

Research on the Current Situation, Problems, and Countermeasures of Traditional Chinese Opera Education Curriculum Development

Qinfang Deng¹, Seungjin Lee^{2,*}

¹Heyuan Polytechnic Guangdong, Heyuan 517000, China,

²Graduate School of Education, Sehan University, 58447 Yeongam-gun, Jeollanam-do, South Korea

*Correspondence Author

Abstract: *Traditional Chinese opera education, as an essential part of China's outstanding traditional culture, plays a crucial role in both arts' education and cultural heritage. In recent years, the government has introduced a series of policies to support the development of traditional opera education. However, challenges such as an underdeveloped curriculum system, a shortage of qualified teachers, limited teaching methods, and low student interest persist in practice. This paper analyzes the current state of traditional opera education from the perspectives of policy background, curriculum development, teaching methods, and evaluation systems. It explores the key issues and proposes countermeasures, including optimizing curriculum objectives, enriching teaching resources, enhancing teachers' professional competencies, innovating teaching approaches, and improving evaluation mechanisms. These strategies aim to promote the sustainable development of traditional opera education and provide valuable insights for the future construction of traditional opera education curricula.*

Keywords: Traditional Opera Education, Curriculum Development, Teacher Training.

1. Introduction

1.1 Research Background

Traditional opera, as an essential part of China's intangible cultural heritage, is a comprehensive stage performing art that integrates literature, music, dance, and visual arts. It plays a significant role in shaping national identity, fostering cultural pride, and conveying traditional virtues and moral values (Chen Zhengguang, 2022; Xu Longfei et al., 2021). Given its unique value in the intersection of arts and education, traditional opera deepens students' understanding of historical culture and enhances their respect and recognition of traditional heritage (Xu Longfei et al., 2021).

In recent years, the Chinese government has placed great emphasis on the inheritance and development of traditional opera education, issuing multiple policies such as *Policies for Supporting the Inheritance and Development of Opera* (State Council Office, 2015) and *Implementation Opinions on Bringing Opera into Schools* (Publicity Department of the CPC Central Committee & Ministry of Education, 2017). Under the guidance of these policies, traditional opera education has gradually been integrated into the school curriculum, serving as an important means to cultivate students' artistic literacy and promote the inheritance of China's outstanding traditional culture.

1.2 Research Significance

Traditional opera education is not only an integral part of arts education but also a crucial means of inheriting and innovating China's outstanding traditional culture. It enhances students' cultural identity, fosters cultural confidence, and improves artistic literacy, aesthetic appreciation, and creativity while promoting interdisciplinary integration and holistic skill development. Furthermore, the promotion of traditional opera education contributes to optimizing

curriculum structures, advancing teacher training, and enhancing teaching resources, thereby improving overall education quality. By analyzing the current state, challenges, and countermeasures of traditional opera education curriculum development, this study aims to provide theoretical support and practical guidance for its future growth, contributing to the sustainable inheritance and innovation of traditional opera culture.

2. Current Situation of Traditional Opera Education

2.1 Relevant Policies

Traditional Chinese opera education, as an integral part of China's outstanding traditional culture, plays a crucial role in cultivating professional talent, enhancing cultural identity, and deepening arts education. In recent years, the Chinese government has introduced a series of policies to promote the multidimensional development of traditional opera education, establishing a relatively comprehensive policy framework.

Regarding **professional traditional opera education**, the government has prioritized the cultivation of opera talent. The *Policies for Supporting the Inheritance and Development of Opera* (2015) introduced measures such as exempting tuition fees for students majoring in opera performance at secondary vocational schools, promoting cooperation between opera schools and theater troupes to establish talent training bases, and encouraging renowned opera artists to set up master studios to enhance teaching quality and practical training (State Council Office, 2015). The *Implementation Opinions on the Inheritance and Development of Chinese Outstanding Traditional Culture* (2017) emphasized the establishment of model programs for ethnic cultural heritage and the strengthening of traditional opera-related academic disciplines to improve the talent training system (General

Office of the CPC Central Committee, 2017). Additionally, the *Opinions on Strengthening traditional Opera Education in the New Era* (2017) encouraged cooperation between schools and traditional opera performance groups, promoting the establishment of practice bases and modern apprenticeship programs to integrate theoretical and practical training (Ministry of Education, 2017).

