms" for primary and secondary schools. They adapt stories of female heroes from classic plays like "Hua Mulan" and "Mu Guiying Takes Command" into short plays suitable for teenagers. While imparting opera knowledge, these performances convey patriotic spirit, courage, and a sense of responsibility. Through this teaching-learning interaction, students not only enhance their professional practical skills but also strengthen their awareness of cultural communication responsibilities.

The online teaching platform integrates online courses, virtual simulation technology, and social media to create a blended "online + offline" learning space. It features digital platforms like the "Theatrical Arts Ideological Education Knowledge Base" and "Classic Repertoire Digital Resource Library," providing diverse learning resources including vocal recordings, musical score analyses, and expert interpretations, enabling students to pursue personalized learning. Through virtual simulation technology, the platform recreates traditional opera stage settings, allowing students to virtually "step onto" ancient opera stages via VR devices and experience authentic performance environments and cultural atmospheres. A dedicated "Theatrical Arts Ideological Education Micro-Class" column on social media regularly shares student-created opera videos and reflections, fostering a virtuous cycle of online interaction and offline practical feedback. This approach significantly expands the reach and influence of ideological education.

The three platforms form an interconnected ecosystem. The classroom teaching platform establishes a solid theoretical foundation and provides initial practical experience for students, serving as the core of ideological and political education. The practical teaching platform extends classroom learning into real-world contexts, allowing students to test and deepen their understanding through authentic scenarios, acting as an extension and elevation of ideological education. The online teaching platform transcends time and space constraints, offering personalized and convenient learning channels that expand and supplement ideological education. Through this organic integration of multiple platforms, a comprehensive and multi-dimensional teaching implementation system is established. This ensures the effective implementation of ideological education concepts in opera music courses, allowing students to continuously absorb ideological elements across various learning environments. It achieves seamless integration of knowledge acquisition, skill development, and value guidance.

3.4 Closed-loop Mechanism of Teaching Evaluation

Educational evaluation should focus on students' learning outcomes and the enhancement of ideological and political literacy, establishing a "multi-stakeholder, multi-dimensional, and whole-process" evaluation system. This approach enables dynamic alignment between teaching objectives, instructional processes, and outcomes. By integrating evaluation throughout all teaching activities, educators can promptly identify changes in students' professional competencies and ideological awareness, providing precise data for instructional improvement. This creates a complete closed-loop system encompassing "goal setting—teaching implementation—effect evaluation—feedback optimization." Based on this framework, the author proposes that the evaluation mechanism for ideological and political education in opera music courses primarily includes three dimensions: student learning achievement assessment, teaching process evaluation, and educational impact assessment.

The evaluation of students' learning outcomes should transcend the traditional single model that primarily assesses knowledge or skills in opera music. Instead, it should focus on evaluating students' ability to integrate ideological and political education with professional expertise. This can be achieved by analyzing students' depth of understanding regarding ideological elements embedded in opera music, their interpretation of political values in musical compositions or performances, and their demonstrated sense of responsibility and teamwork in collaborative projects. A comprehensive assessment should combine "formative evaluation" (monitoring students' progress through classroom discussions, thematic learning reports, and practical activities like singing segments, music analysis, and composition) with "summative evaluation" (requiring students to independently or collaboratively create works incorporating political themes). Formative evaluation tracks students' gradual deepening of ideological understanding through their exploration, interpretation, and expression of these elements. Summative evaluation may take the form of "opera-themed creative projects," "musical performances," or "academic papers" that require students to apply their knowledge in producing works reflecting political values. Examples include adapting traditional opera singing segments to convey moral virtues, composing contemporary songs with modern themes, or writing papers analyzing how opera music expresses patriotic sentiments. This approach assesses students' comprehensive ability to integrate political concepts into professional practice.

The teaching process evaluation system focuses on dynamic monitoring of instructional effectiveness, establishing a three-dimensional evaluation framework comprising "student feedback, peer review, and expert guidance." This framework assesses multiple dimensions including: the achievement of teaching objectives, the integration of ideological and political education into course content, the innovativeness of teaching methodologies, and student engagement

levels. For instance, student evaluations may utilize questionnaires and anonymous surveys to collect feedback on the natural incorporation of ideological elements in opera music courses, the appeal of teaching activities, and students' personal growth in ideological awareness. Peer reviews involve classroom observations and documentation analysis, with particular emphasis on the logical design of teaching modules and the effective integration of ideological education. Expert guidance provides multidisciplinary insights from pedagogy, art studies, and ideological education perspectives, offering professional recommendations on the rationality of tiered teaching objectives and the scientific validity of evaluation systems.

The evaluation of educational outcomes serves as a critical benchmark for measuring the ultimate effectiveness of ideological and political education in opera music courses. It must transcend short-term knowledge acquisition and focus on the long-term internalization and behavioral transformation of students' ideological and political literacy. This comprehensive assessment can integrate students' daily behavioral manifestations, social practice feedback, and long-term tracking surveys. For instance, in daily academic life, educators can observe whether students translate opera music's concepts of "filial piety and respect for elders" and "integrity and righteousness" into concrete actions. During social practice activities, feedback from community performances and collaborations in opera education programs can evaluate students' demonstrated responsibility and value orientation in cultural dissemination. Long-term tracking through graduate interviews and employer evaluations helps understand how graduates inherit and practice the cultural spirit of opera music in their careers, as well as the profound impact of ideological education on shaping their worldview and values. These three evaluation dimensions complement each other, forming a closed-loop mechanism that covers the entire "learning-teaching-education" chain. This system not only accurately measures the effectiveness of ideological education in opera music courses but also continuously improves teaching methodologies through feedback and optimization, ensuring the full implementation of holistic education throughout the educational process.

4 Conclusion

The integration of ideological and political education into opera music instruction at higher education institutions represents a crucial initiative to fulfill the fundamental mission of "cultivating virtue and nurturing talents" in the new era. By systematically identifying ideological elements within opera music courses, educators can distill cultural essence and core values through emotional expression in vocal techniques and artistic atmosphere in accompaniment. Through OBE (Outcome-Based Education) principles, this approach effectively merges professional opera training with ideological education. This integration transcends superficial labeling of political elements, instead achieving true internalization through goal-oriented teaching, content restructuring, expanded learning platforms, and evaluation mechanisms. Students naturally absorb cultural influences and value guidance while experiencing the artistic charm of opera music, ultimately developing into versatile talents with solid professional expertise, profound patriotic commitment, noble moral integrity, and innovative spirit in cultural innovation.

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