

# **The Current Situation of Chinese Opera Teaching Method at the Sun Yat-Sen University**

**Wang Tingting and Thanyawat Sondhiratna**

Bangkokthonburi University, Thailand

Corresponding Author, E-mail : 804012777@qq.com

\*\*\*\*\*

## **Abstract**

This paper delves into the current status of Chinese opera teaching methods at Sun Yat-Sen University. By examining the historical context, pedagogical approaches, and challenges faced within the realm of Chinese opera education at this esteemed institution, we aim to provide an in-depth analysis of the strengths and weaknesses of the existing methodologies. Drawing upon a combination of primary research, interviews, and scholarly literature, this article sheds light on pertinent aspects influencing Chinese opera pedagogy at Sun Yat-Sen University. Chinese opera, with its rich history and cultural significance, stands as a pillar of traditional performing arts in China. At Sun Yat-Sen University, known for its academic excellence and commitment to preserving cultural heritage, the teaching of Chinese opera holds immense importance. This article seeks to scrutinize the current landscape of Chinese opera teaching methods at Sun Yat-Sen University, exploring the methodologies employed, challenges encountered, and opportunities for improvement in this domain.

**Keywords:** Chinese opera; teaching methods; Sun Yat-Sen University; pedagogy

## **Introduction**

As humanity approached the 17th century, opera, a new musical form, emerged in the romantic city of Florence. This art form, combining sound, visual, and sensory elements, quickly gained popularity and flourished globally, with a history spanning over 400 years. However, the development of opera in China has been relatively brief, with its formal introduction and growth occurring only in the early 20th century, resulting in a history of about 100 years (Shanghai Yue Opera Art Research Center, 2009).

At the turn of the 20th century, China faced dark historical moments marked by Western aggression and the decline of feudal dynasties. Western culture and music entered the country, paving the way for the development of opera against this backdrop, particularly flourishing after the May Fourth Movement. Originating in Western Europe, opera in China blended with national and contemporary cultures, producing works with distinct characteristics in different eras (Liang & Wang, 2011). Over this century, Chinese opera evolved through three significant stages and is now transitioning into a more sluggish period. Its historical development reflects the progression of Chinese society, witnessing various crucial moments such as the establishment of the People's Republic of China, reform and opening up, and the flourishing market economy. Opera in China mirrors the nation's

---

<sup>1</sup>Received: June 14, 2024; Revised: June 24, 2023; Accepted: June 25, 2023

historical journey and adapts to changing trends, responding to the needs of each era (Fan, 2018).

Examining the developmental trajectory of Chinese opera reveals its close alignment with societal realities and historical events, continuously creating artistic forms that resonate with the masses. To sustain its prosperity, opera must adapt its creative styles and forms to meet contemporary demands. In the 21st century, Chinese opera faces neglect due to a failure to promptly adjust its creative approaches and innovate in line with modern requirements. To thrive in this era of market economy, opera as a live stage art form should seize market opportunities, tap into traditional cultural potentials, uphold national essence, enhance creators' aesthetic standards and artistic innovation, evolve with changing times, and renew perspectives to ensure its continued success in the 21st century (Liu, Ma, & Gao, 2009).

Chinese opera, a traditional form of musical theater in China, encompasses various regional styles such as Peking opera, Cantonese opera, and Sichuan opera. It combines music, singing, acting, and acrobatics to portray stories from Chinese history, folklore, and literature. Known for its colorful costumes, elaborate makeup, stylized movements, and distinct vocal techniques, Chinese opera is a vibrant art form that has been passed down through generations. It plays a crucial role in preserving Chinese cultural heritage and serves as a platform for storytelling, moral teachings, and entertainment. Through its unique blend of music, drama, and spectacle, Chinese opera continues to captivate audiences both in China and around the world, showcasing the richness and diversity of traditional Chinese performing arts (Zhang, 1999).