Academic research in traditional opera has also received substantial policy support. The *Policies for Supporting the Inheritance and Development of traditional Opera* (2015) proposed the establishment of special local funds to support regional opera research (State Council Office, 2015). The *Implementation Opinions on the Inheritance and Development of Chinese Outstanding Traditional Culture* (2017) promoted the construction of a national cultural data platform to provide foundational data support for traditional opera research (General Office of the CPC Central Committee, 2017). Furthermore, policies emphasize the international dissemination of traditional opera culture, strengthening cultural exchanges with countries along the “Belt and Road” initiative to enhance China’s influence in the global academic community (Ministry of Education, 2020).

In the field of **private traditional opera education**, the government has also implemented various encouragement policies. The *Policies for Supporting the Inheritance and Development of traditional Opera* (2015) explicitly prioritized support for grassroots and private opera performance groups to foster the broad participation of social forces (State Council Office, 2015). The *Implementation Opinions on the Inheritance and Development of Chinese Outstanding Traditional Culture* (2017) further improved the protection mechanism for intangible cultural heritage, introduced incentive and subsidy policies, and implemented tax benefits to encourage private sector involvement in traditional opera education (General Office of the CPC Central Committee, 2017). The *Opinions on Strengthening and Improving Aesthetic Education in Schools in the New Era* (2020) encouraged social forces to participate in aesthetic education and supported private institutions in providing arts education, thereby promoting the diversified development of traditional opera education (Ministry of Education, 2020).

Public traditional opera education has also received significant government attention and support. The *Opinions on Strengthening and Improving Aesthetic Education in Schools* (2015) required that primary and secondary school students watch at least one opera performance annually and encouraged local opera troupes to enter campuses for educational activities (Ministry of Education, 2015). The *Implementation Opinions on the Inheritance and Development of Chinese Outstanding Traditional Culture* (2017) proposed revising primary and secondary school textbooks to incorporate traditional opera into the arts curriculum (General Office of the CPC Central Committee, 2017). The *Opinions on Strengthening and Improving Aesthetic Education in Schools in the New Era* (2020) emphasized the gradual introduction of opera courses at the compulsory education level, integrating traditional opera education into the school arts education system (Ministry of Education, 2020).

Through financial support and institutional guarantees, traditional opera education has achieved stable development. The government has provided subsidies, tax incentives, and funding measures, while the protection system for intangible cultural heritage has facilitated social participation, allowing private traditional opera education to complement public education and collectively promote the inheritance and development of opera arts. Additionally, the government encourages grassroots involvement and advocates innovative teaching methods to enhance the diversity and vitality of opera education.

In summary, these policy support measures encompass multiple aspects, from professional talent training to public education, contributing to the balanced development of traditional opera education. By strengthening traditional opera education at the compulsory education level, improving the capabilities of professional educational institutions, deepening academic research, and fostering private sector participation, the government has laid a solid foundation for the sustainable development of opera arts.

2.2 Achievements of Traditional Opera Education

As an essential component of China’s outstanding traditional culture, traditional Chinese opera education has achieved remarkable success across various educational stages in recent years. Its popularization and promotion have been particularly active in basic education, not only fostering students’ artistic literacy but also playing a central role in strengthening cultural identity (Yang Hanyu & Shi Yuheng, 2024; Liu Yuxiu, 2024). Against the backdrop of increasing global cultural diversity, traditional opera education is gaining more attention and is being actively integrated into different levels of the education system. This educational practice has effectively enhanced students’ understanding and interest in traditional opera, leading to positive outcomes in multiple aspects.

Firstly, **innovative teaching methods** have successfully stimulated students’ interest in traditional opera. For modern students, traditional opera education often appears unfamiliar and even difficult to grasp. However, by incorporating contemporary elements in recent years, it has become more accessible and engaging. One notable innovation is the use of “opera songs,” a new form that integrates traditional opera singing styles and melodies with modern music elements to align with students’ aesthetic preferences. For instance, adaptations of *Wu Jiapo* and *Tianxian Pei* maintain traditional opera vocal techniques while modernizing lyrics and melodies, making them more relatable to students. This approach naturally fosters students’ interest in opera and encourages them to actively participate in the learning process.

