

Formation of Aesthetic Culture in Future Teachers of Music Arts in the PRC through Chinese Folk Opera

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Abstract

The article explores the concept of "aesthetic culture of future music teachers" as a comprehensive and integrative educational outcome. This culture encompasses organized musical knowledge, aesthetic elements (such as emotions, feelings, and taste), and folk values, particularly those derived from Chinese folk opera. These elements are nurtured within the cultural and educational environment of higher education institutions in China. The article argues that Chinese folk opera is essential in shaping the aesthetic culture of future music teachers in the People's Republic of China (PRC). The author identifies four key components in this formation process: motivational, cognitive, operational, and evaluative. The

motivational component focuses on fostering musical activity, interests, and goals, laying the groundwork for aesthetic culture. The cognitive component includes various forms of musical knowledge, such as feelings, concepts, and theories, reflecting the individual's musical understanding. The operational component involves the skills, techniques, and methods required for musical activity. Lastly, the evaluative component encompasses personal value perceptions developed through musical experience, which contribute to forming musical and aesthetic judgments and beliefs.

Keywords: *aesthetic culture; components; formation; musical art; future teacher; Chinese folk opera; PRC*

Introduction

The changes in the spiritual sphere of modern society necessitate that the professional training of future music teachers focus on developing creative, competent specialists capable of fully realizing their potential in musical activities. Music plays a leading role in shaping the aesthetic culture of future music teachers, serving as a **vehicle** for high spiritual values, a means of creative development for children, and a contributor to the development of their emotional and sensory spheres, as well as the spiritual enrichment of individuals. A review of the scientific literature indicates that the development of music education in China since the founding of the People's Republic of China has been a topic of interest to scholars such as

A. Antipovskiy, N. Borevska, N. Franchuk, and others. Researchers like V. Klepikov, I. Naumov, and N. Pazyura have extensively studied the historical aspects of this phenomenon. Chinese scholars have also produced significant research on topics such as the development of music education in the People's Republic of China (e.g., Liu Jin, Liu Zhan, Sun Juan, Zhang Lizhenta) and the impact of European traditions on the formation of Chinese musical art (e.g., Wu Jing Yu, Lian Liu, Song Zhaojun, Zhang Lu).

The **purpose** of this article is to define the concept of "aesthetic culture of future music teachers" and identify the components of its formation.

contributes to the aesthetic education of future music teachers.

Materials and Methods

The research employed a combination of qualitative and quantitative methodologies to explore the formation of aesthetic culture in future music teachers of the People's Republic of China (PRC) through Chinese folk opera. The study was conducted within higher education institutions that offer music education programs, focusing on the integrative role of Chinese folk opera in shaping the aesthetic culture of future music educators.

Research Design

A case study approach was utilized, selecting representative universities in the PRC known for incorporating traditional Chinese arts into their music education curriculum. The selection of these institutions was based on their established history of integrating Chinese folk opera into their music programs.

Participants

The study involved 150 students enrolled in music education programs across three different universities. These participants were chosen based on their exposure to Chinese folk opera within their curriculum. Additionally, 20 instructors who specialize in Chinese folk opera and aesthetic education were interviewed to gain insights into pedagogical practices.

Data Analysis

The data collected through surveys were analyzed using statistical methods to identify patterns and correlations between the components of aesthetic culture. Qualitative data from interviews, observations, and document analysis were coded and thematically analyzed to extract key themes related to the formation of aesthetic culture. The integration of these methods allowed for a comprehensive understanding of how Chinese folk opera