Chinese opera is mainly composed of three different art forms: folk song and dance, rap and comedy. It originated from primitive singing and dancing and is a comprehensive stage art style with a long history. After the Han, Tang, Song and Jin Dynasties, a relatively complete opera art was formed. It is composed of literature, music, dance, art, martial arts, acrobatics and performing arts, with more than 360 categories. Its characteristic is that many art forms are brought together under one standard and their respective personalities are reflected in the common properties. Chinese opera, Greek tragedy and comedy, and Indian Sanskrit opera are known as the three ancient drama cultures in the world. After a long period of development and evolution, they have gradually formed five major opera types: "Peking Opera, Yue Opera, Huangmei Opera, Ping Opera, and Henan Opera" Baihua Garden of Chinese Opera as the core (Xu, 1985).

Chinese opera teaching is an important means of inheriting traditional Chinese opera. As early as the Tang Dynasty, the government had established specialized institutions for teaching song and dance art. During the reign of Emperor Xuanzong of the Tang Dynasty, the government set up workshops, which was also the first official institution responsible for teaching and performing song and dance. Before the establishment of the People's Republic of China, the core educational purpose of Chinese opera was relatively clear, which was to enable actors to proficiently master basic techniques and form free opera programs to shape character images, and then engage in commercial performances to profit from them. After the establishment of the People's Republic of China, the purpose of Chinese opera teaching changed. As a carrier of traditional culture, opera actors not only perform successfully in commercial performances, but more importantly, inherit traditional culture. For this purpose, the mode of Chinese opera education in the new era must be changed. Previously, the teaching of actors in science classes was aimed at making a living. The teaching system of science classes is relatively strict, and in order to meet the required movement standards, the training

process challenges the limits of human endurance, and the teaching methods are relatively single and rough (He, 2011). current teaching of Chinese opera mainly focuses on inheritance. In the training process, the construction of the teaching system pays more attention to the conditions of the actors themselves, while referring to the training methods of foreign teaching dramas, attempting to find more scientific training methods. However, the construction process was not smooth sailing, as the particularity of Chinese opera art itself determines that there still exists a master apprentice relationship between educators and learners (between masters and apprentices), and teaching methods are still mainly based on oral instruction. Although oral instruction is conducive to the inheritance of opera skills and high difficulty technical skills, it still conflicts with standardized teaching construction (Luo, 2020).

With the development of society, the expression of modern art forms has shown a diversified trend, and people have more diverse and selective ways of artistic expression. Art expression forms have also undergone significant innovation and development, such as modern idol song and dance, rap performances, and band performances with vastly different styles in South Korea and the United States, all of which have had a significant impact on the development and inheritance of Chinese opera music, leading to an unsatisfactory development environment for Chinese opera music at present. Teenagers are the future of a country, and strengthening traditional music education for them can not only cultivate their aesthetics, but also cultivate their sense of national identity. Therefore, it is particularly important to strengthen the education of Chinese opera for teenagers (Cheng, 2009)

Researching the current situation of Chinese opera teaching methods is crucial for several reasons. It aids in the preservation of China's rich cultural heritage by documenting traditional art forms and ensuring their transmission to future generations. leading to potential improvements in pedagogical practices and student learning outcomes. Additionally, this research contributes to efforts aimed at revitalizing interest in Chinese opera among younger generations and provides insights into how these art forms are being promoted globally, fostering cross-cultural exchanges and collaborations in traditional performing arts education.

From the problems and reasons mentioned above, the researcher wanted to surveying on the current situation of Chinese opera teaching method at the Sun Yat-Sen University, surveying the teaching methods used in Chinese opera education can help assess the quality of instruction Understanding the effectiveness of different pedagogical strategies can lead to improvements in teaching practices, curriculum design, and student learning outcomes.

## **The Current Situation of Chinese Opera Teaching Method at The Sun Yat-Sen University**

### **1.The Chinese opera Historical Overview**

The Chinese opera dates back centuries, characterized by a unique blend of music, dance, acting, and elaborate costumes. At Sun Yat-Sen University, Chinese opera has been integrated into the curriculum to nurture a deep appreciation for this art form among students and preserve this aspect of China's cultural heritage. Over the years, various teaching methods have evolved, each reflecting different pedagogical philosophies and instructional techniques.