Secondly, **the application of multimedia technology** in teaching classic opera works has significantly improved students’ comprehension of opera art. Traditional opera education primarily relied on textbooks, whereas today, an increasing number of schools utilize videos, audio recordings, and other digital tools to make learning more vivid and interactive. For example, in lessons featuring *Red Mane Horse* and *Farewell My Concubine*, students not only watch full opera performances but also analyze key scenes to understand performance techniques and emotional expressions in depth

(Zhang Qunli & Wang Jiahui, 2024). This teaching method transforms opera from a historical relic into a “living” cultural experience. Research indicates that in three elementary schools in Anqing, more than 75% of students can recognize representative Huangmei Opera pieces and actively participate in related school and extracurricular activities (Xu Chan, 2022).

Furthermore, **traditional opera education has undergone multi-level innovations in curriculum design and teaching methods**. Previously, opera education was loosely incorporated into music lessons with fragmented content. However, some schools have now integrated local opera resources to develop independent teaching materials and systematically incorporate opera into different grade levels. For instance, Xihu Garden Primary School in Ma’anshan has developed a Huangmei Opera-focused curriculum, gradually introducing representative works into its syllabus. This structured approach ensures students progressively build their knowledge of opera, rather than simply engaging in passive appreciation (Song Lingxia & Gao Ping, 2022).

At the same time, **traditional opera education has been integrated into multiple disciplines**, including Chinese language, history, fine arts, physical education, and music, fostering interdisciplinary learning. For example, in Chinese language classes, students studying *The Ballad of Mulan* explore both literary and performance perspectives by analyzing scenes from the Peking Opera *Mulan*. In fine arts classes, students enhance their understanding of traditional Chinese art by painting opera masks and designing traditional costumes. In music classes, teachers introduce students to fundamental opera singing techniques, allowing them to experience the rhythm and expressive style of opera firsthand (Zhang Qunli & Wang Jiahui, 2024). This interdisciplinary approach deepens students’ engagement with opera and significantly improves learning outcomes.

Additionally, **traditional opera education has strengthened students’ practical involvement**, enhancing teaching effectiveness. Opera clubs, school performances, and competitions provide students with direct opportunities to engage in opera performances, allowing them to develop performance skills and stage presence. For instance, Anqing Park Primary School established a Huangmei Opera club, enabling students to perform on stage and win multiple awards in city-level competitions (Jia Hongfen, 2024).

Moreover, **teacher training and the expansion of teaching resources** have been key factors in sustaining opera education. The Ma’anshan municipal government, in collaboration with local Huangmei Opera troupes, has introduced specialized training programs to equip teachers with more effective opera teaching methods. Schools have also invested in dedicated opera classrooms, complete with costumes, props, and audiovisual teaching materials, to optimize the learning environment (Song Lingxia & Gao Ping, 2022).

Finally, **the widespread adoption of traditional opera education has contributed to the preservation and development of regional opera traditions**. For example, in Anqing, Huangmei Opera has been extensively integrated into primary school curricula, enabling students to naturally

engage with and appreciate the art form through both classroom learning and practical activities. Similarly, in Wenzhou, Zhejiang, local traditional opera *Ouju* has been introduced into schools, fostering students’ connection to their regional cultural heritage (Xu Chan, 2022).

In summary, traditional opera education has achieved significant success, not only effectively sparking students’ interest in traditional culture but also playing a vital role in cultivating artistic literacy. Moreover, its promotion and widespread adoption have laid a solid foundation for the long-term preservation and development of traditional Chinese opera.

2.3 Challenges in Traditional Opera Education

Although traditional Chinese opera education has made progress, its effectiveness in practical implementation varies significantly, facing several key challenges. These challenges primarily include low student engagement and discrepancies between educational goals and actual practice.