Results

Today, knowledge in both classical music and Chinese classical opera is crucial in training future music teachers. Notably, music, particularly folk opera, plays a significant role in personality development, influencing the creation of one's inner world, the perception of the expressiveness of words, the beauty of the voice, and the understanding of verbal and musical meaning, as well as fostering a sense of belonging to the singing traditions of the Chinese people (Lian, 2004; Liu, 2022). Given this, it is important to note that scholarly works have addressed both general principles and specific aspects of the formation of aesthetic culture, especially the use of aesthetic art, which has been the subject of numerous studies in philosophy. Antipovskiy emphasized the relevance of this issue, linking culture to the cult of ancestors, tradition, and creativity, asserting that "any culture (even material) is a culture of the spirit; any culture has a spiritual basis—it is the product of the creative work of the spirit over natural elements" (Antipovskiy, 2022). It is essential to recognize that culture involves the activities of generations, which include the preservation, reproduction, and creation of material and spiritual values. Culture nurtures and sustains personality. Culture, by its integral nature, provides an objective basis for the unity of the community and the individual, the integrity of human activity, and the spiritual and moral foundations of society, both within individual and national contexts. In this philosophical context, we define "culture" as the information stored and accumulated in society through a combination of material and spiritual values acquired by humanity throughout history, as well as the relationships formed during the distribution of cultural assets. Numerous psychological studies have also examined the general principles and specific aspects of the formation of aesthetic culture in individuals,

focusing on the content and structure of psychological experience (e.g., L. Vygotskyi, A. Toropova), the study of its components (e.g., D. Uznadze), and the determinants and mechanisms of music's aesthetic influence on individuals (e.g., B. Teplov, P. Yakobson).

It is clear that in cultural studies, the concept of "musical culture" encompasses the content and characteristics of various types of musical activities and their outcomes, as well as the musical and aesthetic consciousness developed through these activities (interests, needs, attitudes, emotions, feelings, aesthetic evaluations, tastes, ideals, views, theories) (Franchuk, 2022). Klepikov emphasized the strong connection between musical culture and the spiritual understanding of musical art. He believed that musical literacy is synonymous with musical culture, which includes the ability to perceive music as a living art form, born of life and inextricably linked to it; this involves a special "feeling of music" that allows one to emotionally engage with it, distinguish between good and bad, identify the nature of the music by ear, and sense the internal connection between the music and its performance (Klepikov, 2019).

According to Lobova, music, through its combination of expressive means, creates an artistic image that evokes associations with life experiences and human emotions. When music is combined with poetic words (as in a song), with a plot (in a play), or with actions (in performances), the musical image becomes more concrete. Music has a profound emotional impact, arousing positive feelings in individuals and making them better; it embodies an ethical-aesthetic ideal, which is a characteristic of both its content and its impact on people (Lobova, 2010). Thus, music is a temporal art form, unfolding over time. While music may not directly reflect specific objects or describe phenomena and objects in reality, it can vividly and diversely convey human experiences, emotions, psychological states, and the general nature of reality. By influencing a person's inner structure, music enriches their sensory understanding of the world. Through traditions, continuity, and a rich arsenal of spiritual values, music contributes to the harmonization of a person's aesthetic consciousness, fostering freedom of expression and self-expression (Borevska, 2021).

A notable example is the influence of Chinese folk opera on the development of both musical and aesthetic culture in future music teachers in the People's Republic of China. In exploring the theoretical foundations of forming the aesthetic culture of future music teachers in China, it is important to recognize that music, closely tied to the aesthetic, plays a crucial role in shaping a person's aesthetic culture, developing value orientations, and establishing an aesthetic worldview. It helps in synthesizing views and ideas about a constantly changing world, defining musical priorities, and enriching the best examples of global musical art. Through these multifaceted connections, an individual acquires a more nuanced emotional language, deepens their understanding of their inner world, and explores a wide range of feelings, even those not personally experienced but embedded in a musical piece, expressed through the language of music.