Contemporary Chinese opera has been evolving amidst the continual fusion and clashes between Western and Chinese cultures. Looking at the perspective of contemporary cultural integration, Chinese opera not only retains the general forms of Western opera but

also integrates many expressive methods from traditional Chinese arts and modern arts. It possesses inclinations towards presenting objective reality and emphasizing the imitation and reproduction of objective elements, as well as expressing subjective emotions and emphasizing the portrayal of inner feelings similar to Western opera. Chinese opera appeals to audiences who appreciate Western operatic arts as well as those who love Chinese stage arts. Both in form and aesthetic content, contemporary Chinese opera highlights its unique position and important role in the cross-cultural exchange between Eastern and Western cultures (Yang, 2009).

### 1.1 The Origins of Chinese Opera

Chinese opera originated in Western Europe, was introduced to China during the Republic of China, and developed after the twenties of the 19th century. The origin of opera in China was initially passive, an adjunct brought about by the invasion of Western culture in China, but after being accepted by the Chinese people, opera began to actively develop and explore its creation in China. The first to study and create the art form of opera in China, who laid the theoretical and practical foundation for the development of Chinese opera and was the forerunner of Chinese opera (Wang & Mang, 2013). China's opera tradition began relatively late, lagging behind Western countries by about 300 years. Its development history spans only a century. Opera was introduced to China in the early 20th century alongside the infiltration of Western culture. The May Fourth Movement marked a significant starting point where opera art gradually merged with Chinese folk music, experiencing broad development and becoming a dazzling presence in Chinese music history (Zhang, 2012).

### 1.2 In the early exploration of Chinese opera

Some Chinese scholars believe that the earliest artistic origins of Western opera can be traced to Chinese Song lyrics (Song Ci) and Yuan Dynasty qu operas. Additionally, Beijing Opera was widely beloved internationally during a certain period, with artists like Mei Lanfang and Shang Xiaoyun gaining fame worldwide. Consequently, some of the earliest artistic elements of Chinese opera are believed to have their roots in China. Chinese opera emerged during a specific historical period, commonly thought to have originated during the May Fourth Movement. In its early development, it borrowed characteristics from Western opera, demonstrating two distinct trends (Ge, 2012).

### 1.3 The Development of Chinese Opera Creation

In the 1930s, the development of Chinese opera entered a multidimensional stage, laying the theoretical and practical foundation for its subsequent explosive development. Opera underwent localization in terms of material selection, artistic forms, and practices, integrating Western opera with traditional Chinese culture. Over nearly a century, Chinese opera passed through three developmental stages: the initial development period, comprehensive development period, and flourishing development period. However, as modern music forms innovated and cultural patterns evolved, opera in China gradually declined in the 21st century, failing to attract a new generation due to a lack of innovation and adaptation (Dong, 2008). Chinese opera creation began in the 1930s until, marking the initial development stage. During this time, Chinese opera mainly borrowed from Western influences while emphasizing a blend of Eastern and Western styles, exploring nationalistic creative techniques. Talented musicians emerged as Chinese music schools were established and knowledge from abroad was assimilated, leading to the spread and development of Western music theories in China. Despite being in a wartime context, opera themes reflected war-related and societal realities, such as patriotism in works like "Yangzi River Storm." Operas

like "The White-Haired Girl (See Figure 2.2) showcased a mature Chinese operatic style with unique characteristics, marking early explorations in opera development (Dong, 2008).

After the founding of the People's Republic of China, Chinese opera experienced comprehensive development for around 30 years before the reform and opening-up era. This phase witnessed innovations in themes, artistic forms, and content, focusing on topics like rural life. The successful integration of opera with traditional Chinese theater, exemplified by iconic works like "Xiao Erhei's Wedding," showcased a fusion of folk traditions with localized development, leading to the emergence of nationalistic opera forms in the 1950s and 1960s (Dong, 2008).

Post-reform and opening-up, Chinese opera flourished for 40 years, characterized by favorable artistic environments, the influx of new ideas from Western and East Asian music, and the exploration of popular opera forms suitable for mass audiences. This period saw the rise of national operas, new operas, and musicals, collectively known as Chinese opera, with prominent works like "The Wilderness" blending ideology and art seamlessly. Despite this prosperity, opera, like other classical arts globally, faced challenges in the modern era. Today, opera in China is primarily appreciated by older generations, lacking appeal for younger audiences, leading to its waning popularity (Dong, 2008).