2.3.1 Low Enthusiasm Among Students

One of the major challenges is the **low engagement and enthusiasm among students**. In today’s digital age, students are more inclined toward modern entertainment such as pop music, online talent shows, and short videos on social media. These contemporary forms of recreation have created a significant cultural gap between students and traditional opera, making it less appealing to younger audiences (Zhang Qunli & Hu Xinke, 2024). Additionally, traditional opera’s use of regional dialects, complex storytelling, and highly stylized performance techniques pose difficulties for students who lack systematic training or relevant life experiences. Many students struggle to interpret the symbolic gestures and expressions used in opera performances, leading to weak cultural recognition and acceptance of the art form (Luan Wei, 2022). Furthermore, the rapid rise of digital media has intensified students’ preference for fast-paced, commercialized music, further diminishing their interest in the slower, more formalized nature of traditional opera (Xu Yan, 2021).

Despite efforts to introduce opera education into school curricula, sustaining and enhancing student interest remains a major challenge. While school initiatives have increased exposure to opera, maintaining engagement requires innovative teaching methods and integration with modern entertainment formats. The complexity of opera content, the aesthetic divide between contemporary entertainment and traditional opera, and the overwhelming presence of digital distractions all contribute to the difficulty of fostering long-term student interest (Luan Wei, 2022; Li Yidan, 2024; Wang Jian, 2024). To address this, educators must explore modernized teaching approaches, leverage multimedia tools, and create interactive activities that make opera education more accessible and appealing (Zhang Qunli & Wang Jiahui, 2024; Li Yidan, 2024).

2.3.2 Unclear Curriculum Objectives and Gaps Between Policies and Implementation

Another significant challenge lies in the **unclear educational**

goals and the gap between policy and implementation. The 2022 Revised Compulsory Education Arts Curriculum Standards outline five key objectives for opera education: mastering playwriting and performance techniques, developing appreciation and analytical skills for theatrical works, understanding drama methodologies, acquiring knowledge of theater history and cultural differences, and fostering teamwork through drama activities (Hu Yingping, 2024). However, these objectives often fail to translate effectively into classroom teaching. Research by Zhao Zheyuan and Zhao Jun (2024) indicates that current opera education in schools remains largely fragmented, with lessons focusing on isolated vocal segments or specific opera genres rather than offering a comprehensive and systematic learning experience.

Moreover, many teachers lack clarity in defining the role of local opera courses and have an insufficient understanding of curriculum objectives. This leads to inconsistencies in curriculum design and weak instructional delivery. In terms of content selection, many teachers incorporate traditional cultural topics arbitrarily, without a structured or research-based approach. Additionally, schools often lack cohesive planning and organization in integrating opera education into broader arts education programs (Wei Ping, Liu Li & Li Li, 2020). Without a well-structured implementation strategy, traditional opera education risks being reduced to occasional cultural activities rather than a fully developed component of arts education.

In summary, traditional opera education faces multiple challenges that require urgent attention. The issue of low student engagement calls for modernized teaching strategies that bridge the cultural gap between traditional opera and contemporary entertainment. Additionally, clarifying curriculum goals and ensuring their effective implementation in schools are crucial for establishing a well-structured and impactful opera education program. Addressing these challenges will allow traditional opera education to integrate more deeply into the school system and foster a stronger appreciation of cultural heritage among students.

2.3.3 Incomplete Evaluation Methods

One of the critical issues in traditional opera education is the **lack of a comprehensive evaluation system.** Currently, most schools adopt a “results-oriented” evaluation model, focusing primarily on students’ achievements in competitions and the honors they bring to their schools. This singular, achievement-driven assessment system fosters a utilitarian approach that deviates from the fundamental purpose of traditional opera education, which should emphasize students’ personal experiences and holistic development. For instance, in some schools, traditional opera club courses only teach students short opera excerpts, such as *Dang Ma*, within a semester. The instruction primarily focuses on memorizing lines and movements in preparation for a final performance, neglecting essential core competencies emphasized in the curriculum, such as aesthetic perception, creative practice, and cultural understanding (Jia Hongfen, 2024).

According to the new curriculum standards, opera education should adopt a competency-based assessment model that

promotes learning through evaluation. The assessment should integrate formative and summative evaluation methods, combining multiple evaluation perspectives and emphasizing both the learning process and outcomes. However, due to the inadequate implementation of assessment mechanisms within opera education, students’ learning outcomes remain limited. Without in-depth curriculum development, teaching effectiveness is significantly reduced, and the educational goals set by national policies are often not achieved (Jia Hongfen, 2024; Zhao Zheyuan & Zhao Jun, 2024).