Wang stated that "human culture is the result of creative mastery of perfect methods of action and evaluation concerning the human material world," and the measure of culture is "the breadth and depth of the aesthetic attitude toward cultural values, mastery of methods of engaging with cultural objects, and creatively applying them in activities and communication, based on a unique, non-patterned vision and assessment" (Wang, 2023). In the context of this research, the cultural approach is valuable as it emphasizes the cultural relevance of education, aligning with the humanistic values of modern culture. This enables individuals to engage in productive social construction of their personality and cultural creativity. Specifically, as Sun [(2023) suggests, the cultural approach, integrating culture and art theory, is a central issue in pedagogical theory and practice, implemented as the principle of cultural relevance in education. The more education is organically integrated into the context of culture, the more effective it will be, allowing students to actively engage with and creatively develop the best examples of national, cultural, and civilizational heritage. Following O. Mykhailichenka's views, it is evident that aesthetic education, and musical-aesthetic education in particular, is an essential element of the modern socio-cultural process. Art undeniably serves as a powerful means of conveying social experience to individuals.

Discussion

Therefore, the cultural approach should enhance the emotional and imaginative perception of life and culture, stimulate emotional memory, and create conditions for future music teachers in the People's Republic of China to repeatedly reflect on their internal states. This reflection fosters cognitive interest as a personal quality through the lens of Chinese folk opera. The issue of developing the aesthetic culture of future music teachers in the PRC through Chinese folk opera continues to attract the attention of scholars and educators. In particular, fundamental pedagogical works on aesthetic culture are noteworthy, especially those focused on cultivating the aesthetic culture of future music teachers in the PRC (Zhang, 2023; Ma, 2023).

Analyzing the content of aesthetic culture formation in future music teachers reveals multiple requirements characterizing a specialist's abilities, desires, skills, convictions, and moral qualities. In psychological and pedagogical studies, "aesthetic culture" is interpreted in various ways, often as a personality trait. I. Zyazyun defines aesthetic culture as "the ability to emotionally perceive life and art, distinguishing between the beautiful and the ugly, the sublime and the earthly, the tragic and the comic, and to transform the surrounding world according to the laws of beauty" (Ziazium, 1998). Franchuk (2020) views aesthetic culture as a set of aesthetic values, their creation, and usage. The researcher highlights aspects such as aesthetic consciousness, feelings, various activities, and education aimed at transmitting aesthetic experience across generations.

Consequently, analyzing the scientific literature on the concept of "aesthetic culture of future music teachers" helps clarify its content. It is understood as a holistic, integrative education that includes organized musical knowledge, aesthetic values (emotions, feelings, interests, needs, taste, ideas), and folk values (Chinese folk opera), all formed through active musical and aesthetic activities within the educational environment of Chinese higher education

institutions. In Lian study (2004), aesthetic culture is described as a unity of abilities, moral and aesthetic knowledge, behavioral skills, feelings, assessments, and beliefs, which manifest in musical aptitudes, the content of aesthetic positions, and the development of sensory-value attitudes and imaginative thinking (Antipovskiy, 2022).

In our research, we identify the following components for developing the aesthetic culture of future music teachers in the PRC through Chinese folk opera:

1. *Motivational* - influences musical activity, interests, beliefs, goals, and plans, laying the foundation for forming aesthetic culture.
2. *Cognitive* - encompasses all knowledge about music, including feelings, perceptions, ideas, judgments, and theories, reflecting the objective phenomena and relationships in musical art.
3. *Operational* - comprises all forms of musical activity and the skills, techniques, and methods that form the basis of musical creativity.
4. *Evaluative* - involves personal value perceptions based on musical perception and creativity, contributing to the formation of musical and aesthetic evaluations, views, and beliefs.

Conclusion

The analysis of scientific sources confirms various approaches to defining the "aesthetic culture of future music teachers." The most prevalent views link this phenomenon to musical-aesthetic perception, taste, literacy, interests, and inclinations related to Chinese folk opera. The aesthetic culture of future music teachers in the PRC is also seen through the lens of musical and creative abilities, musical-aesthetic consciousness, and the development of musical talents and aesthetic positions. Structurally, it is a complex formation comprising motivational, cognitive, operational, and evaluative components. Further research should focus on theoretically justifying the

technology for forming the aesthetic culture of future music teachers in the PRC using Chinese folk opera.

Conflict of interests

No conflict of interest.

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