#### 1.4 Temporal Connotations in the Creation of Chinese Opera

Throughout the development process of Chinese opera over the past century, each developmental stage carries distinct characteristics of its time, encompassing certain temporal connotations. The creative process closely reflects the characteristics of the era, thus studying representative works can reveal different historical stages and the phased significance of Chinese opera (Huang, 2022).

In the initial stage of Chinese opera development, the era was characterized by Romanticism and class struggle in opera creation. Given the backdrop of the Sino-Japanese War and the Liberation War, sourcing materials from wars for operas was reasonable. During this period, Chinese opera creation was still in a phase of borrowing ideas, making it challenging to break away from the Romantic characteristics of Western opera. However, the perfect fusion of these elements resulted in classics like "The White-Haired Girl," igniting a creative peak in Chinese opera and propelling it into a mature development phase. "The White-Haired Girl" drew inspiration from the Chinese folklore of the "White-Haired Maiden." The author transformed the romantic approach in depicting the protagonist Xia'er's plight. In music composition, traditional Chinese folk music like Yan'an yangge opera served as the foundation, blending with Western opera composition techniques to create a new form of national opera. This integration made "The White-Haired Girl" a celebrated opera both domestically and internationally (Mao, 2007).

During China's three-year natural disaster period, Chinese opera creation demonstrated strong themes of heroism and national spirit. Against the backdrop of the era, to overcome natural disasters and boost national confidence, calls were made for heroes embodying a profound national spirit. At this time, the novel "Red Rock" emerged as a typical literary work for propaganda and education, providing ideal thematic material for Chinese opera creation. The female hero Jiang Zhujun from "Red Rock" was adapted into the opera "Jiang Jie" (Zhao, 2020). "Jiang Jie" fused Chinese folk music with Western music, creating a new form of operatic drama that resonated widely with the general public and propelled Chinese opera development to a new climax. Leveraging the musical style of Sichuan opera, "Jiang Jie" employed techniques like "virtual accompaniment" and supportive singing to

break spatial and temporal constraints on opera stages. It also integrated Western musical elements such as melodies, singing styles, and scenes, accompanied by a combination of Chinese and Western musical instruments, enhancing Jiang Jie's heroic image and artistic appeal (Mao, 2007).

Following the reform and opening-up policies, culture and music in China experienced rapid development, entering a phase of reflective thinking. Chinese opera development mirrored this trend as artists advanced their creative techniques while reflecting on past developments and future directions. Focusing on reality, artists integrated their reflections on reality and art into their works (China Normal University, 2010). One of the most representative composers embodying this era is Jin Xiang, advocating for "opera thinking," which profoundly influenced Chinese opera creation. His notable work "The Wilderness" significantly pushed forward the development of Chinese opera. Combining Chinese and Western music, the opera intertwined a plot filled with love, hatred, and intrigue, portraying characters' emotions and psyche poetically yet authentically. This showcased the playwright's attention and reflection on contemporary Chinese reality. "The Wilderness" structured its narrative pivot around arias, complemented by recitative, dialogues, orchestration, and drew inspiration from classical Chinese art forms, elevating opera to a musical theatrical refinement that exudes immense emotional depth and allure (Man, 2006).

## 2. Pedagogical Approaches

Chinese opera instruction at Sun Yat-Sen University encompasses a range of pedagogical approaches, including theoretical lectures, practical workshops, performance-based learning, and exposure to diverse regional opera styles. Emphasis is placed on developing students' skills in vocalization, movement, character portrayal, and stage presence. Additionally, students are encouraged to explore the historical and cultural contexts of Chinese opera to deepen their understanding of this art form.