2.3.4 Shortage of Qualified Teachers in Traditional Opera Education

Another major challenge is the **shortage of qualified teachers in opera education.** A lack of trained educators remains a primary bottleneck in the effective implementation of traditional opera courses in primary and secondary schools. Research by Zhao Zheyuan and Zhao Jun (2024) on a primary school in Nanyang found that among 15 music teachers, none had a professional background in opera, and only two were capable of independently guiding students in opera rehearsals and performances. The remaining 13 teachers relied on textbooks and self-learning to conduct opera lessons, which greatly limited the quality of instruction (Zhao Zheyuan & Zhao Jun, 2024).

Currently, opera education in schools is mainly taught by music teachers. However, due to the limitations of conventional music education training programs, most music teachers lack specialized training in opera performance skills (Zhu Wendi, 2023; Xu Yan, 2021; Xu Chan, 2022; Xiao Eryang, 2019). The music curriculum at the undergraduate and graduate levels in China is heavily influenced by Western music education systems, with a focus on Western instrumental performance and bel canto singing. Even students specializing in ethnic or traditional Chinese music often spend approximately 80% of their theoretical coursework on Western music theory, including harmony, form analysis, counterpoint, orchestration, Western music history, and Western music appreciation. In contrast, coursework on Chinese folk music, opera music, and Chinese music history accounts for a significantly smaller proportion (Han Yanting et al., 2018). This imbalance results in a lack of adequate training in traditional opera-related skills among music educators.

Specifically, teacher training in higher music education institutions is largely centered around vocal and instrumental performance, with little emphasis on essential opera-related skills such as acting, vocal techniques specific to opera, and traditional movement training (Zhou Xizheng & Zhang Yi, 2012). This leads to fragmented knowledge acquisition and a lack of demonstrative teaching ability among music teachers when conducting traditional opera lessons (Zhao Zheyuan & Zhao Jun, 2024). The overly specialized nature of music training fails to align with the actual demands of traditional opera education in schools, restricting teachers’ ability to effectively deliver traditional opera courses and demonstrate performance techniques.

Furthermore, the lack of traditional opera-specific teacher training programs exacerbates the problem. Many schools

limit their traditional opera education to basic knowledge dissemination and song appreciation, without engaging students in immersive and demonstrative learning experiences. This further diminishes students' ability to deeply understand and appreciate traditional opera as an art form (Zhu Wendi, 2023). Addressing this issue requires the integration of traditional opera skills training into teacher education programs and the establishment of systematic professional development initiatives for in-service teachers to bridge the gap between current teaching capabilities and actual educational needs.

Teachers are the backbone of education development (Ren Youqun et al., 2018), and a high-quality teaching force is essential to ensuring successful educational outcomes. In the field of traditional music education, cultivating well-trained teachers is particularly important for preserving and transmitting cultural heritage (Han Yanting et al., 2018). As future educators, music education majors play a crucial role in the sustainability of traditional opera education. Enhancing their skills in traditional opera instruction is not only a professional necessity but also a key factor in the continued implementation of traditional opera education in schools.

Unfortunately, teacher shortages are not limited to primary and secondary education; they are also prevalent in higher education. According to the *Survey and Development Strategy of Traditional Opera and Quyi Academic Systems*, there is a severe lack of qualified teachers who possess both theoretical expertise and practical traditional opera performance skills (Zhu Hengfu et al., 2024). Zhu Hengfu (2024) highlights that, across China, only a few hundred professionals specialize in traditional opera education and research, while fewer than 50 experts focus on *quyi* (traditional folk storytelling and ballad singing). As of 2022, only 37 universities in China offered opera-related majors, and only six institutions had dedicated *quyi* programs (Zhu Hengfu, Wang Luyao, & Liang Zhirong, 2024). This number falls significantly short of the growing demand for traditional opera educators in the country.

Additionally, the limited number of qualified faculty members in universities and the increasing employment barriers for opera graduates have made it difficult for new talent to enter academia, leading to a potential talent gap in the future (Zhang Qunli & Wang Jiahui, 2022). To address this issue, some universities have attempted to supplement their teaching resources by inviting local opera experts, intangible cultural heritage inheritors, or professional opera troupes to participate in teaching. While these measures have temporarily alleviated the teacher shortage, they remain insufficient due to the structural differences between school-based music education and community-based artistic training. School music education emphasizes systematic, evidence-based instruction, whereas professional traditional opera performers often lack the pedagogical training necessary to design structured courses. Furthermore, the scheduling conflicts of professional performers make long-term, stable teaching commitments difficult. These limitations ultimately reduce the effectiveness of traditional opera education in schools (He Zhiwei & Liao Xiaoxiao, 2023).

In conclusion, the challenges facing traditional opera education in China stem from both evaluation deficiencies and

a lack of qualified teachers. The current assessment system, which prioritizes competition results over comprehensive learning outcomes, fails to capture students' true artistic growth and engagement with opera. Additionally, the severe shortage of trained teachers, both in primary and secondary schools and in higher education, limits the quality and effectiveness of opera instruction. Addressing these issues requires a dual approach: reforming the evaluation system to focus on holistic learning and practical skills, and strengthening teacher training programs to develop a sustainable workforce of opera educators. Only by resolving these challenges can traditional opera education be effectively implemented and preserved for future generations.

3. Strategies for Improving Traditional Opera Education

In the current compulsory education system, traditional opera education remains in a stage of both development and exploration. Although the *2022 Revised Compulsory Education Arts Curriculum Standards* provide clear guidelines for traditional opera education, its implementation still faces several challenges, including a shortage of qualified teachers, inadequate resources, and an underdeveloped curriculum system (Zhu Wendi, 2023; Xu Yan, 2021; Xu Chan, 2022). Among these issues, curriculum development and teacher shortages are considered the most urgent problems. To address these challenges, the following two strategies are proposed.

3.1 Strengthening Traditional Opera Programs in Teacher Training Institutions to Cultivate Traditional Opera Education Talent

Teacher training institutions play a crucial role in preparing future educators for traditional opera education. Therefore, it is necessary to enhance the development of traditional opera-related courses, particularly in ethnic music and opera music education, to foster students' interest in opera, improve their teaching skills, and lay a solid foundation for the future of traditional opera education (Li Yidan, 2024; Han Yanting, 2018).

First, teacher training institutions should establish **diverse curriculum modules**. Basic courses such as *Introduction to traditional Opera and Fundamentals of Ethnic Music* should be introduced to provide students with foundational knowledge of traditional opera and its cultural background. In addition, skill-based courses covering opera singing techniques, performance training, and movement instruction should be included to enhance students' practical abilities. Furthermore, interdisciplinary courses integrating traditional opera with modern music and film studies should be developed to cultivate students' creativity and broaden the application of opera arts.

Second, **localized teaching materials** should be developed. Since different regions in China have distinct traditional opera traditions, traditional opera curricula should incorporate regional cultural elements to make learning more relevant. Additionally, digital tools should be leveraged to create multimedia teaching resources, including AR/VR technology to simulate traditional opera performances, enhancing

interactivity and making opera education more engaging.

In terms of **teaching methodologies**, innovative pedagogical approaches should be encouraged to create a more practical and interactive learning environment. For example, **Project-Based Learning (PBL)** allows students to engage in scriptwriting, rehearsals, and performances, enabling them to learn opera through hands-on experience. **Team-Based Learning (TBL)** promotes small-group collaborations where students analyze classical opera pieces or adapt modern versions of traditional plays, fostering teamwork and creativity. **Contextualized learning** through role-playing and immersive performance activities enables students to deeply experience and appreciate traditional opera arts. Compared to conventional teacher-led lectures, these interactive approaches focus on process-oriented learning and teamwork, which can effectively enhance student motivation and cultural identity with opera.

Additionally, traditional **opera-themed events** should be regularly organized, such as traditional opera festivals, performance competitions, and workshops, to reinforce students' engagement and cultural appreciation through direct participation. Schools should also invite professional traditional opera performers for live demonstrations and workshops, allowing students to experience the art form up close and improve their understanding through real-life interactions.