### 2.1 Student-Centered

While teachers are still an authority figure in a student-centered teaching model, teachers and students play an equally active role in the learning process. The student-centered educational concept was clearly proposed by UNESCO in 1998. This concept originated from the constructivist theory, which emphasizes taking students' learning and development as the center, realizing the transformation from teaching as the center to learning as the center, and the transformation from teaching mode to learning mode. It will progress from the original teachers, teaching materials, and classrooms to students, gains, and experiences to improve students' learning quality and comprehensively enhance students' knowledge, abilities, and qualities. Student-centered does not change the leading position of teachers in educational relationships, but highlights the subject status of students and advocates that teachers pay more attention to students' learning experience and satisfaction of needs in the process of leading education and teaching (Luo, 2020).

Student-centeredness is the basic concept of current educational reform and the basic requirement for the construction of classroom teaching environment. However, the construction of classroom teaching environment in practice often takes teaching needs as the starting point and ignores the basic characteristics of students, which affects students' exploration and innovation in the classroom. Combining the basic composition of the classroom teaching environment and the student-centered essence, the specific practical ideas for constructing the classroom teaching environment under related concepts are: constructing a classroom teaching space that expresses the student center, using classroom teaching props

that fit the students' characteristics, and expressing students' recognition and acceptance. Classroom teaching discourse, formulate classroom disciplines that give students sufficient space to develop, and construct a classroom teacher-student relationship that respects the existence of students as subjects (Wang, 2017).

Student -centered classroom discussion takes the process and effect of students' learning as the starting point and end point of the discussion, showing different pursuits and characteristics from traditional teaching. This is mainly reflected in: the combination of presupposition and generativity of discussion goals, the combination of formativeness and flexibility of discussion process, and the combination of cooperation and originality of discussion results. When teachers carry out classroom discussion teaching, they should propose discussion topics that are close to students, leave enough preparation time for students to discuss, guide students throughout the discussion process, and encourage students to reflect on the results of the discussion (Shen, 2008).

To incorporate a student-centered teaching method in Chinese opera education, instructors can adapt their approaches to focus more on engaging and empowering students in their learning process. Here are some strategies for using the student-centered teaching method in Chinese opera education:

Encourage students to actively participate in the learning process by involving them in discussions, group activities, and hands-on experiences. For example, students can be given opportunities to analyze and interpret characters, scenes, or performances in Chinese opera. Allow students to have a say in their learning by providing choices in assignments, projects, or topics of study related to Chinese opera. This can increase motivation and engagement among students. Promote collaborative learning experiences where students work together in groups to solve problems, rehearse scenes, or create performances. Peer feedback and collaboration can enhance understanding and skill development in Chinese opera. Foster curiosity and critical thinking by encouraging students to ask questions, investigate topics of interest, and explore different aspects of Chinese opera independently or in small groups. This approach can deepen students' understanding and appreciation of the art form.

Recognize and accommodate the diverse learning styles, interests, and abilities of students in Chinese opera classes. Provide varied instructional materials, resources, and activities to cater to individual needs and preferences. Shift the role of the instructor from a traditional lecturer to a facilitator, mentor, and guide in the Chinese opera classroom. Support students in setting goals, monitoring progress, and reflecting on their learning experiences. Integrate technology tools, such as multimedia presentations, online resources, virtual reality simulations, and video demonstrations, to enhance students' engagement and understanding of Chinese opera concepts and performances. Incorporate regular feedback mechanisms and reflective practices to help students assess their progress, identify areas for improvement, and set goals for their development in Chinese opera. Encourage self-reflection and peer feedback to promote continuous learning. Emphasize the cultural context and historical significance of Chinese opera in relation to contemporary society, encouraging students to critically examine its relevance and impact on cultural heritage preservation.

By implementing these student-centered teaching methods in Chinese opera education, instructors can create a more dynamic and interactive learning environment that empowers students to take ownership of their learning, develop essential skills, and cultivate a deep appreciation for this traditional art form.