To ensure high-quality traditional opera education, **teacher training programs** must be strengthened. It is recommended that **specialized training for traditional opera educators** be implemented, equipping current teachers with expertise in traditional opera theory, performance, and curriculum design. Universities should also encourage more traditional opera graduates to enter teacher training institutions to expand the pool of qualified traditional opera educators. Furthermore, **long-term partnerships between universities and traditional opera troupes** should be established to invite experienced artists as guest instructors or mentors. By creating **traditional opera practice platforms**, students can gain firsthand experience on stage, strengthening the integration of the theoretical learning with practical performance, ultimately fostering a deeper transmission of opera culture (Luan Wei, 2022; Wang Jian, 2024).

3.2 Providing Systematic Traditional Opera Education Training for In-Service Teachers

In addition to strengthening traditional opera education in teacher training institutions, it is essential to offer systematic training programs for in-service teachers to enhance their professional skills and improve the quality of traditional opera education. Currently, many primary and secondary school teachers lack sufficient knowledge and teaching capabilities in traditional opera education. Therefore, targeted professional development programs, such as workshops and seminars, should be implemented to help teachers acquire the necessary skills while aligning the curriculum with the updated education standards (Zhang Qunli & Wang Jiahui, 2024; Jin Shasha, 2023; Yi Qin, 2020).

First, **specialized training sessions and academic seminars** should be held regularly. Experts, scholars, and professional

traditional opera artists should be invited to conduct practical training sessions covering fundamental opera music, performance techniques, and curriculum design. Additionally, conferences on "Innovation and Practice in Traditional Opera Education" should be organized, allowing educators to exchange teaching experiences and share best practices. Furthermore, a combination of **online and offline training programs** should be provided, offering digital courses and live-streamed sessions to ensure that teachers can access learning materials conveniently, overcoming geographical and time constraints.

Second, a **shared traditional opera education resource platform** should be established to allow teachers to access high-quality teaching materials. This digital repository should include collections of classic opera performances, instructional videos, lesson plans, and teaching tools to facilitate more effective instruction. The platform should also feature exemplary teaching cases from outstanding educators, offering reference materials for teachers seeking to enhance their methods. Additionally, incorporating regional opera styles into the platform would promote cultural diversity in traditional opera education and encourage the preservation of local traditions.

Through these measures, teacher training institutions can not only cultivate future educators' interest and expertise in traditional opera but also improve their teaching proficiency, laying a solid foundation for the continued development of traditional opera education. Similarly, structured training programs for in-service teachers will significantly enhance the quality of traditional opera instruction, further advancing the integration of traditional opera education across all school levels.

4. Conclusion

To address the pressing challenges in traditional opera education, two fundamental strategies must be implemented: strengthening traditional opera education programs within teacher training institutions and providing continuous professional development for in-service teachers. By refining the curriculum, introducing innovative teaching methods, and expanding educational resources, teacher training institutions can equip future educators with the skills needed to sustain traditional opera education. Simultaneously, professional development programs will help current teachers improve their expertise, ensuring that traditional opera education remains effective and engaging. Through these coordinated efforts, traditional Chinese opera can be preserved, promoted, and passed down to future generations.

References

- [1] Chen, Z. (2022). Discussion on the inheritance and development of opera art. *Yihai*, (06), 38–40.
- [2] Deng, M. F. (2024). Research on the practice of opera music in primary school music teaching—A case study of L Primary School in Jinan (Master's thesis, Shandong Normal University).
- [3] General Office of the State Council. (2015). Policies on supporting the inheritance and development of opera.

- Retrieved from https://www.gov.cn/xinwen/2015-07/17/content_2899040.htm
- [4] General Office of the State Council. (2015). Opinions on comprehensively strengthening and improving school aesthetic education. Retrieved from https://www.gov.cn/zhengce/content/2015-09/28/content_10196.htm
- [5] Ministry of Education. (2022). *Compulsory education arts curriculum standards (2022 Edition)*. Retrieved from <http://www.moe.gov.cn/srcsite/A26/s8001/202204/W020220420582364678888.pdf>
- [6] Han, Y. T., & Yin, A. Q. (2018). Reflections on the inheritance of national music culture in school music education. *Journal of Northeast Normal University (Philosophy and Social Sciences Edition)*, (04), 241–246.
- [7] He, Z. W., & Liao, X. X. (2023). The integration strategy of local opera culture in higher education aesthetic education. *Sichuan Opera*, 116–119.
- [8] Hu, Y. P. (2024). Reflections and suggestions on the implementation of the Guangdong edition of the compulsory education textbook *Arts: Drama (including opera)*. *Curriculum Teaching Research*, (07), 95–102.
- [9] Jia, H. F. (2024). Practical research on drama education in primary and secondary schools in Xi'an under the "Double Reduction" policy. *Contemporary Drama*, (02), 24–26.
- [10] Jin, S. S. (2023). Exploration of optimizing opera education in colleges from the perspective of aesthetic education. *Chinese Drama*, (06), 88–90.
- [11] Li, Y. D. (2024). Exploration and practice of integrating opera culture into primary and secondary school music classrooms. *Mass Art*, (04), 161–163.
- [12] Liu, Y. X. (2024). Research on the teaching value and practice of local opera in primary school music classes—A case study of Zhenghe Siping Opera. *Music World*, (02), 17–20, 67.
- [13] Wang, J. (2024). The value of opera music education in colleges and its teaching path. *Journal of Jingdezhen University*, (01), 120–124.
- [14] Wei, P., Liu, L., & Li, L. (2020). Exploration of the course design of Sichuan Qingyin entering the campus. *Northern Music*, 134–135.
- [15] Xiao, E. Y. (2019). Investigation and research on the current situation of opera teaching in middle schools—A case study of three middle schools in Ou Hai District (Master's thesis, Wenzhou University).
- [16] Xu, C. (2022). Research on optimizing Huangmei opera teaching in primary schools from the perspective of aesthetic education—A case study of three primary schools in Anqing (Master's thesis, Shanghai Normal University).
- [17] Xu, L. F., Zhao, J. F., & Zhu, G. Q. (2021). Moral idealism: Re-evaluating the educational function of Chinese opera. *Peking Opera and Modern Education—Proceedings of the 9th Peking Opera International Symposium (Volume 1)*, 122–132.
- [18] Xu, Y. (2021). Discussion on the dilemma and strategies of integrating Huangmei Opera into universities in Hubei Province. *Drama Home*, 51–52.
- [19] Yang, H. Y., & Shi, Y. H. (2024). The integration of traditional opera in primary and secondary school art education. *Charming Hunan*, (06), 25–27.
- [20] Zhang, Q. L., & Hu, X. K. (2024). The significance of Peking Opera courses in schools and the aesthetic literacy of contemporary youth. *Drama Home*, (22), 63–65.
- [21] Zhang, Q. L., & Wang, J. H. (2024). Exploration of the necessity and implementation strategies of integrating opera into basic education—A case study of opera music. *Drama Home*, (19), 12–14.
- [22] Zhao, Z. Y., & Zhao, J. (2024). Investigation and research on the current situation of opera entering schools under the "Double Reduction" policy—A case study of X School in Nanyang, Henan Province. *Drama Home*, (15), 38–40.
- [23] Zhu, H. F., Wang, L. Y., & Liang, Z. R. (2024). Investigation and construction strategies of the academic system of opera and quyi studies. *Ethnic Art Research*, 37(1), 67–78.
- [24] Zhu, W. D. (2023). Analysis of the practical path of "Opera into Schools" in primary and secondary schools. *Educational Theory and Practice*, 62–64.
- [25] Zhou, X. Z., & Zhang, Y. (2012). Research on the integration of local opera into higher music education—A case study of Hubei Han Opera. *Hubei Social Sciences*, 195–198.
- [26] General Office of the CPC Central Committee. (2015). *Opinions of the Central Committee of the Communist Party of China on prospering and developing socialist literature and art*. Retrieved from https://www.gov.cn/xinwen/2015-10/19/content_2950086.htm
- [27] General Office of the CPC Central Committee & General Office of the State Council. (2020). *Opinions on comprehensively strengthening and improving school aesthetic education in the new era*. Retrieved from https://www.gov.cn/gongbao/content/2020/content_5554511.htm
- [28] Publicity Department of the CPC Central Committee, Ministry of Education, Ministry of Finance, & Ministry of Culture. (2017). *Implementation opinions on bringing opera into schools*. Retrieved from https://www.gov.cn/xinwen/2017-08/03/content_5215739.htm