## 2.2 Teacher-Centered

A teacher-centered is the teacher in a central role as the primary source of information and authority in the classroom. In this approach, the teacher leads the instruction, decides what should be taught, and controls the pace and structure of the learning process. Students are expected to listen, absorb information, and follow the instructions provided by the teacher. Key characteristics of a teacher-centered approach include: The teacher imparts knowledge through lectures, presentations, and demonstrations. Teachers guide students on what to learn and how to learn it. The teacher is seen as the primary authority figure in the classroom, making decisions about learning content and activities. Evaluation and assessment are typically conducted by the teacher to measure student understanding and progress. Students often play a more passive role, receiving information rather than actively engaging in the learning process. Classrooms are often structured with the teacher at the front, leading the instruction. While a teacher-centered approach can be effective in certain contexts, it has received criticism for potentially limiting student engagement, critical thinking, and creativity. Many educators advocate for a more student-centered approach that emphasizes student participation, inquiry-based learning, collaboration, and critical thinking skills.

Teaching methods are an important part of the education process and are directly related to students' learning effects and overall development. In teacher-led teaching, teachers play a vital role. This article will take the teacher-centered teaching method as its theme and explore its characteristics, advantages and precautions during implementation. Characteristics of teacher-centered teaching methods, teacher-centered teaching methods, as the name suggests, place teachers at the center of the teaching process. In this teaching model, teachers play the role of knowledge imparters, guides, organizers and evaluators. They transfer knowledge and skills to students through lectures, demonstrations, guidance, etc. At the same time, teachers are also responsible for formulating teaching plans, arranging teaching content, and controlling teaching progress to ensure the smooth progress of the teaching process (Wang, 2008).

In a teacher-centered teaching method for Chinese opera classes, the instructor takes a more dominant role in directing and leading the learning process. Here are some strategies for implementing a teacher-centered approach in Chinese opera education:

Deliver structured lectures to provide students with foundational knowledge about the history, theory, and techniques of Chinese opera. Use visual aids, demonstrations, and examples to enhance understanding. As the expert in Chinese opera, demonstrate vocalization, movements, character portrayals, and stage presence to showcase proper techniques and performance standards for students to emulate. Provide clear instructions, guidelines, and expectations for students on how to approach tasks, rehearsals, and performances in Chinese opera. Offer step-by-step guidance to help students master skills and concepts. Break down complex skills into manageable components and lead students through drills, exercises, and practice sessions to refine their vocal, acting, and movement abilities in Chinese opera.

Use assessments, quizzes, and evaluations to gauge students' comprehension and progress in Chinese opera. Provide constructive feedback, corrections, and suggestions for improvement based on performance observations. Organize structured practice sessions where students engage in repetitive practice, guided by the instructor's feedback and corrections, to strengthen their skills and develop proficiency in Chinese opera techniques. Introduce students to classic Chinese opera repertoire, styles, and conventions through the instructor's guidance. Analyze and deconstruct performances to deepen students' understanding of

traditional Chinese opera forms. Highlight the importance of preserving and honoring the traditions, aesthetics, and cultural heritage of Chinese opera in the classroom. Share insights into the historical significance and artistic value of this art form. Offer personalized coaching, mentorship, and expertise to help students navigate challenges, overcome obstacles, and excel in their Chinese opera studies under the instructor's expert tutelage. Foster a master-apprentice relationship between the instructor and students, where the transfer of knowledge, skills, and wisdom in Chinese opera is facilitated through close mentorship and guidance.

By leveraging a teacher-centered teaching method in Chinese opera classes, instructors can impart their expertise, experience, and passion for the art form to guide students on a structured learning journey that emphasizes mastery, discipline, and respect for tradition in Chinese opera education. Despite the significant efforts to promote Chinese opera education at Sun Yat-Sen University, several challenges persist. These include limited resources, declining student interest, and the need to adapt traditional teaching methods to suit modern educational trends. To address these challenges, there is a growing recognition of the importance of incorporating technology, interdisciplinary approaches, and innovative teaching strategies into Chinese opera pedagogy. Furthermore, partnerships with professional opera companies and cultural institutions can provide valuable hands-on experience for students and enhance their learning outcomes.

## Conclusion

In conclusion, the landscape of Chinese opera teaching methods at Sun Yat-Sen University reflects a blend of tradition and innovation. While the institution has made commendable strides in preserving and promoting Chinese opera education, there is room for further enhancement through collaborative efforts, research-driven initiatives, and a commitment to adapting to the evolving needs of students and the performing arts sector. By embracing a holistic approach to Chinese opera pedagogy, Sun Yat-Sen University can continue to nurture a new generation of talented performers and cultural ambassadors dedicated to upholding the legacy of this ancient art form.

Incorporating a student-centered teaching approach in Chinese opera education at Sun Yat-Sen University involves embracing various pedagogical strategies to enhance students' learning experiences. While teachers remain authoritative figures, the student-centered model emphasizes active participation, collaboration, and individual empowerment. By encouraging students to engage in hands-on activities, explore diverse aspects of Chinese opera, and collaborate with peers, instructors can foster critical thinking and deepen students' appreciation for this art form. Recognizing diverse learning styles and utilizing technology tools enriches the educational experience, while feedback mechanisms and reflective practices promote continuous improvement. By emphasizing cultural context and historical significance, educators can help students examine Chinese opera's relevance and impact on cultural heritage preservation. Through these student-centered methods, instructors create an interactive environment that nurtures students' skills, knowledge, and passion for Chinese opera, ultimately empowering them to become active participants in their own learning journey.

The teacher-centered approach in Chinese opera education at Sun Yat-Sen University places instructors in a central role as knowledge providers, guides, and evaluators. Strategies such as structured lectures, demonstrations, clear instructions, assessments, and personalized coaching are employed to impart foundational knowledge, refine skills, and instill a deep appreciation for Chinese opera traditions. While this method emphasizes discipline, expertise, and respect for tradition, challenges such as limited resources and evolving student interests persist. To address these challenges, integrating technology, interdisciplinary approaches, and innovative strategies, along with fostering partnerships with professional opera companies, can enhance students' learning experiences and outcomes in Chinese opera education.

## References

- Cheng, Y. (2009). *Cheng Yanqiu's Drama Collection*. Huayi Publishing House.
- Dong, J. (2008). *History of Contemporary Chinese Drama*. China Drama Publishing House.
- Fan, X. (2018). *Visual Communication through Design. In Staging Revolution: Artistry and Aesthetics in Model Beijing Opera during the Cultural Revolution*. Hong Kong University Press.
- Ge, X. (2012). *Historical examination of the characteristics of modern Chinese opera*. Beijing Press.
- He, J. (2011). Research on introducing opera art teaching into music class. *New Curriculum (Teaching and Research)*, (12), 20-34.
- Huang, Q. (2022). On the national character of Western opera (14): Review and reference(Part 2). *Opera*, (08), 20.
- Liang, G., & Wang, S. (2011). *Essence of Chinese Traditional Culture*. People's Publishing House.
- Liu, J., Ma, L., & Gao, Y. (2009). *Traditional Chinese Culture*. Tianjin University Press.
- Luo, X. (2020). Construction of student-centered classroom teaching environment. *Educational Theory and Practice*, (14), 98-123. May 3, 2024. from: <https://graduate.sysu.edu.cn/zsw/>
- Man, X. (2006). *The birth of Chinese opera*. dissertation: College. Xiamen University.
- Mao, Y. (2007). *Analysis of music form and works*. People's Music Publishing House.
- Shanghai Yue Opera Art Research Center. (2009). *Yue Opera Art Theory*. ChinaDrama Publishing House.
- Shen, W. (2008). *Yan'an Literature and Peasant Culture*. dissertation: College. Central ChinaNormal University.
- Yang, X. (2009). A brief analysis of the similarities and differences between Western opera and Chinese drama. *New Curriculum (Teaching and Research Edition)*, (01), 101-111.
- Wang, F. (2008). Teacher's subject theory - taking middle school Chinese teachers as a case. *Middle School Chinese Teaching*, (04), 12-45.
- Wang, Y. (2017). Research on "learning-centered" classroom discussion in colleges and universities. *Jiangsu Higher Education*, (11), 1-20.
- Xu, J. (1985). *New Exploration on the History and Culture of the Han Nationality*. Guangxi People's Publishing House.
- Zhang, Y. (Ed.). (1999). *Chinese Opera*. Culture and Art Press.
- Zhang, Q. (2012). *Research on the performing arts of national operas in the early days of New China (1949-1966)*. dissertation. College: Nanjing University of the Arts.